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Intangible Cultural Heritage in Saskatchewan Museums

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Intangible Cultural Heritage (ICH) is a relatively new phrase developed at the United Nations Educational, Scientific, and Cultural Organization (UNESCO) to describe local traditions, practices and customs of our everyday lives. Once called folklore and traditional culture, it's the aspect of culture that's passed on by word of mouth or imitation from generation to generation.

For museums, the emergence of ICH raises questions about its relationship to artifacts. History museums have traditionally focused on objects, from heritage buildings to clothing, furniture and artefacts. In contrast to these kinds of material culture, ICH is an aspect of culture can't be accessioned in an archive or computer database. Moreover, living heritage evolves over time: the relatively static idea of *preservation*, so widespread in the world of artefacts, is a poor fit for ICH. *Safeguarding* is the preferred term. The four safeguarding measures include:

- Documentation
- Recognition and celebration
- Transmission of knowledge and skills
- The use of ICH as a resource for community development

Community members, not museum or folklore specialists, are best equipped to determine what elements of ICH need safeguarding. Through documentation, recognition, transmission and community development, ICH can improve quality of life and our shared sense of place.

With this in mind, the Museums Association of Saskatchewan held a series of online roundtable discussions with members and stakeholders in the spring of 2021. These discussions explored the relationship of ICH to museums and their objects. Participants were asked a series of questions about how museums can incorporate ICH in traditional collection-oriented practices such as cataloguing, storage, or the conservation. This report will investigate the development of folklore and ICH in Saskatchewan and show how the emergence of ICH policy in museums will enrich existing practices, and then followed by recommendations.

Folklore and ICH in Saskatchewan

In order to fully understand ICH, let's explore its history in the province and the connections to folklore. In the 1950s, Barbara Cass-Beggs collected folk music and later published *Eight Songs of Saskatchewan*. She played an instrumental role in the formation of the Saskatchewan History & Folklore Society in 1957, an organization which was originally intended to be a branch of the Canadian Folk Music Society. The folklore from that period tended to focus on recounting pioneer life, customs and amusements (Carpenter 1979). The early folklore research included a series of questionnaires about pioneer times, a collection that's stored at the Saskatchewan Archives. This use of folklore survey cards is comparable to Herbert Halpert's efforts in Newfoundland and Labrador establishing a folklore department and the [Memorial University Folklore and Language Archive \(MUNFLA\)](#) in 1968. Throughout the decades, Saskatchewan folklorists continued to focus on settlement and pioneer narratives. In his 1983 book, *Discovering Saskatchewan Folklore*, Michael Taft argues that the province's living heritage is "nothing more than a hodgepodge of traditions from other lands: that, except for the traditions of native people" (Taft 20). The author refers to Saskatchewan as the "New World" and focusses primarily on settler traditions.

UNESCO's [2003 Convention of the Safeguarding of Intangible Cultural Heritage](#) moved away from the vocabulary of traditional European folklore studies in favour of language that wasn't situated in the past. UNESCO's defined ICH as the following:

The practices, representation, expressions, knowledge, skills - as well as the instruments, objects, artifacts and cultural spaces associated therewith - that communities, groups and, in some cases, individuals, recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

In this view, ICH is divided into five domains:

- Oral traditions
- Performance
- Social practice, rituals, festive events
- Nature and the Universe
- Craftwork (focused on knowledge and skills).

These domains represent the stories we tell, the holidays and family events we celebrate, the languages we speak, the songs we perform, knowledge of nature and healing, the foods we eat, and the beliefs that we hold dear. To date, 168 countries have signed the Convention, however, Canada was not a signatory, along with England, the Netherlands and Germany (Jacobs 2014).

In Newfoundland Labrador, a cultural revival took place following fifty years of public folklore. With support from [Memorial University](#) and local government, traditional crafts, storytelling and dance flourished, creating new tradition bearers and economic opportunities (Keough 2008). The province made strides at adopting ICH principles through [Heritage NL](#), an organization previously devoted to built heritage. In 2008, Dale Jarvis was hired to become the ICH Development Officer, the first such position of any province in Canada (Pocius 2010). Jarvis still works on the island with communities, brainstorming with residents to identify customs, practices and stories. He introduces participants to the UNESCO domains and helps the community choose what ICH is worth safeguarding. Elders and tradition bearers are emboldened to pass on their knowledge and eventually, that research is made accessible. The worker provides follow-up support to help develop workshops, events and programs based on the ICH in the community.

Inspired by Heritage NL, [Heritage Saskatchewan](#) developed its own ICH program. Kristin Catherwood, ICH Development Officer and Heritage Director, was hired to visit villages, towns and Indigenous communities, building resilience and safeguarding the ICH identified by its residents. In these visits, she facilitated discussions about the community's origin story, local place names, tradition bearers, beliefs and knowledge about the environment. In 2017, she produced Heritage Saskatchewan's [Canada 150 video series](#), which showcases examples of ICH from across the province, followed by the [Coal in Coronach](#) living heritage project.

In 2020, Heritage SK became an accredited Non-Government Organization for UNESCO in the field of ICH – the only Canadian organization west of Quebec to have this designation. This is an international recognition that earns them a seat at the table of the Canadian Commission for UNESCO's culture department. Heritage SK also holds a seat at the Federal-Provincial-Territorial and Heritage (FPTCH)

Table where they're conducting research on ICH perspectives and practices across Canada in the hopes of building a national framework.

[The Saskatchewan History & Folklore Society](#) is also carrying out valuable work in recognize the value of documenting ICH and adopting its goals. In partnership with the Heritage SK, they published a special edition of Folklore magazine: [Covid-19 Culture: A Living Heritage Project of the Pandemic in Saskatchewan](#). This project documented the experiences of people throughout our province, asking how their culture and heritage helped them interpret, cope, and look beyond the crisis. Moreover, the Western Development Museum created the [Saskatchewan Doukhobor Living Book Project](#) in 2016, another fine example of ICH in the province. This project supports the four goals of safeguarding ICH through documentation, recognition and celebration, ongoing transmission and by becoming a resource for community development. Their joint project with the Saskatchewan Folklore & History Society, [Renewing Our Relationship: Whitecap Dakota First Nation and the Western Development Museum](#), adds context to existing collections while supporting community engagement and ICH.

ICH in Saskatchewan Museums – Roundtable Discussions

Museums are a natural place for documenting, celebrating, and transmitting ICH practices. In the roundtable discussions, members and stakeholders recognized the value of objects in collections and archives, but considered moving away from a preservation framework towards one based on stewardship and the ways that objects are embedded in a cultural context. Kristin Enns-Kavanagh, Executive Director at Saskatchewan History & Folklore Society, pointed out that objects facilitate ICH: "They call forward memory, and they call forward the stories and practices that are associated with them," she said. "Sometimes when we become only singularly focussed on the artifacts, that can become a hindrance in talking about the stories."

Recognizing that ICH is already occurring at museums, they identified strategies to enhance those practices. For example, many museums might host a blacksmith to conduct a demonstration so that an audience can see how blacksmithing skills are used. However, hands-on workshops like those conducted at the Western Development Museum involve a blacksmith training participants in using the skills for themselves. The skills shown in a demonstration celebrate a tradition – a valuable ICH goal – but a hands-on workshop does this while also facilitating *transmission* of the skills, another key goal.

Museums seeking to animate their collections with ICH need to go back to the four goals, including documentation, recognition and celebration, transmission of knowledge and expertise, and its role in community development. We need to re-examine collections through an ICH lens, let go of control and allow objects to take on new meaning. "They shouldn't always be in a glass case," said Floyd Favel, curator of the [Chief Poundmaker Museum](#) and founder of the Poundmaker Indigenous Performance Festival. He said that within Indigenous culture, objects are spiritual relics that require spiritual care. This includes smudging by elders and using them in ceremony. "They should be let out because they got to interact with people," Favel said. "Technically, they weren't meant to last forever." Letting go may be difficult, particularly for the conservator, but museums must be prepared to reimagine objects and let them be used by their knowledge keepers.

Kristin Catherwood of Heritage Saskatchewan said that, very often, objects in museum collections had been removed from their site of creation and taken out of context. "It's more than just stories and about the people who donated it." Catherwood made the analogy of a quilt, saying the ICH is the knowledge and skills that went into creating of the object. To uncover the technique, you may even disassemble the quilt to understand how it's made. If safeguarding measures were determined to be necessary, the museum could host workshops about traditional stitching or the use of treadle sewing machines.

Favel said that we need to physically handle artifacts if we want to understand the ICH associated with those items. He used the example of a buffalo hide: when you don't use them, roll them up and sit on them, they become stiff and brittle. "We say, you've got to use them." In the case of objects like a ceremonial staff, he said that we dance them, *Kanimihacik* in Cree, as vehicles of spiritual work. He added that some objects, like totem poles on the Pacific coast, are meant to decay over time. Taking items out of collections and reviving sacred ceremonies fulfills the important goal of transmission outlined in the ICH convention. However, other ICH goals may not always be appropriate. For instance, Favel says that not all ICH should be documented, noting that in a pipe ceremony, participants are talking with spirits and are not meant to be recorded. "The say if you record them, those spirits might withdraw those creation beings."

In his documentation work at the Chief Poundmaker Museum, Favel said it's difficult to find fieldworkers who have the production skills, along with the cultural sensitivity required to do the work. He pointed out that it's important that we make projects accessible online and include groups that are often missing from the discourse. To achieve this, Favel recommended that heritage organizations establish individual project funding of roughly five to ten thousand dollars to facilitate ICH documentation, allowing communities themselves to identify and record what's important and appropriate. Colton Stapley at the [Clayton McLain Memorial Museum](#) in Cut Knife echoed the need for resources and people to record stories and document ICH. "We're a volunteer-driven museum and we don't have staff, other than two months of the year," Stapley said. "It's hard finding people who are able to do this." Providing access to cameras, recorders and other equipment to document ICH builds inclusivity and ensures that the documentation is decentralized and based in the community.

To facilitate documentation, Kristin Catherwood recommended that museums revisit how they catalogue their collections by adding ICH related keywords on their computer databases, specifically those within the five heritage domains identified in the UNESCO convention. Perhaps there's ICH associated with the object, such as environmental knowledge, craftwork or other traditions. Assessing the ICH in existing collections and new donations will also determine the object's value in the collection.

For many roundtable participants, diversity, equity, and inclusion are important considerations in ICH. Floyd Favel urged museums to embrace the winds of change and open multicultural collaborations, including Black Indigenous and People of Colour (BIPOC), Indigenous voices, and LGBTQ and Two-Spirit peoples. As museums across Saskatchewan develop treaty and land acknowledgments, Favel wants to hear a greater dedication to anti-racist practices and a commitment to serve underrepresented groups. After all, museum collections reveal who's represented in their community and what ICH is prioritized for safeguarding.

In a similar vein, Alyssa Fearon, the director and curator at Regina Public Library's Dunlop Art Gallery, pointed out the need for more diverse and inclusive collections. The Dunlop began in 1946 with a focus on Saskatchewan folk art with depictions of landscape, cultural practices and rural life. "With any permanent collection, it's inherently problematic and inherently it erases a significant amount of narratives. It erases a lot, and potentially erases more than it reveals," she said. Museums and art galleries face similar challenges to reflect the community they serve. The most represented groups at museums are often the first to speak up.

"If you were to reach out to the community and find out what they wanted to collect," Fearon said, "very often, the people who are the most vocal aren't necessarily historically underrepresented in these institutions." Fearon told us that inclusivity requires intention. The Dunlop was working on more intentionally inclusive collecting, and had recently acquired the first artwork by a Black artist in its permanent collection: [photography by Liz Ikiriko](#), which explores what it means to be Black on the prairies. That acquisition was followed up with Indigenous artist [Jaime Black's photographs of red dresses](#), a visual reminder of the violence facing Indigenous women and girls. "This work has deep

resonance,” said Wendy Peart, the Dunlop’s Curator of Education and Community Outreach. “We need our collections to also be addressing aspects of Truth and Reconciliation. We need to address the political and sociological.”

As museums develop their permanent collections and programming, we need greater collaboration from the families and communities who contribute to collections. All items coming into the collection should be viewed with an ICH lens, and ensure that record keeping includes information related to the stories and traditions attached to the object.

And as museums strive to diversify their collections, they also must be inclusive meeting places for knowledge and experience. ICH requires an active engagement where the museum functions as a dialogue institution and common meeting space. This mediator role is just as important as the traditional role of being keepers of collective memory and stewards of collections (Brekke 270). Museums can build trust and greater relevance by practicing ICH, and with staff and board members that demonstrate their commitment to diversity. This commitment was evident in June 2021 when the Western Development Museum co-presented Spark Your Pride, an event featuring oral history narratives from two-spirit and LGBTQ+ people, or in the Swift Museum’s exhibit called Newcomers Then & Now, regarding the local lives of immigrants and refugees in the community over time.

Museum workers dedicated to the principles of ICH serve as cultural brokers, helping residents collaboratively reframe and extend traditions. We are not the experts. Our job is to identify the knowledge and tradition bearers and mediate safeguarding through documentation, transmission, holding meetings and events. This includes fairly compensating artists and knowledge keepers for their valuable time and expertise.

Claire Thomson is the secretary for the Wood Mountain Historical society, which manages [Wood Mountain Rodeo Ranch Museum](#). The non-profit volunteer board oversees the main building and two outbuildings, the Adobe and the Heritage House, along with a short hiking trail up to Sitting Bull Hill where a monument is dedicated to the Lakota chief. She said museums are using ICH in their everyday practices even if they don’t use the term. Thomson said in the Lakota language, the closest term related to ICH would be *aikhoyake* (or *aikhowake* in fast speech), which means to have something attached, or connected to something. For example, there is a story connected to a song, or there are many traditions and uses connected to a red willow. “We often focus on heritage and put that in the past, but it’s living, and it has to give meaning to our collections and work,” Thomson said. Volunteers at the museum take students on hikes to learn about local plants and place. Children gain the knowledge to mud the adobe house, and the museum regularly hosts intergenerational music sessions.

The Wood Mountain Rodeo Ranch Museum nurtures ICH through hands-on learning at workshops and sustainable events. By creating training opportunities and workshops, Thomson said community residents could learn the principles of ICH and be the stewards to their own heritage. She also supports the educating local curators and archivists since most that training is currently outside the province. According to Thomson, many traditional collection policies and procedures are valued at small museums. She calls for more collaboration with families who have collections and to determine the ICH of material culture as it enters the collection. Expanding archives to represent underserved communities is also a priority but noted there’s a need to mitigate risk from outside visitors, as Thomson recalled, “Some visitors want to fetishize our material culture.”

To have sovereignty over their ICH and museum collections, informed consent should always guide our practices. During the roundtables, many members spoke about the importance to build trust, particularly in collections. Cam Hart is the archives advisor for the [Saskatchewan Council for Archives & Archivists](#) (SCAA). In terms of access, he said that communities have the option to have private material published

on [MemorySask](#), the SCAA's website that has descriptions of material held in Saskatchewan archives. Members are able to see their material without it being released publicly on the internet. Hart gave the example of [Muskeg Cree Lake Cree Nation Archive](#), where they've had in depth discussions about levels of access. "Some things only the community can see. Some things only the elders can see," he said. Hart advocates for smaller community-based archives, so that the material will stay in the community. "It takes building trust – that we're not here to take your stuff. We're here to help you preserve it in your community," he said.

Jessica Generoux is a cultural consultant from Pasqua First Nation and one of the founders of the Idle No More movement. Her work focusses on repatriation and that process nurtures cultural revitalization culture and mobilization towards care for sacred objects. In terms of digitization and accessibility, Generoux said that Tribal councils want to ensure that access for some sacred objects remain restricted to band members and that research has goes directly back to the community. Researchers are required to provide letters of reference and to explain their methodology, while sacred stories and objects are only accessed on a case-by-case basis. She pointed out that many Indigenous cultural artifacts were acquired unethically and stolen from First Nations. Meanwhile, objects in museum collections may be contested and involve legal battles. She recommended that money and community conflicts be openly discussed. "It's like a Pandora's box," she said. "It contains that information that's really key to understanding, healing, restoring context, and repairing from colonization." Local museums must develop sound repatriation policies and engage with Indigenous so they're aware of what's in the collection. According to Generoux, knowledge of artifacts must belong to the community where they originated, first and foremost. This allows the knowledge to inform local curriculum, traditions, and be owned by the community. Repatriation of objects from museum collections restores the education inequality, while providing the context for healing and safeguarding traditions.

In her consultancy work with the [Saskatchewan Indigenous Cultural Centre](#) (SICC), Generoux spoke about her positive experience working with the Western Development Museum and other stakeholders to repatriate pieces of the sacred [Buffalo Child Stone](#), *mostos-awasis asiniy* in Cree. This sacred stone was a gathering place for nations of the great plains for centuries until in December 1966 when the Buffalo Child Stone was blown apart to make way for Gardiner Dam and Lake Diefenbaker, and despite the outcry from First Nations people. Fragments of the stone ended up at different museum collections with the major piece at the WDM. "Their repatriation policies and procedures were a lot more in depth," Generoux said. "They had a deeper understanding, awareness and appreciation of what they were collecting and taking care of and what that means to other communities." The repatriation process of the Buffalo Child Stone brought people together in ceremony as it returned near its original location at Douglas Provincial Park.

The stone was once a cultural and spiritual place of gathering and historically it was documented as being a sacred spiritual place for all nations... and that was lost. Now that the stone was brought back, there were four ceremonies that brought back the song and the stories, the pipe ceremonies, the elders, the spiritual healers – it brought back in a really strange way, the right people at the right time.

Participants of the ceremonies noted that the Buffalo Child Stone will become a place for First Nations youth and families to in ceremony, addressing issues arising from colonization like suicide, addictions and grappling with the child welfare system. The return of stone exemplifies how repatriation encourages the transmission of ICH and an ongoing dialogue of traditions. However, Generoux said that there are a lot of grey areas at Saskatchewan museums, including questions about how to handle sacred artifacts and human remains at the Royal Saskatchewan Museum. The RSM is facing calls of Indigenous erasure over the inscriptions on the building, which reads "This museum of natural history is dedicated to the honour

of all the pioneers who came from many lands to settle in this part of Canada, a tribute to their vision, toil and courage which gave so much to Saskatchewan and this nation.” Consultations with Indigenous and Métis community members are now taking place. Joely BigEagle-Kequahtoway from White Bear First Nation is a co-founder of the [Buffalo People Arts Institute](#), a non-profit that shares traditional Indigenous teachings and knowledge. “It’s always a concern when history’s been whitewashed,” she said. “We were the ones who taught settlers how to make pemmican to survive the winter, and we’re the ones that told them where the water sources were, so there’s this contribution from Indigenous people that hasn’t been valued.”

Miceala Champagne is a Métis archeology student who works at the [University of Saskatchewan’s](#) science outreach program. In her view, museums should make more an effort gaining informed consent through community collaboration, particularly with family members who may have a personal connection to collections. “Some items, of course, will have to have those special storage practices and procedures, especially if they’re something of ceremonial importance but only if that community allows that object to remain with the museum,” she said. Champagne’s science outreach helps underrepresented youth, and she said her dream is to recruit more Indigenous archeology students. Grants supporting their studies would be welcome, she added, and advocates for museums to shift their mindsets to be Indigenous focussed. She said this aligns with the calls for action in the 2015 Truth & Reconciliation Commission report and summarized by the WDM report, [The Importance of the United Nations Declaration of Indigenous Peoples & The Truth & Reconciliation Commission to Museums](#) (2017).

Among the most charged pieces of material culture are public monuments which contain their own unique ICH. Museums have an important role to play as mediators and to use their space and collections to have difficult discussions and exchange understanding. This year, the City of Regina removed the John A. Macdonald statue at Victoria Park following years of protest. Canada’s first Prime Minister was an architect of the residential school system and ran genocidal policies. Star Andreas, originally from the Peepeekisis First Nation, petitioned the city for its removal. She organized demonstrations and ceremonies and met with the mayor. However, she faced a lot of anger. “They’re saying, ‘Why are you destroying history?’ We’re not destroying it. We just want it relocated somewhere like in the *museum* or at the legislative building.” This is an example of how museums can be at the forefront of dialogue and work to reframe material culture, while reviving memories and our sense of identity (Cashman 2006). In a recent article, Andreas expressed her disappointment with the Regina for the lack of ceremony when the statue was removed in April, saying she’d hoped to conduct pipe ceremony and prayers. Once again, ICH practitioners have an important role to recognize that certain objects deserve special recognition and space for traditions to take place.

Accessibility is another important consideration in museums generally, including in ICH. To improve accessibility, Sandee Moore, Curator of Exhibitions and Programming at the Art Gallery of Regina, uses digital technology to enhance the visitor experience, construct meaning, and allows exhibitions to live beyond the gallery walls. Last year, the gallery created an Augmented Reality (AR) video project where viewers could interact with posters in public places using their cellphones. The Art Gallery of Regina an upcoming two-year project is a collaboration with bees, beekeepers and artist. Another ICH-related project, The Dig, will explore the knowledge and traditions of excavation and hole digging. For additional resources, Moore points to the University of Saskatchewan’s AR project, [Shared Spaces](#), which creates opportunities for connection through art. The project makes art accessible anywhere through approaches like digital 3D sculptures and by providing additional content that is often personal in nature. She said there are a lot of affordable technological solutions, including Artvie, an AR application that allows users to link content to their artwork digitally, and Matterport, another app used for exhibitions.

Moving Forward

Museums are situated to be protectors of the knowledge commons and champions of science, capable of contributing to a more just and sustainable world. While museums may have a perceived sense of authoritative neutrality, pressures from funders and private interests may be preventing land-based knowledge and other forms of ICH from emerging. Sandee Moore at the Art Gallery of Regina, she said, "We are very lucky in that that art councils generally want us to take risks." She points to the Mackenzie Art Gallery's full-time elder in residence, Elder Betty McKenna, as model for institutions. Joan Kanigan, CEO the WDM, said we need to develop the willingness to question museum practices by examining provincial and national ethical guidelines. "Are there ways in creating standards that allow space for flexibility?" she asked. Letting go of dug-in and entrenched practices is essential for developing ICH focussed programming, according to Tomsasin Playford, Executive Director from the Saskatchewan Archeology Society. "People want things done their way because that's what they like, and there's not always room for other ways," she said. More than building youth representation on boards, Playford said we need to be places where younger people want to come.

Dr Elizabeth Scott, curator at the WDM, suggested that we continue normalizing decolonizing practices to increase the involvement of BIPOC people in museums and on museum boards. Inclusivity expands our horizons, stories, and sense of belonging, so we need honest and robust conversations about the purpose of Saskatchewan museums. There may be resistance to developing ICH and inclusive practices, and some museum workers may need time to process the changes. Dr Scott pointed out that, because of this resistance, it is important to address the concerns of museum volunteers and staff who may be worried about a change of approach. She recommends seeking interdisciplinary opportunities that would facilitate engagement and a clearer understanding of the purpose of Saskatchewan museums.

During the COVID-19 pandemic, ICH plays an important role at building community solidarity and understanding. Museums can no longer resort to idealize re-creations of the past or romantic concepts of living heritage. At the same time, a museum can no longer set itself up as the expert or use European timelines that impose a colonialist perspective (Black 2001). We live in the age social media where belief systems are now manufactured online with short TikTok videos. Disinformation is normalized and amplified as people generally seek information to reinforce their viewpoints (Peck 2020). When safeguarding ICH, the most important goal is transmission, finding ways for traditions, knowledge and expertise to continue. This includes how to do and make things, our stories, values, how we see ourselves and the world around us. Globalization and technology threaten ICH transmission but also the legacy of institutions like Canada's residential school system. The practice of ICH of principles at Saskatchewan museums will lead to greater collaboration and harmony. There are knowledge keepers in our homes, communities, fields and factories. With ICH, museums unearth hidden knowledge and build access, which ultimately improves museology and enriches the work that we do.

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Recommendations

To enhance ICH practice for members of the Museums Association of Saskatchewan and stakeholders, here are the following recommendations:

1. Fund ICH documentation and fieldwork and align that funding with the [Artists in Communities](#) grant program by SaskArts and other opportunities.
2. Expand funding criteria for traditional practitioners, and ICH-related events, festivals and workshops.
3. Support ICH training for museum staff, tradition bearers, heritage practitioners, and stakeholders in Saskatchewan.
4. Identify resources for digitization, including websites and augmented reality applications, while enhancing existing computers databases with ICH terminology.
5. Provide cultural sensitivity training for staff and reduce barriers at museum collections and events.
6. Review museum names, governance structures, term limits for executive board members, hiring practices and current levels of ICH engagement.
7. Support repatriation efforts, while removing cultural, physical, financial barriers to objects in collections.
8. Seek interdisciplinary opportunities with artists, immigrants and refugees, BIPOC and 2SLGBTQ+ communities, and additional stakeholders to support ICH transmission.
9. Identify and fairly compensate tradition bearers in the community, while encouraging sustainable community development.
10. Encourage museums to undertake research on the traditions and local knowledge of collections and develop a broader context for them.
11. Research the development of and Elders in Schools program, and ICH documentation in primary schools
12. Work with Heritage SK to develop ICH, museum and curatorial courses at Saskatchewan universities and post-secondary institutions.
13. Promote the development of ICH policy in Saskatchewan and at the Canadian Museums Association.
14. Support the development of a national ICH framework and Canada's ratification of UNESCO's 2003 Convention of the Safeguarding of Intangible Cultural Heritage

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