IPinCH

NEWSLETTER VOL. 6 (FALL 2014)

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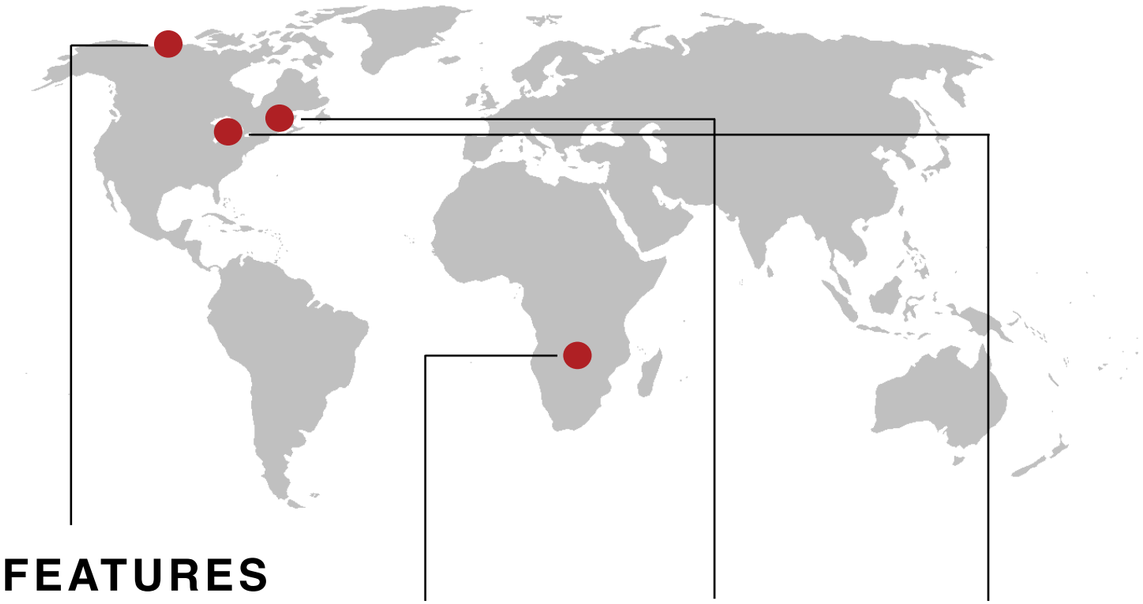
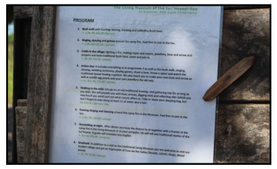


FEATURES



ALSO IN THIS ISSUE

Cover photo: A sunset view of //Uruke Bush Camp Adventures. The land was returned to the ǂKhomani in 1999 after a landmark legal claim facilitated, in part, by lawyer and IPinCH Associate Roger Chennels. (photo: R. F. Giraudo).

Photos above L-R: Catherine Cockney holds dancing mitts at the Smithsonian Museum Support Center in Nov. 2009 (photo: D. Stewart).

The program of activities at the Living Museum of the Jul'hoansi-San (photo: R. F. Giraudo).

Members of the Penobscot Nation Intellectual Property Working Group (photo: courtesy Penobscot Nation).

A group of delegates from the *ezhibiigaadek asin* project team visit Neal Ferris' Sustainable Archaeology project facilities on their way from Michigan to Peterborough, Ontario (photo: Niibing Giizis Studio).

LIFE AFTER IPINCH?

Brian Egan, Kristen Dobbin & George Nicholas

With seven years of funding from the Social Sciences and Humanities Research Council (SSHRC) of Canada, the IPinCH project has always had — at least in its formal incarnation — a limited lifespan. We are now halfway through our final year, and the end of the project is in sight. Although we have been granted a one-year extension by SSHRC, this is a wrap-up year only, to give us time to tie up any loose ends. At this stage, our thoughts have turned to assessing the project. What have we done well? What didn't work so well? What are the lessons we've learned along the way? And, especially, how can we make a difference?

We have also been considering whether IPinCH will continue on in any fashion. What will life be like after IPinCH? What elements of IPinCH should live on? Will there be a sequel? An IPinCH 2? If not, what will be IPinCH's legacy? These are important questions that we've been thinking about.

One key IPinCH objective has been to nurture and inspire students and emerging scholars, particularly the next generation of community-based researchers, as well as heritage and museum professionals. IPinCH has provided over 15 students with fellowships to help them complete their graduate studies.

During IPinCH's lifespan, many of these students, as well as our emerging scholar associates, have transitioned successfully into careers in academia, museums, or consulting. To highlight just three…In 2010, Kate Hennessy (IPinCH Associate and member of the *A Case of Access* CBI team) completed her doctoral research and joined the Simon Fraser University faculty as an Assistant Professor in the School of Interactive Arts and Technology. In 2014, Solen Roth (past IPinCH Fellow and Working Group co-chair) completed her Ph.D. at the University of British Columbia and joined a private consulting firm in Montreal as their in-house anthropologist. And this year, Sarah Carr-Locke (past IPinCH Fellow and Steering Committee Student Representative) relocated to Yellowknife to take up a position as the Assistant Director of the Prince of Wales Northern Heritage Centre (an IPinCH partner). These are just a few examples of IPinCHers who, after completing their studies, have taken on new roles where their experiences with IPinCH will inform their work. One way that IPinCH will live on is thus through the future work of the students and emerging scholars affiliated with the project.

Over the past seven years, the IPinCH "family" has grown considerably. We currently

clock in at nearly 140 members, including the core research team, advisors, associates, fellows and staff. In addition to this are the many individuals involved in IPinCH through our partnering organizations and our community-based initiatives. The project has acted as a hub or network through which IPinCHers can connect and collaborate, creating new partnerships and initiatives that will live on beyond IPinCH. It is IPinCHers who bring IPinCH to life. In that sense, the project will live on in spirit as long as the issues continue to be relevant, and those involved consider these topics worthy of their time and energy.

Over the past few months, we've also considered how IPinCH's work will live on after the official project end. For one thing, we're working with a team of librarians and digital archivists at Simon Fraser University to transition the IPinCH database, the Knowledge Base, into a new, secure and sustainable format. SFU has pledged its support for maintaining this archive of materials (more on this soon!). In addition, we hope that we will be able to keep the website online indefinitely to serve as the repository for IPinCH's many great public resources (see resource glossary on page 14 for examples of our materials).

At our 2011 Midterm Conference, Anishinabe Elder Sydney Martin spoke of the IPinCH project as being alive and of having its own spirit. Our own sense of the project is similar — of a constantly growing and changing creature, full of potential, rich in experience and creativity. If the past few years are any indication, there is strong interest in what we are trying to accomplish, and this bodes very well for the future.

We very much want to hear from all those in our wider community about what they view as the highs and lows of the project, how IPinCH— or aspects of it— should continue, and, if so, in what form.

Brian Egan is the IPinCH Project Manager. Kristen Dobbin is the IPinCH Communication Specialist. George Nicholas is the IPinCH Project Director.

Above: Sarah Carr-Locke, IPinCH Associate, and former IPinCH Fellow, is now the Assistant Director of the Prince of Wales Northern Heritage Centre in Yellowknife, NWT. One of the legacies of the IPinCH project, we hope, is that students and emerging scholars will carry IPinCH values into their careers (photo: courtesy SFU Graduate Studies).

Albert Elias and Helen Gruben discuss beaded gloves at the Smithsonian Museum Support Center, Nov. 2009 (photo: D. Stewart).

Q&A WITH THE *A CASE OF ACCESS* TEAM

"The collection has really brought those memories to the forefront, and I think that's made this truly a living history project."

Edited excerpt from the *IPinCH Conversations* podcast.

In November 2013, IPinCH spoke with Natasha Lyons (Director, Ursus Heritage Consulting), Kate Hennessy (Assistant Professor, School of Interactive Arts and Technology, Simon Fraser University), Chuck Arnold (former Director of the Prince of Wales Northern Heritage Centre, Independent Researcher), and Cathy Cockney (Manager, Inuvialuit Cultural Resource Centre) about their work on the IPinCH-supported Community-Based Initiative, *A Case of Access.*

IPinCH: Could you explain how the project got started and what it entailed?

Natasha Lyons: Cathy, Mervin and I had been working together for a number of years on a project up north, and in 2008 we started to talk about the MacFarlane Collection, and how great it would be to learn more about it. It's a collection of several hundred ethnographic items that were collected by a Hudson's Bay Trader in the 1850s in the Anderson River area of the Inuvialuit Settlement Region and it's a very rich collection — a lot of clothing and skin items... A real treasure. But it's very cost prohibitive to have the collection itself travel and so Cathy and I talked about applying for some funding to take Elders and other Inuvialuit members to Washington, and that's what we did…We went in 2009 to visit the collection with a pretty big group — 12 people all told from Inuvialuit, anthropology folks and media folks. We had a week-long visit with the collection, and documented a lot of knowledge about it and discovered a lot of things that we didn't know that we wanted to pursue research on.

Cathy Cockney: ...Many of the clothing and the tools that are at the Smithsonian are probably no longer made and they are really traditional Inuvialuit material culture. We thought it was important not only for researchers but for the Inuvialuit community to go down and also have a look at what's available at the Smithsonian.

IPinCH: How did you select the individuals to go?

Cathy Cockney: I went on the radio — *everybody* listens to the radio in the north — … to talk about the project and how we would like to select Elders to participate. The response was really good… eight Elders from the region contacted me… and there [were] a couple of youth that contacted me expressing their interest…It's always good to have Elders involved because they have the knowledge, and even though they may not make the tools anymore, they may have seen their parents or grandparents making the tools. A couple of the Elders did say that they witnessed their grandparents using a bow and arrow. And the youth up here are very interested in learning about our traditional Inuvialuit culture because we've gone through so much change…

IPinCH: What were some of the challenges in organizing the project?

Kate Hennessy: …It was many, many years in the making to get people to Washington. It's quite expensive to travel from the north, so cost, and funding, and continued funding, are an issue for all parts of [this ongoing] project. It was also a good challenge for all of us to try to bring together the documentation, the research materials, to translate those into the *Inuvialuit Living History* website and to work as a group to collaboratively produce the content…. [Also] paying close attention to what makes a participatory project. Natasha led the team in drafting a project charter at the beginning of our work together, where we all talked about our goals and priorities for the research…what people wanted to get from this work, how we would work together, how would we respect one another, and the various contributions that we could make at various times in a long-term project…how we wanted to publish, what kinds of projects we would take on, how we would use one another's time given that…only Stephen Loring (Arctic Studies Center, Smithsonian, and IPinCH) and I are salaried academics and Cathy and our Inuvialuit partners…don't have that kind of support…

Natasha Lyons: Another challenge…is about making a project like this sustainable. We tried different methods of sharing what we had learned with the Inuvialuit community — it's a very large community of about 5,000 people. Many live in the north and many also live in other parts of the world. One of the things that we did … was to produce a plain language glossy newsletter… about the project about a year before the website was launched to talk about what we had been doing… and to invite other Inuvialuit to comment on what we were doing. We also did a series of outreach visits in the north…and some interviewing…. The visit to Washington…was really opening a big, and great, can of worms, and we're still moving forward here, probably for a long time because we haven't even gotten into the natural history side of the collection.

IPinCH: Were any of the objects in the collection particularly memorable for anyone on the team?

Chuck Arnold: In preparing the descriptions and interpreting some of the artifacts, I worked very closely with Darrel Nasogaluak in Tuktoyaktuk. [He] is a younger person, in his late thirties perhaps, and he is interested in traditional Inuvialuit technology…When we were writing up the descriptions, I would send photographs to Darrel, and then we'd get on the phone — about an hour or two every night… — and he would help me understand how they were used, how they were made, and then I would try to take his words and put them into curatorial descriptions. For almost every artifact…Darrel would have a story from one of his Elders. For instance…the incredible bows that are part of the collection…[Darrel] remembered a story that his grandfather told him. He was out hunting a polar bear and all he had was his bow and arrow…The polar bear got close to him one time, and he pulled out his bow and arrow and shot the bear — so powerful that the arrow passed right through the bear, killing it….The collection has really brought those memories to the forefront, and I think that's made this truly a living history project.

To listen to the full podcast, visit http://bit.ly/1g7CFly.

NEW REPORT TAKES ON HISTORICAL TREATIES

Alexa Walker

In the recently published final report for the IPinCH-supported project, *Treaty Relations as a Method of Solving Intellectual Property and Cultural Heritage Issues*, Michael Asch (Professor Emeritus at the University of Alberta), Allyshia West, Neil Vallance, Aimee Craft, and Kelsey Wrightson look at historical treaty relationships as a potential tool for solving current issues between Indigenous groups and settlers. The key problem addressed by the report is the federal and provincial government's claim of jurisdiction over First Nations heritage, including the "artifacts, cultural remains, and human remains of people who were here long before the state ever existed."

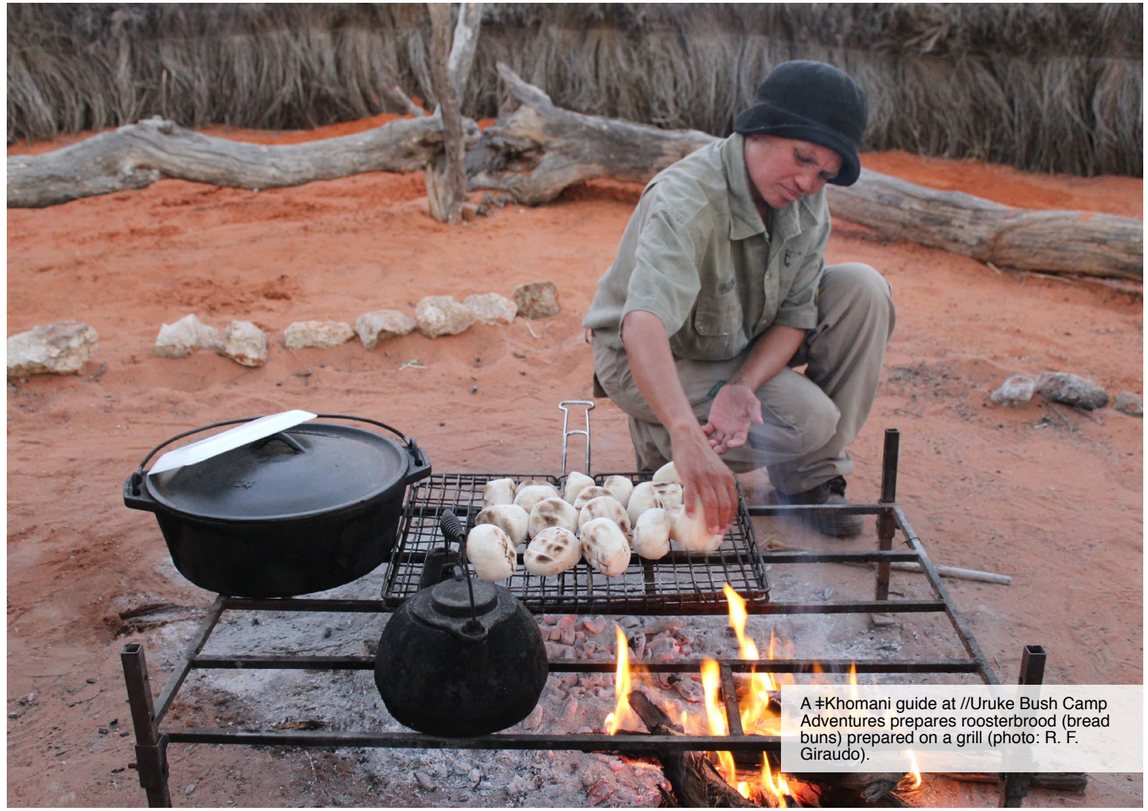
The idea for the research project came from the insistence of the Supreme Court of Canada that—contrary to conventional beliefs—the commissioners involved in the historic British Columbia treaties had been truthful to First Nations, and that the treaties had not been made under dishonest pretenses. Asch and colleagues worked with this premise, developing a new method in which they compared First Nations' oral accounts of the treaties to primary historical documents written by Commissioner Alexander Morris and his contemporaries. As Asch explains, "rather than saying that the written [treaties] represent our position…I'm saying what the commissioners said represents our position. The [treaties] just memorialize it, maybe incompletely."

The team analyzed six treaties and documents associated with them, including the Manitoulin Island Treaties (Treaty 45; 1836 & 1862); Vancouver Island Treaties (also known as the Douglas Treaties; 1850-1854); the Stone Fort Treaty (Treaty 1); Treaty 4; Treaty 6; and Treaty 11.

Asch argues that there was a sense of mutual respect in the development of these historical treaties, and that the goal was not to "take things away from people. It was to work with them, for the betterment of all of us."

The report also highlights a narrative that is often forgotten: that of the settlers who attempted to make fair deals with First Nations. Understanding this side of history is important, Asch says, because "unless you have a sense of your own history, and [you] can say 'here's who I am and here's how I understand things', then you're not a reliable ally."

Visit the IPinCH website to read the full report and to hear a podcast interview with Michael Asch. Alexa Walker is an M.A. Candidate in the Department of Archaeology at Simon Fraser University, and the Research Assistant for the IPinCH Bioarchaeology WG.



A ǂKhomani guide at //Uruke Bush Camp Adventures prepares roosterbrood (bread buns) prepared on a grill (photo: R. F. Giraudo).

SAN CULTURAL TOURISM IN SOUTHERN AFRICA

Rachel F. Giraudo

Does cultural tourism always exploit those whose culture is on display? What happens when communities are in charge of their own cultural tourism ventures? These questions propelled my recently completed survey of San-run cultural tourism projects in South Africa, Namibia, and Botswana, supported, in part, by an IPinCH fellowship.

The San encompass members of many ethnic groups who speak click-consonant languages of the Khoisan linguistic family and who traditionally relied on hunting and gathering for subsistence. Widely considered the Indigenous peoples of southern Africa, the San are extremely marginalized throughout the region.

My survey revealed important differences between San-based cultural tourism projects owned and run by the San and those owned and run by non-San peoples (primarily whites). Cultural tourism involves the marketing and sale of cultural commodities, including people's identity. When outsiders are in charge of managing these markets, they can dictate what will be commodified. Non-San tourism operators often peddle a fantasy about the San as primitive, docile, and/or racially distinct from other Africans. They also see most of the tourism profit, and the San participating in these projects can become exploited laborers. However, when San manage their own tourism ventures, they have more control over what they choose to share with visitors about their cultural heritage. They still cater to tourists' romanticized expectations, but some also seek to educate visitors about their history and current situation. These tourism encounters provide the San with a voice to the global community.

The San cultural tourism projects I visited are mostly located on land to which San have rights, whether it is communally owned or managed through a conservancy. Most projects are small and based in or near settlements, such as the two Jul'hoan "living museums" in Namibia. These projects are managed by extended families and provide bush walks, craft making, and singing and dancing among other cultural activities at specially constructed cultural villages adjacent to the Jul'hoan settlements. One of the "living museums" even offers traditional hunting trips! Some projects are larger and involve more than one settlement, like //Uruke Bush Camp Adventures operated by the ǂKhomani in South Africa and Treesleeper Campsite operated by the Haillom and !Xun in Namibia. At these camps, visitors might enjoy traditional meals or opt for San home visits. They also offer accommodation facilities for overnight guests. There are only two lodges that the San own or manage. Dqãe Qare San Lodge is owned and managed by the Nharo in Botswana and is the most accessible San-run cultural tourism project in the region. It is the site of the Kuru San Dance Festival. The upscale !Xaus Lodge is situated on ǂKhomani and Mier land inside and adjacent to the Kgalagadi Transfrontier Park in South Africa. Though San-owned, it is operated by an outside management group in consultation with these communities and South African National Parks. !Xaus Lodge offers game drives, bush walks, and craft-making demonstrations.

The San communities choosing to engage in their own cultural tourism projects have the potential to counter dominant narratives about their heritage and future. Cultural tourism also provides better economic security. However, cultural tourism is a niche market in a region that is dominated by high-end nature and wildlife tourism. Because many of these projects are off the beaten track, they tend to attract international tourists with a particular interest in San or Indigenous cultures. These projects are therefore unlikely to result in significant financial gains but can augment San livelihoods.

"When San manage their own tourism ventures, they have more control over what they choose to share with visitors about their cultural heritage...These tourism encounters provide the San with a voice to the global community."

Cultural tourism is not necessarily exploitative and can benefit communities who engage in it, but it is vitally important that communities have control in the decision-making process of creating a cultural tourism product. Results from this survey will be disseminated as a report to the San-run cultural tourism projects visited and made available on the IPinCH website. The next phase of this research, a multi-sited collaborative ethnography, addresses San political agency through the performance of identity in cultural tourism.

Rachel Giraudo is Assistant Professor in the Department of Anthropology at California State University, Northridge, and an IPinCH Associate.

Rachel learning to shoot a bow and arrow as part of the scheduled activities at the Living Hunter's Museum of the Jul'hoansi-San (photo courtesy: R. F. Giraudo).

San dance groups from across southern Africa travel to the Dqãe Qare San Lodge in Botswana to attend the Kuru San Dance Festival, which is held during the first full moon in August (photo: R.F. Giraudo).

RECENT IPinCH PUBLICATIONS AND PRESENTATIONS...

...from books, such as *Dynamic Fair Dealing: Creating Canadian Culture Online, Transforming Archaeology: Activist Practices and Prospects, On Being Here to Stay: Treaties and Aboriginal Rights in Canada, Indigenous Peoples' Cultural Property Claims: Repatriation and Beyond...*

...to articles in *the Journal of Marxism and Interdisciplinary Inquiry, Museum Anthropology Review, American Anthropologist, Journal of Northwest Anthropology, International Journal of Cultural Property,* and *American Antiquity...*

...to presentations at meetings of groups such as the Society for Applied Anthropology, the Alberta Museums Association, the Canadian Commission for UNESCO, the Canadian Anthropology Society, and the International Council of Museums...

...are listed on the IPinCH website (www.sfu.ca/ipinch) under the *Resources* tab.

Penobscot Birch Bark Canoe, a key cultural symbol central to many of the IP and natural resource preservation issues faced by the Penobscot Nation today (photo: courtesy of Penobscot Nation).

A CONVERSATION WITH BONNIE NEWSOM

Julie Woods

Edited excerpt from a discussion between Julie Woods (JW) and Bonnie Newsom (BN).

Bonnie Newsom is a member of the Penobscot Nation and President of Nutalket Consulting, a Native American-owned and operated small business that blends archaeology and heritage preservation consulting with Native American art and jewelry design. Bonnie holds a B.A. in Anthropology and an M.Sc. in Quaternary Studies from the University of Maine. Currently, she is a Ph.D. candidate in Anthropology at the University of Massachusetts, Amherst. She is also Chair of the Repatriation Review Committee for the Smithsonian Institution and is the first Wabanaki woman to serve as a Trustee for the University of Maine System. Bonnie previously served for ten years as Tribal Historic Preservation Officer for the Penobscot Nation.

Bonnie led the Penobscot Nation IP Working Group team in the IPinCH-supported project, *Developing Policies and Protocols for the Culturally Sensitive Intellectual Properties of the Penobscot Nation of Maine*, which has now published its final report. The project developed tribal protocols, tools, and organizational structures to address IP issues related to archaeology and heritage-based places.

JW: How did you get involved with archaeology and historic preservation?

BN: When I was an undergrad I started off as a social work major because I wanted to do something service-oriented, but I soon realized it wasn't a good fit for me. I just didn't see myself doing social work and I took an Intro Anthropology course with Cynthia Keppley Mahmood. She was doing work among the Sikhs. We got to know each other [and] she said "You could do a lot of good for people in your community if you pursued a career in anthropology, gave the community a voice in the field." So that's kind of how I came into it. I definitely came into the discipline to give marginalized people a voice. There were no Indigenous archaeologists in Maine at all. A few folks had participated in fieldwork and there were some in the Anthropology Program but nobody from the Maine tribes was doing archaeology professionally at the time. It was about 1993, maybe 1994. Now I'm pleased to say that we have a number of Native people who are going down that path. At the time I think Native students were looking more towards ways to help the community in areas of education, health, business. I don't think people in general often make the connection that public service can happen through archaeology and anthropology as well. So that's how I came into the profession and that's what drives my work. For me, I'm most proud of building a program at Penobscot Nation and being able to pass that on to another Penobscot who has come up through the ranks. I would consider making the discipline more visible in the community as one of my legacies, but also point out to others in the discipline that we as Indigenous people are wholly capable of doing this ourselves. So I'm hoping that's what I leave behind.

JW: How did you get involved in the IPinCH project?

BN: I had a problem while I was serving as Penobscot Tribal Historic Preservation Officer with information management and information sharing particularly around Section 106 of the National Historic Preservation Act. Through my connections at UMass, mainly you and Martin (Dr. H. Martin Wobst), we collectively came up with a proposal to address some of those concerns. It was very timely because the issues were real and visible at the time and our cultural department was also initiating a process to address community-based research as well.

JW: Is there anything you want to say about how outside partners should approach communities about assisting with projects that are important to the community?

BN: Ideally there is some sort of research strategy in place at the community level that asks "What are the things we want studied and what kind of research needs to take place and how does it take place in our community?" But, getting to that point is challenging because there are a lot of different perspectives. For me, one of the biggest things that somebody from the outside can do for a community is to facilitate that process of having the community establish their own research agenda. Rather than say "I have an idea for a paper or project, want to collaborate?" it's more like "OK, let's figure out how to develop a research agenda for the community," and then when people do approach the community, they have some guidelines or direction for projects. It's very frustrating when somebody has a really great idea, but it's an outsider's agenda. Working with communities in that way to identify what they're interested in and what would help heal their communities, help to decolonize them…I think our work moved us in that direction.

JW: I know the project changed and morphed for lots of reasons. Was it a good process in retrospect?

BN: I think it was better than I anticipated. The whole notion of bringing together different departments and forming the working group was great. I attribute much of that process to the great thinking of James Francis, our cultural director. I didn't really envision that going into it but I think given the way the community is structured and how our departments are structured it worked out well. Originally, I envisioned a basic community focus group process but what came out of it was a whole process that was endorsed by tribal leadership and was a product of multiple departments. It went way beyond what I had envisioned. The process was much better than I had envisioned initially.

"I don't think people often make the connection that public service can happen through archaeology and anthropology. That's how I came into the profession and that's what drives my work."

JW: Do you think there was something different about this project that allowed it to go beyond what you envisioned?

BN: It's the people. It's always the people who are involved. I feel very fortunate to have had the opportunity to work with people who are really great thinkers. They volunteered to be part of it. They were completely dedicated and very thoughtful, so I guess that's what I attribute it to. It's the people that made it successful. Sometimes it's just a matter of getting the right click, you know. Sometimes things fall into place in ways that you may not expect them to. I think that's what happened with this group. We worked really well together and maybe that's because it was primarily us doing the work and talking about things that we hadn't had the opportunity to talk about before. I've always wanted to create a tribal think tank of sorts to really take on some of these tough issues around sovereignty and rights and some of the major problems that we're facing. I wish we had more opportunities to think collectively and talk through and strategize about how to address some of our challenges. We have some really smart, exceptionally talented thinkers in our communities. I think we need to harness that intellectual energy better. In my opinion, and based on my experience with the [Tribal IP] working group, something like that is most effective if it materializes from within the community as opposed to outside of it.

JW: Is the IP Working Group still intact?

BN: I think intellectually we are and we are all still committed. However, since the IP project has wrapped up it's been challenging to keep up the momentum. I hope it will continue. It comes down to the issues of sustainability and the community's ability to continue with this work when we have so many other things that we are trying to accomplish. Communities need people who can devote the time to champion these kinds of efforts. I just don't know how best to make them permanent fixtures within communities without some resources to support the work. The life cycle of grant-supported work is fragile and that's a real problem communities face across the needs spectrum. Understanding how some communities have sustained IPinCH-supported projects once the funding has been exhausted would be good work for IPinCH to think about and share with all CBI teams.

JW: Can you tell me a little about the other people that were part of the Penobscot IP Working Group? Did their concerns stem from being members of the community or from their roles within the community in natural resources or other areas?

BN: I think it was a combination of the two. I think everybody in the group cares deeply that things are not misappropriated. I think that's just personal on everybody's part and that's what I believe motivated most folks to participate and continue on. I know there are some professional interests as well, be it legal, IT, natural resources, etc. There is no doubt in my mind that if I need to reconvene the group for whatever reason, they would be there. They believe strongly in protecting our culture. I know that. So there's

.... Continued on page 14 ....

NEW IPinCH PEOPLE

Fanya Becks, Associate
Fanya is a Ph.D. Student in the Department of Anthropology at Stanford University. She has been working closely with the Muwekma Ohlone Tribe of the San Francisco Bay Area. Within her research she is interested in conceptions of landscape, individual and collective memory, tribal intellectual property issues and persisting practices related to human, plant, and landscape interactions.

Gordon Bronitsky, Associate
Gordon is trained as an anthropologist (Ph.D., University of Arizona, 1977). For the last eighteen years, he has been founder/president of Bronitsky and Associates. He works with groups and artists around the world who want to preserve, promote and develop their culture and heritage and voices on their own terms.

Thomas Burelli, Associate
Thomas is a Ph.D. student at the University of Ottawa, Faculty of Law. His research interests are at the intersection of cultural property, traditional knowledge, biotechnology, biodiversity, intellectual property ethics, and decolonization. In his thesis, he will analyze non-governmental and non-legal instruments implemented in France and Canada to regulate the circulation of traditional knowledge associated with biodiversity.

Priya Chandrasekaran, Associate
Priya is a Doctoral Candidate in Cultural Anthropology at The CUNY Graduate Center and an Instructor at Pratt Institute and Hunter College. Her National Science Foundation-supported dissertation research investigates how women farmers and rainfed grains in the north Indian hills are situated in regional, national, and transnational circuits of political economy, food production, and rural activism.

Roger Scarlin Chennells, Associate
As an attorney in private practice since 1980, Roger has practiced in a wide legal field ranging from labour, environmental, human rights to commercial and constitutional law. Roger has assisted the San with traditional knowledge and heritage rights for over a decade, and his primary interest remains the exploration and promotion of law and human rights in practice, particularly with an emphasis on the rights and interests of indigenous peoples.

Malcolm Connolly, Associate
Malcolm is an Australian archaeologist who brings to IPinCH 14 years of cultural heritage experience and a lifetime of exposure to Australian Indigenous community issues. His interests include cultural heritage management in a developing world, arid-zone archaeology, and Indigenous knowledge retention and revival. Malcolm has applied these interests in cultural heritage positions in the Northern Territory and Queensland.

Megan Davies, Associate
Megan is an M.A. student in Theatre and Performance Studies at York University, researching historical reenactments at Fort Langley National Historic Site, located in Fort Langley, British Columbia. Her current masters project, "Embodied Transmission of Colonial Remains: 'The Birthplace of BC'," explores the creation of colonial history in the past and present at Fort Langley National Historic Site.

Courtney Doagoo, Associate
Courtney is a Ph.D. student at the University of Ottawa, Faculty of Law. Her general research interests in law are at the intersection of the arts, cultural property, fashion, entertainment, intellectual property, and privacy. In her LLM, she specialized in Intellectual Property Law. In her thesis project, she will be conducting empirical research to examine the role of law and norms in the domain of creative industries.

Carol Ellick, Associate
Carol holds a B.A. in anthropology from The Evergreen State College (1981) and a M.A. in education, with a specialization in curriculum and instruction, from Chapman University (1992). As Director of Archaeological and Cultural Education Consultants, Carol is considered one of the leading experts in archaeological education and the development of public programs in the United States.

Allison Fish, Associate
Allison is a postdoctoral fellow at the University of California, Davis, with the Innovating Communication in Scholarship program. She holds a J.D. from the University of Arizona and a Ph.D. in Anthropology from the University of California, Irvine. Her principal interests are in the areas of cultural anthropology, socio-legal studies, and science and technology studies.

David R. Guilfoyle, Associate
David is an Archaeologist with Applied Archaeology Australia - Applied Archaeology International. He is focused on collaborative, integrated cultural heritage management that upholds customary protocols and supports local community's goals and structures. He is interested in exploring the development of community archaeology as both a theoretical and methodological practice.

Joanne Hammond, Associate
Joanne is a consulting archaeologist and anthropologist based in Vancouver, British Columbia. Her practice supports First Nations communities reclaiming control over their heritage, territories, and economies, and strives to incorporate the ideals of social justice into resource sector work.

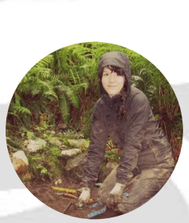
K.A. Gabe Hughes, Associate
Gabe holds Master degrees in both Art History and Archaeology from the University of Oxford, where she is presently a D.Phil. Candidate in Archaeology, specializing in Cultural Heritage Law. She is a Wampanoag and Mi'kmaq drummer, artist and First Nations rights activist, and is passionate about critical heritage and museum studies.

Aynur Kadir, Research Assistant
Aynur is a Ph.D. student in the Making Culture Lab, School of Interactive Arts and Technology at Simon Fraser University. She has an M.A. in Cultural Anthropology and a B.A. in Education Technology. As a media anthropologist, she is interested in using digital media in the research, preservation, management, interpretation, and representation of cultural heritage.

Erica Kowsz, Associate
Erica is an anthropologist and filmmaker, interested in cultural heritage, archaeological practice, the semiotics of materiality, and the history and ethnography of North America. She is currently pursuing her Masters and Ph.D. in the Anthropology Department at UMass Amherst. Erica's Masters thesis focuses on the contemporary heritage uses of two ancient pit house village sites in British Columbia's Slocan Valley.

Sarah Lison, Associate
Sarah is an M.A. student in the Department of Archaeology at Simon Fraser University, researching the dialogue generated between archaeologists and descendant communities in British Columbia. She is interested in navigating the corridor between archaeology as an objective endeavor, and research directed and informed by cultural protocol. Sarah has experience with CRM in San Francisco, and worked at the Center for Digital Archaeology at UC Berkeley.

Darren Modzelewski, Associate
Darren is currently completing his L.L.M. (Masters in law) degree in the Indigenous Peoples Law and Policy Program at the James E. Rogers College of Law, University of Arizona. Before moving to Arizona, Darren earned his Ph.D. in anthropology and J.D. from the University of California, Berkeley and his B.A. in history and anthropology (with honors) from Brown University.



Jasmin Sykes, Research Assistant
Jasmin is a B.A. student at Simon Fraser University's Department of Archaeology. Jasmin has done archaeological fieldwork in the lower mainland and northwest coast of British Columbia, and her research interests include palaeodemography, palaeoepidemiology, post-colonial North American archaeology, issues in Indigenous research, and cultural heritage ethics.

Emanuel Valentin, Associate
Emanuel is a social and cultural anthropologist. He graduated in 2007 with an M.A. degree in social and cultural anthropology, ethnology and religious studies from Eberhard Karls University Tübingen (Germany). Currently, he is a Ph.D. student in the Faculty of Education at the Free University of Bozen-Bolzano, Italy. He is the President of EVAA (South Tyrol Anthropological Association).

Tariq Zaman, Associate
Tariq is a Postdoctoral Research Fellow in the Institute of Social Informatics and Technological Innovation at Univeristi Malaysia Sarawak. Tariq has 12 years of experience as a development practitioner, teacher and researcher with marginalized groups in society such as Indigenous communities, women, and religious minorities

For the full bios of our new team members, visit the IPinCH website: www.sfu.ca/ipinch

EZHIBIIGAADEK ASIN PROJECT TEAM VISITS PETERBOROUGH PETROGLYPHS

AND OTHER PLANS MOVING FORWARD

Kristen Dobbin

For the Saginaw Chippewa Indian Tribe of Michigan, *ezhibiigaadek asin* is a sacred place, where over 100 petroglyphs convey teachings from their Anishinabe ancestors. The Michigan Archaeological Society (MAS) holds the deed to the land, and the site is managed by the State of Michigan's Department of Natural Resources (DNR), who retain the keys to the locked 12-foot fence around *ezhibiigaadek asin*.

Concerns around the management and protection of the site and its associated intellectual property prompted Shannon Martin, Director of the Ziibiwing Center of Anishinabe Culture & Lifeways, and Dr. Sonya Atalay, an Anishinabe-Ojibwe archaeologist then at Indiana University, to develop an IPinCH-supported project related to *ezhibiigaadek asin*. The initiative focuses on the development of a co-management strategy that will take into account the intellectual properties — the images, stories, lifeways, ceremonies, interpretations, research data, and so on — associated with *ezhibiigaadek asin*.

Though the project officially began in early 2009, challenges related to funding transfers and ethics board approvals significantly slowed progress, especially after Sonya moved to the University of Massachusetts-Amherst, and new transfers and approvals were required. With these complications now behind them, the project has leapt forward over the last few months.

In June 2014, the project team, including Sonya, Shannon, Ziibiwing's curator William Johnson, newly-appointed Saginaw Chippewa Tribal Historic Preservation Officer, John Graveratte, and graduate student assistants (Saginaw Chippewa tribal member Frank Raslich, his wife Nicole Raslich and Stacy Tchorzynski), gathered with Elders and spiritual leaders at the Ziibiwing Center of Anishinabe Culture & Lifeways to revisit their earlier strategic plan, which mapped out their project goals and timelines. The two-day meeting was an opportunity to reassess their original strategy of community engagement and research, following the resolution of university bureaucratic challenges.

The project team is excited to report that a number of encouraging conversations have now taken place between the tribal community, MAS, and the DNR. The DNR has expressed their openness to working towards developing long-standing special permits to give the Saginaw Chippewa Indian Tribe their own key to the locked *ezhibiigaadek asin* site, and several constructive meetings have taken place with MAS as well. Somewhat ironically, the delays in this project have worked in favor of its overall goals.

Stacy Tchorzynski, one of the graduate research assistants on this project, was also recently employed as an archaeologist with the State Historic Preservation Office and the Michigan Historical Center, a division of the DNR. In this role, she is charged with identifying, protecting and interpreting Michigan's archaeological sites. Stacy's Ph.D. dissertation (supervised by IPinCH team member Randy McGuire) explores the process of sharing access to and engaging collaboratively with the *ezhibiigaadek asin* site. The fact that Stacy is on the *ezhibiigaadek asin* project team and has extensive understanding of the importance of the site for the Saginaw Chippewa Indian Tribe, and is also employed by the DNR, is promising for the facilitation of future conversations. The project team is looking forward to seeing how their partnerships with DNR and MAS develop.

In September, the project team embarked on a road trip across the border to Canada. From September 15th-18th, Sonya, Shannon, their graduate research assistants, and a group of Elders and spiritual leaders travelled through southern Ontario. The first stop was a visit to Neal Ferris' Sustainable Archaeology project facilities. Sustainable Archaeology is a collaborative initiative between the University of Western Ontario, in London, Ontario, and McMaster University, in Hamilton, Ontario, to advance a sustainable form of archaeological practice and research.

Next, the group travelled to Peterborough, Ontario, to Petroglyphs Provincial Park. Here they met with members of the Curve Lake Anishinaabe community, for whom the petroglyphs site is sacred, as well as delegates from the Province. The Peterborough petroglyphs site is co-managed by both parties, and the Province has established positive partnerships with the tribal community. The visitor centre and the interpretation of the rock carvings is managed by the Curve Lake First Nation.

The *ezhibiigaadek asin* project team is keen to learn from those with experience co-managing rock art sites. It has been difficult for the group to locate many such sites in North America, and this made the Peterborough Petroglyphs visit all the more significant. The project team previously worked with their elders to come up with a list of concerns and questions regarding how information about *ezhibiigaadek asin* should be shared, what information is appropriate to share, and what the protocols should be. The group then sat down with those co-managing the Peterborough site to see how they deal with these issues. The team also invited Michigan state archaeologists to come along for the trip.

On their return to Michigan, the group stopped for a visit to the *ezhibiigaadek asin* site.

Another key element of this project is reinstituting traditional cultural practices associated with *ezhibiigaadek asin*, including fasting camps, rites of passage, and customs associated with the "little people" (*paisug*) who inhabit this site. Sonya has committed to a four-day fast next spring, and there are plans to bring youth out to prepare a feasting bundle for the little people. In addition to reviving these important practices, the hope is that the state and landowners will increasingly acknowledge the significance of this site for the Saginaw Chippewa peoples.

There has also been a renewed commitment to involve youth in the project. Given that many tribal youth are interested in filmmaking, the project team has invited them to spearhead a documentary project related to the *ezhibiigaadek asin* site. Some tribal youth have already participated in workshops and training with the Sundance Institute. Connecting youth with Elders involved in the project also facilitates the sharing of intergenerational knowledge, deemed crucially important to the future protection and management of *ezhibiigaadek asin.*

The project team is also developing a survey to be distributed to tribal members and Anishinabe people before the end of the year. This survey will ask broad questions about *ezhibiigaadek asin*, such as "what cultural information do you think is appropriate to share?" and "how do you think this site should be cared for?" The survey, which will be distributed online via SurveyMonkey and in paper format at local events, will provide valuable feedback about community and individual values and opinions.

Sonya is also planning a roundtable forum at the upcoming Society for American Archaeology's Annual Meeting, which will bring together scholars and community experts to discuss the challenges of working with state and federal bodies in the co-management of rock art sites. The hope is to connect representatives from the Saginaw Chippewa Indian Tribe, with those from the Ngaut Ngaut site in Australia, as well as the Curve Lake community in Peterborough.

Keep a look out for more exciting developments to come related to the *ezhibiigaadek asin* project.

Kristen Dobbin is the IPinCH Communication Specialist.

The team visiting Petroglyphs Provincial Park, near Peterborough, Ontario, and (above left) outside the fence at the *ezhibiigaadek asin* site in Michigan (photos: Niibing Giizis Studio).

NOTES ON THE NGAUT NGAUT INTERPRETIVE PROJECT

Julie Mitchell

Ngaut Ngaut Conservation Park, located on the River Murray in South Australia, is a significant place for Indigenous and non-Indigenous Australians alike. Intimately connected to Aboriginal culture and beliefs, it is the ancestral home of the Nganguraku people, and the central site for the "Black Duck Dreaming." Traditional owners have used this area for generations, engraving the limestone walls of the rock shelter with ancient knowledge. The site also has particular archaeological significance as the first excavated rockshelter in Australia (1929), known to non-Indigenous people as Devon Downs.

Ngaut Ngaut's dual significance for both Indigenous and non-Indigenous Australians led the late Richard Hunter, an Nganguraku cultural steward and former chairperson of the Mannum Aboriginal Community Association Inc. (MACAI), to consider the potential of the site for fostering cross-cultural dialogue and encouraging reconciliation, unity and respect between Indigenous and non-Indigenous Australians. This inspired him to develop Ngaut Ngaut as a cultural tourism site.

Today, tours continue to be conducted by MACAI, managed by Richard's daughter, Isobelle Campbell. As an organization, MACAI consists of dedicated caretakers of the land, as well as custodians of cultural continuity and sustainability.

But sharing this culturally important site comes with substantial challenges. Misunderstandings can occur in the tourist encounter. MACAI has also found that online representations of Ngaut Ngaut were often inaccurate or offensive. These misrepresentations spread quickly in the online environment.

Isobelle Campbell and archaeologist Dr. Amy Roberts developed a collaborative project to address these issues. The goal of the project was to provide accessible, accurate interpretive materials for visitors to Ngaut Ngaut in the form of on-site park signposts and online educational materials. The hope was that these materials would help visitors better understand the site, and give MACAI greater control over the representation of Ngaut Ngaut online (Roberts, in Ciccarello 2013).

Roberts and Campbell also formulated the idea for an open-access interpretive booklet for the Ngaut Ngaut site, which is now available online. The *Ngaut Ngaut Interpretive Guide*, which was funded by IPinCH, describes both the site's Indigenous Australian past, and highlights its more recent archaeological significance.

Privileging the traditional place name, Ngaut Ngaut—an ancestral being from Aboriginal Dreaming—over the English name "Devon Downs," Roberts and Campbell also identified important intangible Indigenous values to be included, such as "rock art interpretations and cultural meanings, 'Dreamings,' oral histories, discussions about Aboriginal group boundaries, "totemic" issues, and 'bushtucker' knowledge" (Roberts and Campbell 2012: 33). The *Ngaut Ngaut Interpretive Guide* paints a vivid picture of how the landscape is and has been experienced and cared for by traditional owners.

Also included in the booklet is information about the archeological research conducted in the 1930s by Norman Tindale and Herbert Hale, who "provided the first clear evidence for long term presence of Indigenous Australians in one place," marking "a turning point in the way the Indigenous Australian archaeological record was viewed" (Roberts and Campbell 2012: 33).

Overall the guide has a broad appeal to readers from multiple cultural and educational backgrounds and age groups, with materials ranging from archaeological stratigraphy diagrams to illustrated children's activities.

Campbell and Roberts' initiative has incorporated different values of Ngaut Ngaut's heritage, in keeping with the mutually supportive vision for the site as pictured by Richer Hunter. Key to the success of the project was the presentation of the Indigenous significance of the site along wtih the archaeological evidence, all in a format easily accessible to the public. Through a combination of field research and Indigenous community consultation, Campbell and Roberts artfully weave both the tangible and intangible values of the Ngaut Ngaut complex into a comprehensive and inclusive interpretation of the site. The *Ngaut Ngaut Interpretive Guide* promotes cross-cultural understanding in an easily accessible online format.

The guide is available on the IPinCH website and on South Australia's Department of Environment, Water and Natural Resources website. Julie Mitchell is a Ph.D. Candidate in the Department of Archaeology at Flinders University (Australia), and an IPinCH Fellow.

References

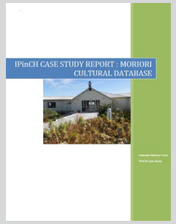
Ciccarello, V. 2013. "Indigenous Project a New Approach to Cultural Heritage," *IN DAILY: Adelaide Independent News.*

Roberts, A., and I. Campbell. 2012. Ngaut Ngaut Interpretive Project: Collaboration and Mutually Beneficial Outcomes. *The SAA Archaeological Record* 12(4):33-35.

Photo from the *Ngaut Ngaut Interpretive Guide* (courtesy of MACAI).

RESOURCE GLOSSARY

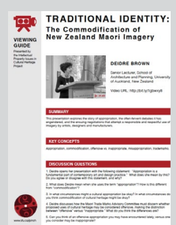
As we approach the end of the IPinCH project, we're keen to spread the word about the many resources that we offer. Below are examples of materials available online that may be useful to researchers and community members. For these materials and more, visit www.sfu.ca/ipinch and click on the *Resources* tab.



FINAL PROJECT REPORTS
Written by IPinCH-supported project teams, these reports describe the IP and cultural heritage challenges and opportunities faced by particular communities, document the research process and results obtained, and reveal what works and what doesn't in research focused on community needs and benefits, but situated within an academic context from where funding flows.

PROJECT SUMMARIES
Presenting essential information about completed CBI projects, these two-pagers are organized around a series of questions, such as "what community needs did the project address?" and "what insights about IP and cultural heritage emerged?"

IPinCH CONVERSATIONS
This series of audio, video and written interviews with IPinCH team members provides insight into the work of IPinCH and its affiliates.



VIEWING GUIDES
Created to help educators make use of IPinCH films to teach lower-level university students about IP & cultural heritage, the guides include key concepts, discussion questions, activities and resources.

FACT SHEETS
These 2-pagers come in two forms: basic introductions to specific IP-related topics and "how to" guides. A list of recommended resources guide readers to additional information.

BONNIE NEWSOM CONTINUED FROM PAGE 8

...definitely a strong desire on their part to protect our identity and culture and of course that's going to intersect with their professional goals and responsibilities as well.

JW: I was just looking at the Project Summary and under 'what lessons about good research practices emerged' there [are] a couple points I'd like to talk about. The first, "never assume to know what it is like to be a Penobscot or an Indigenous person if you're not a member of that community" comes up in a couple of places. The second is "researchers must respect the researched community and have empathy for past indiscretions." Could you give an example when these kinds of things come up today even with all of the knowledge out there about past indiscretions?

BN: One thing that comes to mind immediately is language. I think when an academic dedicates a career to an Indigenous language, there appears to be a tendency to portray oneself as an authority. But often what they're lacking is the cultural context. So what they are getting is words, but they're not getting the cultural experience that goes along with those words. So sometimes people may infer what it's like to be Penobscot because of words. You can't do that. That's what immediately comes to mind. I don't want to single out linguists, though. I realize they understand the importance of language and context as do other social scientists. However as scholars, I think it's really important to be humble about our knowledge. I also think that sometimes while researchers may be good intentioned, sometimes they assume something is best for the community when in reality it may not be. That's a delicate one for researchers to watch. I liked our relationship with UMass. You and Martin were very supportive but not intrusive. And that was so refreshing, Julie. You didn't make any claims to any of the research. You were there to offer assistance when we needed it. You all took a very hands-off approach. It allowed us to go through that process on our own, so I think people/researchers need to hear that.

JW: I got a lot out of it, so much. But I was feeling bad about how difficult it was to get going and how the intentionality of the project seemed to change when we were negotiating the agreements with different institutions. The words kept changing and different lawyers got involved and it became an institutional power struggle.

BN: Yeah. There were many times when I wanted to throw in the towel and say "This isn't worth it," but I'm glad I didn't. We did a great a piece of work. I think everybody in the working group would agree that we did a great piece of work and it was worth it. Had you asked two months after signing on I probably would have said "No, it's not worth it," but sometimes perseverance pays off. I think that we did make some good changes, albeit small…we enlightened people and I think that's important.

JW: You definitely enlightened me and others at IPinCH too. Bonnie, thank you so much for taking the time to share your thoughts with me and the IPinCH community and thank you again to the Penobscot IP Working Group for all of their hard work, and giving Martin and I an opportunity to assist the community with this wonderful project.

Julie Woods is a member of the Penobscot Community-Based Initiative team, as well as a Ph.D. Student and Research Assistant in the Department of Anthropology at the University of Massachusetts.

Chalets at !Xaus Lodge illuminated by the full moon. At night, the lodge receives visits from black-maned lions and other animals found in the area (photo: R.F. Giraudo).

www.sfu.ca/ipinch

George Nicholas
Project Director
p: 778-782-5709
f: 778-782-5666
e: nicholas@sfu.ca

Brian Egan
Project Manager
p: 778-782-8596
f: 778-782-5666
e: ipinchpm@sfu.ca

IPinCH Project
Department of Archaeology
Simon Fraser University
8888 University Drive
Burnaby, B.C., Canada
V5A 1S6

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