

The Role and Impact of Indigenous Knowledge and Collections Platforms

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HOW DO WE PROTECT INDIGENOUS KNOWLEDGE ONLINE

OPTIONS FOR COPYRIGHT

CREATIVE COMMONS

- Different licences to share content from individual creators



COUNCIL of the HAIDA NATION has own **PERMISSIONS & LICENSING**

We had no problems with copyright when we SHARED everything.

FIRESIDE TEACHINGS

ACCOUNTABILITY

- **SIGN UP** ← permissions
- **VERIFY ACCESS**
- **USER AGREEMENT**
- **EDUCATION** - course, survey

We need to have a container by the computer for tobacco.

ANYTHING THAT IS CREATED BY THE RESEARCH HAS TO GO BACK TO COMMUNITY.

PUT KNOWLEDGE KEEPERS IN THE DATABASES.

Remember when it comes to belongings we are messing with someone's life.

SOCIAL MEDIA TAKES PEOPLE TO ACCOUNT

CHALLENGES

ANYTHING DIGITAL WILL SPREAD BE STOLEN
WITH BOTS this is only getting bigger

FRAMEWORKS

PEOPLE NEED TO HAVE CONTROL OVER THEIR WORDS • Release forms
• Right to access, edit & remove

MUSEUMS HAVE ALREADY KEPT PEOPLE OUT

INDIGENIZE THE SYSTEM



KEEP SERVER IN COMMUNITY

Each community takes responsibility and knows who accesses data

COLLECTIVE HUMAN RIGHTS

• UNDRIP protections
• Community research protocols override University

Indigenous frameworks for protecting our culture are stronger than we think.

LONG TERM PROTECTION

- **PRINT IT OUT**
- **THINK CAREFULLY ABOUT PLATFORMS**
 - open source
 - maintenance
 - skill-base



TRADITIONAL SYSTEMS FOR KNOWLEDGE KEEPING



Back it up in our own MEMORIES. THIS HAS WORKED & WILL CONTINUE TO WORK.

When something is on the internet there is always ways to get around PROTECTION.



DEFINITIONS

KNOWLEDGE MOBILIZATION

- Making research **USEFUL & RELEVANT**
- Making **CONNECTIONS** between researchers & users
- Moving research to **ACTIVE** use

PATRIMONY

(from the root word Father, should have another word MATRIMONY, from the mother)

- Sum total of what makes up your community **SONGS, CULTURAL PRACTICES**

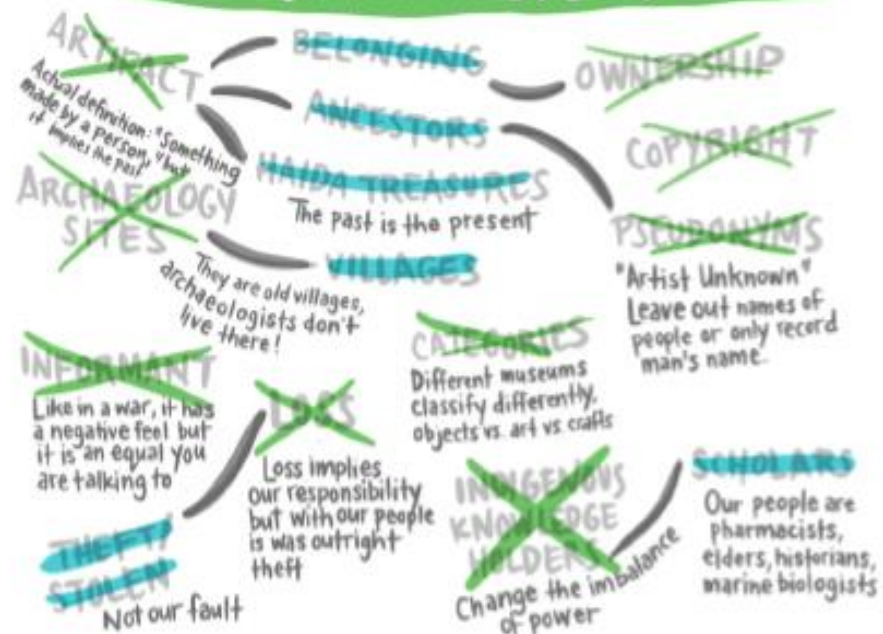
REPATRIATE

- To live again, to sing again

INTELLECTUAL PROPERTY

- How clans own different stories, songs, crests etc.

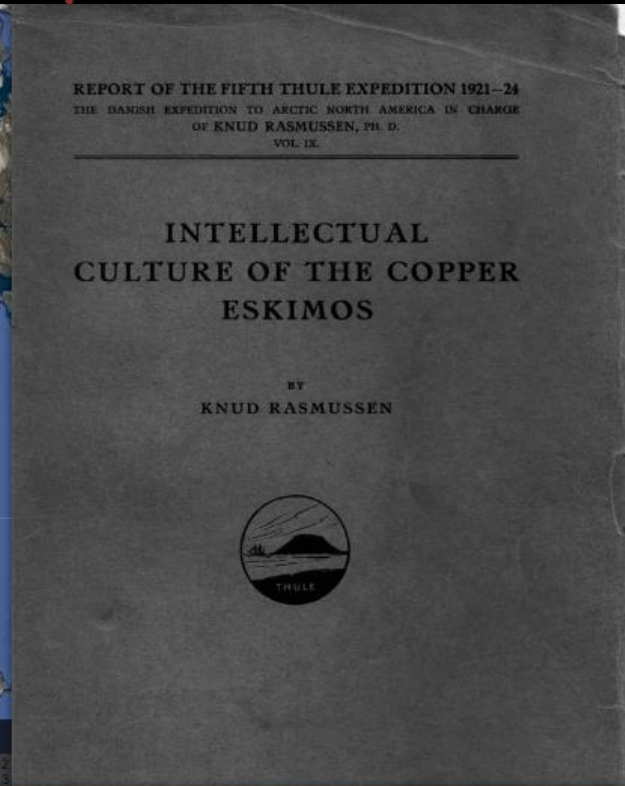
WHAT LANGUAGE NEEDS TO CHANGE?



www.thuleatlas.org



PITQUHIRNIKKUT ILIHAUTINIQ
KITIKMEOT HERITAGE SOCIETY



THULEATLAS.ORG

ABOUT  HELP LOGIN LANGUAGE

Event  1	Family  18	Map  3	Object  1	Oral  150	Page  403	Person  16	Photograph  62	Place  10	Place Name  15	Route 
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MADE WITH NUNALIIT

Kitikmeot Place Name Atlas

[Introduction](#)[Spoken Map](#)[Paper Maps](#)[About](#)[Welcome](#)[Login](#)[Spoken Map](#)[Help](#)

Welcome to the Kitikmeot Spoken Map

Visit more than 1300 traditional places. Hear the spoken placenames, read about the geographic or historical significance of each site, view images, explore videos and artist renditions of different places in Kitikmeot region of Nunavut.

Drawing on the wisdom of our Elders, we have collected this valuable information on traditionally rich locations first hand by taking land trips on both water and sea ice. Youth gained valuable land skills while capturing a piece of their heritage and history.



Inuit Places

Map

About

Tools

Welcome

Login

Inuit Places

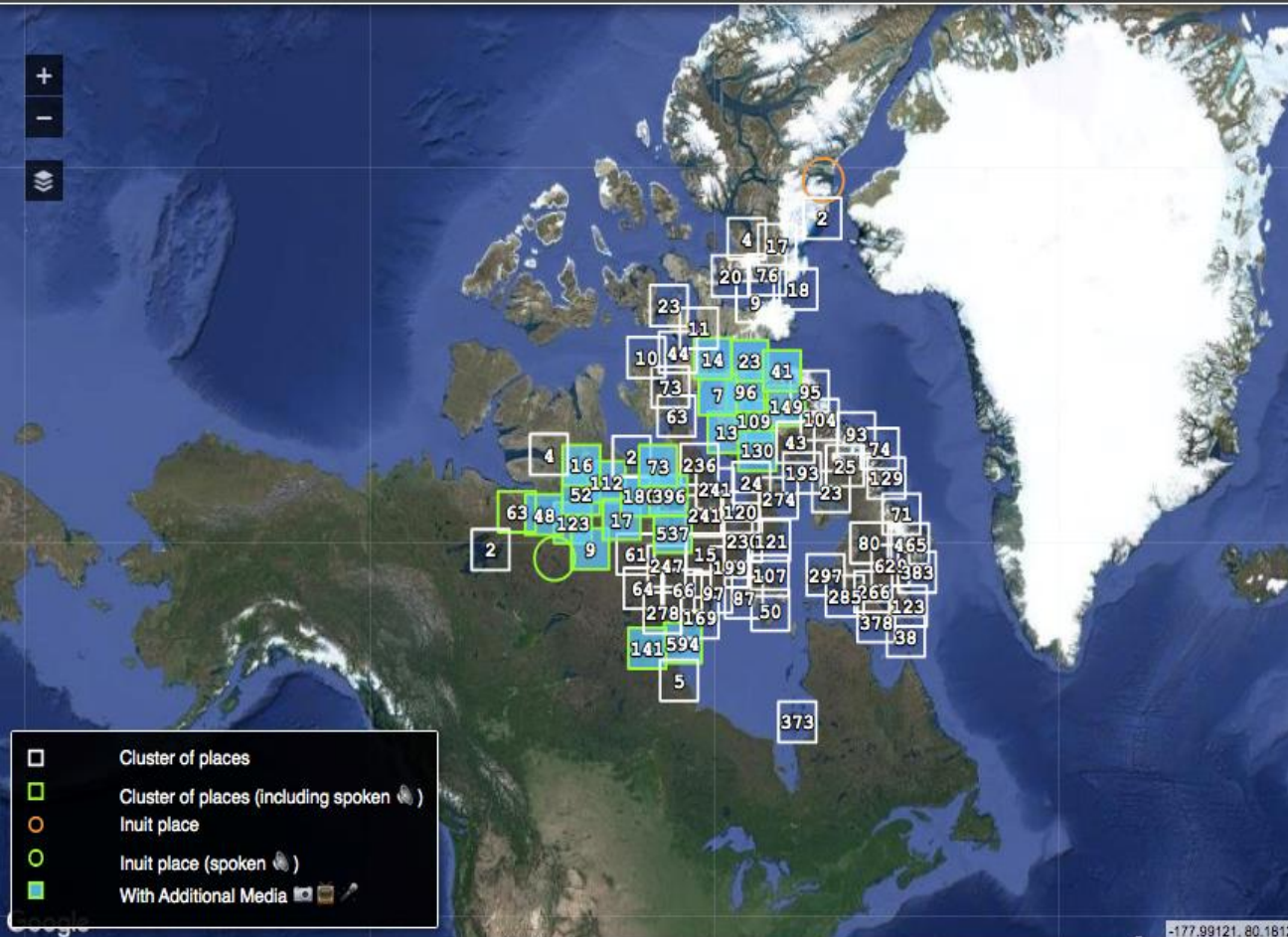
All Contributors

Create Document



Help

Language



Welcome to inuitplaces.org

inuitplaces.org is an interactive, multi-media atlas that is bringing together the traditional place names of Inuit peoples. Inuit peoples have occupied the Arctic for many centuries and they express their geographic knowledge in many closely related dialects and languages. These place names and the oral traditions associated with them, are the shared heritage of all Inuit peoples.

Over the last century the settlement, travel and land-use patterns of Inuit have changed and these changes have led to significant parts of their ancestral territories being visited less regularly. Not surprisingly, place name use and knowledge have diminished over this period.

inuitplaces.org is intended to support the continued use of Inuit place names over the entire extent of historic Inuit territories. It has grown out of the **Kitikmeot Place Name Atlas** project developed by the Kitikmeot Heritage Society (KHS) of Cambridge Bay, Nunavut with the help of the Geomatics and Cartographic Research Centre (GCRC) at Carleton University. The KHS and GCRC wish to share the concept of an online multimedia place name atlas across all Inuit lands. Currently the Atlas covers the knowledge of Inuit in Nunavut thanks to the contributions of the **Kitikmeot Place Name Atlas** project, the **Arctic Bay Atlas** project, the **Arctic IQ** project in Arviat, and **Inuit Heritage Trust**. Additionally, the **Prince of Wales Northern Heritage Centre** has listed the official N.W.T. Ulukhaktok names on their website for use.

Team members are actively working to find sources of









VIRTUAL PLATFORM FOR INDIGENOUS ART



Museum Number: Am1954.05.999

Object: Smoking Pipe

Maker: Unknown

Description: Tobacco pipe carved with Europeans, a dog and a house.

Materials: bone, argillite

Ethnic Name: Made by Haida

Date: 19th Century

Acquisition date: 1954



Museum Number: Am1954.05.999

Cultural belonging name: Smoking Pipe

Artist: The specific name of the artist is not known, but the pipe was created within the Eagle clan.

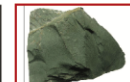
Description: Tobacco pipe carved with Europeans, a dog and a house. Argillite became a popular carving medium after the decline of the sea otter fur trade in the early 19th century. These carvings allowed Haida to trade with visiting Europeans. Argillite carvings, are commonly seen as a tourist art because they were designed to be exported from the Haida community and created as a means of economic prosperity.

Materials: sea mammal ivory, argillite

Group Affiliation: Made by Haida, Eagle clan

Date: 19th Century

Acquisition date: 1954



Museum Number: Am1954.05.999

Cultural belonging name: sk'aajawhll

g'ya k'id lIGaayGa (carver): The specific name of the artist is not known, but the pipe was created within the Eagle clan.

Description: Tobacco pipe carved with Europeans, a dog and a house. Argillite became a popular carving medium after the decline of the sea otter fur trade in the early 19th century. In 1830, the pipe panel configuration becomes more popular than the oval pipe form. This change is paralleled by a movement toward more Western-style images. Also, single figure pipes and Western-type pipes make an appearance at this time. These carvings enabled Haida to trade with visiting Europeans. Argillite carvings, therefore, are commonly seen as a tourist art because they were firstly designed to be exported from the Haida community and created solely as a means of economic prosperity.

Materials: sea mammal ivory, h'Gaa h'Gahl s'aagas. The argillite (h'Gaa h'Gahl s'aagas) likely used to carve this is located on Haida Gwaii. The quarry is owned by the Haida who have the sole right to use the substance from that quarry for carving.

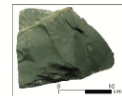
Group Affiliation: Made by Xa'ida, Eagle clan.

Date: 1830-1870

Acquisition date: 1954



Eagle clan crest, Freda Dening 1977



A photo of raw argillite sourced from Haida quarries. Photo by Chris Jennings, 2009



A video of artist Michael John Brown from Haida Gwaii discussing argillite carving.

Museum Number: Am1954.05.999

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Sacred uses: The souls of the deceased travelled first to the sky world in their cycle of reincarnation. Both prayers and souls could be helped on their journey by means of smoke rising from the central hearth of the house or by smoke rising from pipes. Prior to European contact, the Haida used local tobacco. Pipe smoking became strongly associated with the extraordinary powers initially attributed to Europeans, particularly firearms, which not only smoked but brought instant injury or death. Many early pipes were made from the walnut of gunstocks and parts of gun barrels in order to capture and transfer the power of guns to pipes.

Group Affiliation: Made by Haida, Eagle clan.

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WAPATAH Centre for
Indigenous
Visual
Knowledge