As I Remember It: 
UBC Press's Initiative for Digital Publishing in Indigenous Studies

by
Carmen Tiampo
BFA, Creative Writing & Anthropology, 2015
University of British Columbia

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APPROVAL

NAME: CARMEN TIAMPO

DEGREE: Master of Publishing

TITLE OF PROJECT: As I Remember It: UBC Press’s Initiative for Digital Publishing in Indigenous Studies

EXAMINING COMMITTEE:

JOHN MAXWELL
Senior Supervisor
Director and Associate Professor
Publishing Program

HANNAH McGREGOR
Supervisor
Assistant Professor
Publishing Program

LESLEY ERICKSON
Industry Supervisor
Senior Production Editor
UBC Press

DARCY CULLEN
Industry Supervisor
Associate Director, Acquisitions
UBC Press

DATE APPROVED: Dec 15, 2017
Abstract

This report outlines the author’s internship at the University of British Columbia (UBC) Press and studies the production of a platform and prototypes for the publication of digital nonlinear works of Indigenous studies scholarship. The platform is funded by the Andrew W. Mellon Foundation and is being created in partnership with the University of Washington Press. This report outlines the project itself; the development of the platform and the considerations taken into account therein; the three prototypes currently in development, with a focus on As I Remember It; and the process of targeting audiences and navigating scholarly peer review, a requirement for the press as a member of the Association of American University Presses.

Keywords: digital scholarship; Andrew W. Mellon Foundation; UBC Press; Indigenous studies; Written as I Remember It
I would first like to acknowledge that I am very fortunate to live, work, and study on the
traditional, ancestral, and unceded lands of the Skwxwú7mesh Úxwumixw (Squamish), Tsleil-
Waututh, and xʷməθkʷəy̓əm (Musqueam) First Nations.

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is more than a right—it is a privilege and a tool and the bootstraps by which I can, should, and
will pull myself up. I hope I make you proud: yesterday, today, and tomorrow.

To my two older brothers, Matt and Steve, for teaching me to read and for teaching me to
read critically. You are both endless depths of love and ambition, loyalty and determination.
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Introduction

In a world that becomes more digitally saturated with every passing day, publishers have generally fallen behind, not quite moving against the current but not exactly in the fastest flow of it, either. Surprisingly little written material online has been created with the digital format in mind. Creators, not publishing houses, have implemented and funded much of what does exist, meaning that these projects are mostly low-budget and lacking in marketing expertise. E-books are one of a few exceptions; but, in part because they largely mimic print books in form, this report does not focus on them.

In conjunction with the University of Washington Press and the University of British Columbia Library, UBC Press is creating a digital platform to produce and host scholarly books of Indigenous studies and storytelling. This project is called the “Digital Initiative” at the press and will be so referred to within this report. The press is still in the process of branding the platform. The Andrew W. Mellon Foundation is funding this platform and the creation of three prototypes that will serve as models for future publications, and the project is in the second year of its three-year schedule. The project works to return Indigenous scholarship and storytelling to Indigenous peoples. The stories featured in the prototypes are collaborative, multi-pathed, and nonlinear, and involve media in many different formats—audio, video, photography, text, animation—to convey their meaning. In addition to telling stories and

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2 Other partners include the libraries at both universities; the Alliance for Networking Visual Culture; the Museum of Anthropology at UBC; the Reciprocal Research Network; and Local Contexts. See UBC Press and University of Washington Press, “Creating Indigenous Knowledge Networks through Digital Multi-path Books” (unpublished grant proposal, December 15, 2015), PDF.
creating and co-creating Indigenous scholarly knowledge, these first prototypes will be used as teaching tools, not only for Indigenous users, but for British Columbian K-12 students and, hopefully, students from across Canada and perhaps even farther. Additionally, the platform itself moves the press beyond the limitations of print to more readily represent storytelling traditions in Indigenous communities.

Very few Indigenous peoples of the Americas had any form of written tradition before colonization. Instead, most Indigenous groups passed on stories, histories, and teachings orally. This is, clearly, at odds with the form of the printed book, which conveys no nuance of pronunciation, tone, or body language, meaning that documentation of Indigenous histories has been a lossy process. Researchers have used recording technologies since they became widely available: from the time that Franz Boas studied the Kwakwaka’wakw people in the early twentieth century to the present, Indigenous traditions have been recorded as audio and video; but until the internet became widespread, most of those recordings were inaccessible to the public and, frequently, to the Indigenous groups themselves.

Even if Indigenous groups had access to the archival recordings, the format of those recordings may have made them difficult or impossible to actually play. Without a gramophone or a Betamax player, for instance, recordings may have remained unplayed or their contents lost due to format decay—or both. The widespread and format-flexible nature of the internet, however, has decreased issues of access. And, as more libraries and archives partner with publishers, recordings that are locked in outdated and inaccessible analogue formats will be converted to digital ones and made accessible to the public. The stories, histories, and teachings of many Indigenous groups will in this way be experienced almost as they were
intended—the original intention being the live experience—and, more importantly, by the people for whom they were intended.4

Between the two presses, three prototypes are in development: one prototype undertaken by the University of Washington Press with members of the Kwagiulth First Nation; and two prototypes undertaken by UBC Press, one with the Musqueam Indian Band, and the other with a Tla’Amin Elder and her family. The Tla’Amin and Musqueam prototypes are both based upon books that have already been published in print form by UBC Press.5 The Kwakwaka’wakw prototype, on the other hand, is completely new material, generated and reinterpreted from primary source data collected from the Kwakwaka’wakw people by Franz Boas.6 This report in large part focuses on one path of the Tla’Amin prototype, which was approved for production in May of 2017.

Because UBC Press is contained under the umbrella of the University of British Columbia (UBC) and a member of the Association of American University Presses (AAUP), each of the books under its imprint must submit to an academic peer review process (similar to that of an academic journal), involving single-blind review by two or more scholars in the same field as the work in question, or otherwise experts in the book’s subject matter. This process ensures sound scholarship by making the work, its authors, and the press accountable to the audiences to which it caters. It also provides the author—or authors—with a published book,

4 Long-term preservation of digital media presents its own issues; but the partnership with the UBC Library allows the press to work with the communities to archive the media as they wish.
5 The two books are Elsie Paul, with Paige Raibmon and Harmony Johnson, Written as I Remember It (Vancouver: UBC Press, 2015); and Wayne P. Suttles, Musqueam Reference Grammar (Vancouver: UBC Press, 2004).
6 These resources include film and art renderings of film clips from the Burke Museum collections at the University of Washington; wax cylinders from the Archives of Traditional Music, Indiana; songs from the U’Mista Cultural Centre; and more.
which is important to tenure and hiring committees. In the case of most books published by university presses, including UBC Press, the audience is almost exclusively academic. In the case of the prototypes, it is possible that the review process will be at odds with the desires of the authors whose works are to be hosted on the platform, who, in addition to this scholarly audience, wish for their creations to be accessible to their respective communities and therefore to be less jargon-heavy than a traditional scholarly monograph. Furthermore, the prototypes discussed below are slated to be used in elementary and secondary schools, particularly in British Columbia. The press, therefore, must balance the needs of Indigenous communities and authors with those of academics, which complicates the publishing process.

Chapter 1 of this report outlines the platform itself, the grant process, and the prototypes. Chapter 2 delves more deeply into the Tla'Amin prototype, particularly the development of the “Contact” path and specifically a page entitled “The Police,” with which I have been most involved.

Chapter 3 outlines the academic peer review process that UBC Press requires for each of its books, and how the press plans to balance this requirement—and the parallel task of targeting specific audiences—with the wishes of the prototype authors and communities. Finally, the conclusion outlines what remains to be done on the Digital Initiative’s platform and what kinds of projects the press will take on once the platform is complete.

The material for this report was gathered as part of an internship in UBC Press’s Production Department. In addition to the Digital Initiative, I worked on many Fall 2017 and Spring 2018 titles, giving me invaluable insight into the path that a scholarly book takes from manuscript to publication. In the case of university presses, this includes the academic peer review
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process, which informs much of this report.7

By the end of this report, the reader should have a better understanding of the various and sundry considerations that a press must take into account when working with digital projects, as well as the limitations placed upon and, indeed, freedoms afforded to university presses when creating them.

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7 For more information on previous work done on a digital pilot at UBC Press, see Sophie Michelle Luton Pouyanne, “Revelations of Design Love” (project report, SFU, 2016).
Chapter 1: The Digital Initiative

The Andrew W. Mellon Foundation awarded a grant of US$509,000—around CAD$680,000 at the time—to UBC Press’s digital Indigenous studies project proposal—titled “Creating Indigenous Knowledge Networks through Digital Multi-path Books”—in March of 2016.¹

The grant proposal, which responded to a call by the Mellon Foundation for proposals in the Scholarly Communications and Information Technology program, was written by Darcy Cullen at UBC Press in conjunction with Beth Fuget at University of Washington Press (UWP). The grant and therefore the development of the platform has a three-year scope. Like UBC Press, University of Washington Press is a respected publisher of Indigenous studies books. The grant proposal put forward two prototypes for development: Kwagiulth Dance and Movement, a collaboration between Kaleb Child, Colleen Child, and Tom Child—members of the Kwagiulth First Nation—and Dr. Kathryn Bunn-Marcuse, a historian at the University of Washington; and Musqueam Stories Transformed, a collaboration led by Jill Campbell of the Musqueam Indian Band and the founding editor of UBC Press’s First Nations Languages series, Patricia A. Shaw. The third prototype, based on a collaboration between a Tla’Amin Elder, her family, and UBC historian Paige Raibmon, was accepted for publication later, in Spring 2017.

UW Press’s Kwagiulth Dance and Movement is the only prototype of the three which is born digital. That is, while the Tla’Amin and Musqueam prototypes remediate previously published books, members of the Kwagiulth First Nation, in collaboration with Dr. Kathryn

Bunn-Marcuse, an art historian at the University of Washington, will create *Kwagiulth Dance and Movement* from scratch combining primary source materials collected by Franz Boas in the early twentieth century with contemporary video and essays by community members.

The UBC Press branch of the Digital Initiative was composed, as of August 2017, of three people: Crystal Chan, the digital development editor; Darcy Cullen, the project lead and assistant director, Acquisitions, at the press; and myself, the intern. This team is currently working in concert with a few outside organizations: the Alliance for Networking Visual Culture, which developed Scalar, the platform the initiative is customizing into a culturally respectful digital environment; Compute Canada, which has aided in the implementation of the content management system from which media will be streamed into Scalar; Culture Code, which has worked with UBC Press to develop an Indigenous character keyboard for use within the platform by both authors and readers; and archives of cultural content, which will be streamed into each prototype, such as the Museum of Anthropology (MOA) at UBC and the Reciprocal Research Network (RRN), a repository of cultural heritage items created by the Musqueam Indian Band, the Stó:lō Nation/Tribal Council, and the U’Mista Cultural Society. Finally, the press has cultivated a publishing advisory board, distinct from the publishing board that oversees the press’s publications, made up of publishers, librarians, Indigenous studies scholars, and representatives of Indigenous organizations to aid in the process of developing the platform.

UBC Press’s prototypes are being created at the same time as the platform. These prototypes are, for all intents and purposes, treated much like books at UBC Press—involving contracts, authors, reviewers, editing, and marketing—but because both of UBC Press’s prototypes make use of actual physical print books previously published by the press, I
avoid that term for clarity’s sake. *Kwagiulth Dance and Movement* is not yet in production, and thus it will be mentioned only in passing here. Instead, the focus will be upon the two UBC Press prototypes, the Tla’Amin and the Musqueam, primarily the former. Internally, UBC Press refers to the prototypes by the name of the First Nation represented—that is, as Musqueam and Sliammon. The correct title of the latter nation and its language, however, is Tla’Amin, which is how this report will refer to it, except when quotations use “Sliammon” or when discussing the village or reserve.

### 1.1 Platform

The Digital Initiative’s platform uses Scalar, a web-based authoring and publishing platform, for its user interface and navigation; this host for the Initiative was completed before my arrival at UBC Press. Scalar was created with scholarly books in mind; it allows the author to define paths through the content of the book, to stream in content from across the web, and to collect media in all manner of different combinations. This nonlinear nature means that different content can be tailored to different audiences, something that has been essential to the press’s needs.

There were several other customizations that were essential to the project’s mandate.\(^2\) The first was a keyboard that included characters used in Indigenous languages that do not exist on a standard Roman alphabet keyboard. The team located and defined all of the special characters used in the three languages of the prototypes. This click-to-type keyboard is accessible in every text box on the site and will expand as new prototypes are added that use other

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\(^2\) For more information on the completion of the Scalar platform, please see Pouyanne, “Revelations of Design Love.”
First Nations languages with characters not used in hən̓q̓əmin̓əm̓ (spelled Halkomelem in the Roman alphabet), ɬaʔamn (Tla’amin), or Kwak’wala. The site itself uses Aboriginal Serif and Sans Serif fonts, unicode fonts developed by Christopher Harvey to help represent all Canadian Indigenous languages online. This report makes use of Aboriginal Serif for the text, and Sans Serif for the titles.

Another major technological necessity, implemented with the help of Compute Canada, was a content management system—the Publisher Media Repositories—which could call up pieces of media to be streamed into Scalar for each prototype as needed, according to different cultural protocols surrounding who is allowed to view and interact with these items. A proprietary content management system is planned to be developed specifically for this project, but at the current stage the press uses ones developed externally. There are two systems created with digital cultural heritage projects in mind: Omeka, based at George Mason University; and Mukurtu, based at Washington State University. Both systems will be useful for UBC Press’s purposes, though I have spent more time working with Omeka than Mukurtu. This system is modifiable only through a Ubuntu-based command line program, through which all uploads must be done, plugins installed, and administration carried out. Items hosted in the Publisher Media Repositories are streamed into Scalar using Tensor, which was created by the Alliance for Networking Visual Culture.

The last major technological concern was how to mark content which has culturally

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5 Here I would like to thank my mother for her many hours of assistance with Ubuntu. It is a language I do not speak fluently and without her help I would have been lost in the digital equivalent of the mountainous regions of Greece.
specific protocols dictating who is allowed to view it and what is appropriate use and access, a somewhat common occurrence in many Indigenous cultures.\textsuperscript{6} A set of free and Creative Commons–licensed cultural protocol labels, entitled Traditional Knowledge (TK) labels, will be used to demarcate cultural protocols; to provide important contextual, cultural, and missing information about an asset; and to educate users about culturally appropriate ways of accessing, sharing, and using the assets.\textsuperscript{7} These cultural protocols can be based on many things: “sacred and/or ceremonial material, material that has gender restrictions, seasonal conditions of use[,] and/or materials specifically designed for outreach purposes.”\textsuperscript{8} Moreover, these labels work to put the control of display back into the hands of the authors and owners of these items, rather than in the hands of the anthropologists, archaeologists, historians, and museums who have commanded that control since colonization and who frequently deem these items to be in the public domain.

The TK labels were developed by Local Contexts, a project that grew out of Mukurtu’s ability to define fields of traditional knowledge in order to help Indigenous groups manage their cultural knowledge in a specifically digital context. Additionally, Local Contexts provides information on copyright law and public domain for these same groups. Local Contexts’ advisory board includes representatives from across North America, including Greg Younging, who also sits on the Initiative’s own publishing advisory board.\textsuperscript{9} Although it may seem reasonable simply to suggest that Indigenous communities not put on the web those items that are culturally sensitive, this proves a problem when considering that much of this


\textsuperscript{7} “Traditional Knowledge (TK) Labels,” Local Contexts, http://www.localcontexts.org/tk-labels/.

\textsuperscript{8} “About,” Local Contexts, http://www.localcontexts.org/about/.

\textsuperscript{9} Ibid.
content is being put there for the communities themselves, and is also held in institutions, listed as in the public domain. The TK labels allow communities to define what is culturally appropriate for use and access, and further segment what types of users—insiders, outsiders, and more—traditionally have access to each item. These labels are not built into the Publisher Media Repositories; instead, they will be added to items directly in our instance of Scalar as the book is built.

1.2 Musqueam Stories Transformed

Musqueam Stories Transformed reimagines a book previously published by the press, Musqueam Reference Grammar (2004) by Wayne Suttles. That book contains the grammar for hən̓q̓əmin̓əm, a Central Salish language spoken by First Nations peoples—the xʷməθkʷəy̓əm (Musqueam)—of the southwestern part of British Columbia. Suttles, an anthropologist who worked with the Musqueam peoples beginning in the late 1950s, wrote the grammar with the help of Elders in the community. He included appendices that contain five stories told to him by these Elders.10

The author team for this project is led by Jill Campbell, the coordinator of UBC’s Musqueam Language and Culture Department in collaboration with participants of the language program; Jason Woolman, senior archivist of the Musqueam Museum and Archives; and Patricia A. Shaw, the founding chair of UBC’s First Nations and Endangered Languages Program.11

The Musqueam Indian Band has used Musqueam Reference Grammar since its publica-

10 Suttles, Musqueam Reference Grammar, xxiii–xxiv.
tion in 2004 as the foundation for the materials they have developed to teach their language; but the book is written with an academic audience in mind and is therefore inaccessible to many general readers, community members, and beginning-stage learners of the language. For *Musqueam Stories Transformed*, the community has chosen to centre on the five stories from the appendices rather than the grammar itself as an alternative way of teaching. Each story, told in various formats and containing links to other media, such as photographs of culturally significant physical items, video, audio, and animation, including items from the RRN and MOA, will contain language-learning modules. While I was at the press, the community author team had decided to focus on one story—or path—and were developing the language module for it.

### 1.3 As I Remember It

The Tla’Amin prototype, which repurposes a book published by UBC Press in 2015 titled *Written as I Remember It*, is less extensive in scope than *Musqueam Stories Transformed* and therefore will take less time to implement. It is scheduled to be completed in the summer of 2018. Most of the Digital Initiative work in the summer of 2017 focused on this prototype.

*Written as I Remember It*, the book, is a first-person, “told-to” narrative (that is, transcriptions of interviews) of Elsie Paul, a Tla’Amin Elder and one of the last living first-language speakers of Tla’Amin. It was written in conjunction with her granddaughter Harmony Johnson and Paige Raibmon, a historian at UBC. The book tells Paul’s life story and the history of her people, interwoven with Tla’Amin teachings, myths, legends, and
The entire book turns on the reader using a process called transformational listening to understand Paul’s teachings. Transformational listening refers to the practice of the reader or listener bringing “a continual openness to learning something new and unknown, rather than the certainty of having ‘got it’ that overconfidence in one’s intellectual ability, empathetic ear, or good intentions so easily produces.” It is, as it pertains to this project especially, “listening for difference rather than [succumbing] to a comforting but disproportionate sense of commonality.” Although the book focuses on transformational listening, the print edition offers no opportunity to hear Paul’s voice or stories.

The digital version of the book asks the reader to further question the manner in which they learn by forcing them to re-evaluate their expectations of how a book should be read. It is being authored with Elsie Paul’s grandchildren, Davis McKenzie and Harmony Johnson, and Paige Raibmon. McKenzie is designing this digital version of the book with guidance from his grandmother and in consultation with Johnson and Dr. Raibmon. Because this is a prototype project—with few models to emulate—UBC Press has a more involved role in creating the prototype in his vision, with advice and input from his grandmother.

McKenzie envisions As I Remember It in part as an invaluable resource for his community for teaching both language and culture. Because of this, his desire is for the site to be as

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13 Paul, with Raibmon and Johnson, Written as I Remember It, 5.
14 Ibid., 5–7.
15 McKenzie plans to retitle the prototype since much of the content will not be presented in a written form but instead as video, audio, animation, and photography; however, he has yet to choose a new title. For the purposes of this report, the title of the digital prototype will be As I Remember It, while the title of the printed book will remain Written as I Remember It.
16 See McKenzie, “Written as I Remember It: Digital Transformation Project.”
accessible as possible to users at all levels of understanding. As mentioned above, however, this must be reconciled with UBC Press’ mandate for its books to pass an academic peer review. The prototype must strike a balance between a non-academic audience—that is, general readers—and a scholarly one. The solution upon which the press has landed is the inclusion of a distinct “academic” pathway of additional materials as well as information about transformational listening and the Tla’Amin language. Part of this information was lifted directly from the introduction of Written as I Remember It, while the rest will be generated anew. The exact details of how all of the content will appear within the site have yet to be solidified.

Although UBC Press thought that the transition from print to digital might be easier because they were working with previously published books, they are discovering that this process is not much different from developing a new book entirely.

Once these prototypes are complete, UBC Press will solicit entirely new projects for the platform, ones that will be born digital and which will require all new ways of handling, from the proposal to the very end of their publishing process. The prototypes in development now are not only important in their own rights, but important for the development of the publication process as well as the platform.
Chapter 2: As I Remember It

The village of Tee sho sum sits just north of Powell River on the coast of British Columbia, a few hundred kilometres to the north of Vancouver. This part of the coast is the ancestral home to the Tla’Amin people, and this is where Elsie Paul, the main author and subject of Written as I Remember It, lives and has lived for her entire life.

Paul is a Tla’Amin Elder and one of the last first-language speakers of the Tla’Amin language. In addition to raising nine children as a widowed mother, she was a justice of the peace in Sliammon for seven years and has worked with and for her community for many more. She had always intended to record her ʔəms tɑʔɑw—her teachings—and those of her people for her descendants; publishing a book seemed simply an extension of that.¹

Written as I Remember It was always envisioned by the authors as a printed book with a

* This map is reprinted with permission of the publisher from Written as I Remember It by Elsie Paul, with Paige Raibmon and Harmony Johnson © UBC Press 2014. All rights reserved by the publisher.
¹ Paul, with Raibmon and Johnson, Written as I Remember It, 4.
digital companion. Up to now, the digital companion has not existed.

As part of his Master’s in Communications Management, Davis McKenzie created the site architecture and a Wix prototype; this was not meant to be a final version but a wireframe: an exploration of the possibilities and a starting point upon which to base the UBC Press Digital Initiative publication.2

2.1 Book to Wix to Scalar

McKenzie’s process of remediating the print book into a digital publication included a plan to rework the structure from being chronological, documenting Paul’s life as a child, a mother, and a grandmother, to being thematic, collected in different sections by types of teachings.3 This process required some form of map to show to UBC Press as a structural plan; McKenzie created a dummy website using Wix for this purpose. While digital scholarly publications were the entire reason for Scalar’s creation, Wix is a standard website host, created for ease of use by the general public.4 For McKenzie’s prototype purposes, it offered useful tools: all audio recordings of Paul are hosted on SoundCloud and streamed to the site; photos and other media are displayed—low- or at least less than high-quality due largely to the small amount of hosting space afforded to the free site; and text is typed in without needing to spend many hours developing HTML codes to format it properly.5 Useful as it is for some things, Wix offers little directability: that is, while the list of pages appears in a specific order chosen by the author, there are no links forward to the next page, meaning that it is difficult for the author to

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3 McKenzie, “Written as I Remember It: Digital Transformation Project.”


5 See McKenzie, “Written as I Remember It.”
walk the reader along an intentional path without specifically coding the page to do so. Instead, a reader could wander through the site with no direction, potentially missing important pieces or not making connections that the author might intend.

While Wix makes it possible to quickly and easily create a basic website or prototype of a website, the Scalar platform adopted and enhanced by UBC Press offers a far more extensive suite of tools and capabilities: in addition to a far more powerful and spacious host, meaning the ability to include archive-quality media, Scalar’s plasticity allows much more innovative use, and Scalar has a built-in path feature that draws the reader, page by page, along a trail of breadcrumbs created by the author that they may stray from but which heavily influences their use.

2.2 From Plan to Publication: Structuring the Content

The Wix prototype, reframing the print book’s content from a chronological structure to a thematic one, opens upon a splash page with links to each path as well as two levels of drop-down menus at the top of the page: the higher level links to pages that exist outside of the paths—“An Invitation to Listen,” “Our Process,” “The Language,” and “Buy the Book”; the lower level contains the four paths—“Territory,” “Community,” “Contact,” and “Healing”—and dropdowns for the sections therein. This structure shows the reconceptualization of the print book. Wix lacked the flexibility to implement this structural change, but it was a valuable foundation and outline of the digital publication McKenzie envisioned, which he and the Press editor used to finalize the architecture.6

The structure evolved through the editorial process. The Scalar site opens upon a simple

6 McKenzie, “Written as I Remember It: Digital Transformation Project.”
“Welcome” page containing a short video clip of Paul fileting salmon—from the cover shoot for the print book—welcoming the user into the prototype, which then leads forward into the “An Invitation to Listen” page. At this point, the reader hears Paul’s voice for the first time and is introduced to the concept of transformational listening. A small section titled “Our Process” explains to the user the process undertaken by Raibmon, Paul, Johnson, and McKenzie in generating the content for the book. From this page, the user has the choice of which path they wish to enter: “Territory,” “Contact,” “Community Life,” or “Work.” The academic content, linked throughout the site, also exists at the end of each path.

2.3 “Contact” Path

The first path that UBC Press has begun working on with McKenzie is the “Contact” path, a series of eight pages that pertain to the topic of colonization. This path will serve as a vertical slice of the prototype, which the other paths will imitate. Because the vertical slice is a fully functioning section of the work, the traditional waterfall method of book production wasn’t really adequate. The production team borrowed from web design and adapted an agile editorial and production workflow—still based on conventional publishing standards and informed by digital design processes. Instead of a flowchart-style wireframe, which would be difficult and complex because of the recursivity of the prototype as well as the amount and types of content on each page, the press simply created a dummy site on the Scalar instance for the author to examine.

There are eight pages within this path:

» “Trading in Town”
» “Segregation”
» “Losing Patsy”
These pages are straightforward to implement, using archival photos, text, audio, and video of Paul. Though organized into the same category, these pages are in a different order—as above—than in McKenzie’s Wix prototype, which used the order:

» “Trading in Town”
» “Making Home Brew”
» “Segregation”
» “The Police”
» “Residential School”
» “Losing Patsy”


See McKenzie, “Written as I Remember It.”
The major change between McKenzie’s prototypical version of the path and the UBC Press version is the inclusion of two extra pages: “Teaching Tools,” which includes additional resources for teaching (like classroom packages or different ways to view the contents of the path, for example, as a gallery of media from the path, or maps, or timelines); and “The Young Girl and Eleven Puppies,” which tells the legend of a young girl stigmatized for getting pregnant. When she gives birth to eleven puppies, she and her children are segregated from their community, and she raises them on her own, until one day the puppies turn into strong men. “They became self-reliant through a lot of hard work and a lot of mending their lives.”

Like all of the teachings and legends contained in Written as I Remember It, “The Young Girl and Eleven Puppies” is used to teach—in this case, to teach that the girl’s determination proved to her community that she could change her own life, despite being ostracized by them.

2.4 “The Police” Page

I was invited to assist with media gathering and development and this included proposing a format for—pending approval by McKenzie—the “Police” page, which focuses on interactions between the Tla’Amin people and the police force in Tee sho sum. In this section, whose content is drawn from various parts of the text of Written as I Remember It, Paul tells of the police entering and searching homes without warrant, taking alcohol from First Nations people, and the constant threat of brutalization by the police.

There are many photos owned by the author or obtained with permission from their

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owners that are effective within the “Contact” path generally; however, there are few photos
that would work well on the “Police” page. This is in part because there are no topically
related photos; but in addition, this section is incredibly personal and painful, and photos of
real people may be insensitive at best and traumatic at worst. This page will instead make use
of animations, overlaid with Paul’s voice telling a story about the police entering a friend’s
home without warrant and taking their alcohol. At the time of writing, the press was working
with the Healthy Aboriginal Network, a non-profit society promoting “health, literacy, [and]
wellness through the production of visual resources for youth” to create the animation.¹¹

This animation is user-timed, meaning that instead of the page hosting a video that plays
at a pace designed by the creator, the user is able to spend as much or as little time as they
desire on each moment, and are able to move on once they are ready. These moments—a
sentence or two long at most, in order to keep from overwhelming the user and covering the
page with text—play, then the page prompts the user to continue in their own time.

The user moves forward by a single spacebar press, mouse click, or touchscreen tap,
similar to the interaction used by the Quiet Place Project.¹² Once the animation moment has
finished playing, text on the screen prompts the user to move forward when they are ready.
In addition to Paul’s voice, there is a text caption for people who are hard of hearing or need
screen-reading software. This also allows the user to spend as much time on each moment as
they wish without forgetting what they have just heard. The most complex part of this is the

¹¹ See “About Us,” Healthy Aboriginal Network, https://thehealthyaboriginal.net/about-us; and their YouTube
channel (HealthyAboriginal), https://www.youtube.com/user/HealthyAboriginal/featured.
12 The Quiet Place Project asks the user to take a few minutes away from the constant stimulation of everyday
life. The user is able only to press the spacebar or tap their touchscreen to move through the text. At one point,
even this interaction is suspended: the site counts thirty seconds, asking the user to do nothing but sit in an effort
to return a little quiet to their life. See “the quiet place,” The Quiet Place Project, http://thequietplaceproject.
com/thequietplace.
coding needed to implement it (the time delay, starting the animation without needing to press play) which has not yet been written; as it is not built into Scalar, it will have to be coded by the press or the animators. The section will include between five and ten animations and is in production.

The Contact path is the first of four paths created for *As I Remember It*. Similar to the way in which *As I Remember It* and *Musqueam Stories Transformed* will help UBC Press create a protocol for future digital projects, the completed Contact path will serve as a template for the creation of the other three paths within *As I Remember It*. UBC Press, in conjunction with Davis McKenzie and Elsie Paul, will create these paths in the autumn and winter of 2017 and the spring of 2018.

These other paths—“Territory,” “Community Work,” and “Life”—will be created on a similar timeline to “Contact,” with similar considerations and a similar budget. The press will consider animations for each path, especially as it is likely that there will be sections of each path which would be better served by animations, just as the “Police” page was. The choice of
the “Contact” path was Paul’s and has turned out to be particularly useful for formulating the future work structure of *As I Remember It*. 
Chapter 3: Academic Peer Review and Audience

By most accounts, the Royal Society of Edinburgh introduced the European concept of scholarly peer review in 1731, by “instituting a policy that ‘memoirs sent by correspondence are distributed according to the subject matter to those members who are most versed in these matters. The report of their identity is not known to the author.’” It was not, however, used widely until the 1950s and 1960s.\(^1\) Nature, one of the top scientific journals in the world, did not introduce peer review until 1967.\(^2\)

UBC Press’s academic peer review requirements closely follow the Association of American University Presses’s (AAUP) suggested best practices.\(^3\) The acquisitions editor submits the full manuscript to two or more scholars with expertise in the subject matter in a single-blind situation. These reviewers should be scholars within the field, preferably ones who have published books, and should work in subjects closely related to the manuscript’s, though not so closely related that the reviewers may be biased toward or against the author due to personal or professional matters. The press has well defined conflict-of-interest guidelines that the editors follow. The reviewers evaluate the manuscript based on a number of factors: its quality both as a piece of writing and as a piece of scholarship; the organization of the manuscript; whether or not it has drawn from all of the sources it ought to have; and its contribution to the field. At this point, the reviewers recommend whether or not the manuscript ought to be published, and they give editorial and academic suggestions for the

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author to better their work. If the edits are major ones, once the author has finished editing the manuscript, the reviewers are called upon a second time to check the manuscript over once more. UBC Press remunerates its reviewers with a small honorarium, as the AAUP guidelines suggest.\textsuperscript{4}

On many levels, academic peer review is an essential part of a university press’s process. It ensures that presses are able to—and are required to—publish works that contribute to their fields and do not contain bad scholarship, thus making the press, the author, the reviewers, and the text accountable to the public it serves. A text that has not passed peer review is not eligible for publication. As well, peer reviewed books are prestigious and, in some ways, vital for the authors and their careers as academics (hiring and tenure committees consider published peer reviewed books on authors’ applications); and review is part of a process required by the AAUP, of which UBC Press is a member.\textsuperscript{5} AAUP membership affords the press benefits like professional development programs and collaboration opportunities with other presses.\textsuperscript{6}

But books that are written with an academic audience in mind frequently exclude general readers, being largely full of subject-specific jargon and references to topics and theories that a lay audience may not understand or ever have studied.

\textit{As I Remember It}, like all other publications by UBC Press, is subject to academic peer review; but this digital initiative expands the definitions and parameters of the review process to solicit feedback from different kinds of experts—technological, cultural, educational. TNot

\textsuperscript{4} Ibid.
\textsuperscript{5} AAUP, in fact, is made up of university presses from all over the world, not only American university presses.
only will there be a scholarly peer review, there will also be reviews by Tla’Amin culture mavens and K-12 teachers. The British Columbia government mandated an expansion of Indigenous content in elementary and secondary education in 2015. As I Remember It will thus be reviewed by BC K-12 educators from both the Sliammon community and the Vancouver School Board as part of this initiative. These educators will assess the effectiveness of the prototype as a teaching tool and make suggestions as to what other resources they may want or need, including any resources educators may need when teaching Indigenous content to non-Indigenous students.

The Digital Initiative prototypes do not fit comfortably into the peer review process. In order to pass scholarly peer review as part of the mandate of the university press, these prototypes must contain some amount of academically sound content; but the authors wish for their prototypes to be accessible to their communities, of which many readers may be excluded or put off by overly jargon-heavy text. These prototypes are, in part, intended for use in secondary school classrooms, which represent two new audiences—the educators and the young students themselves. UBC Press distributes a few secondary-level textbooks but does not publish them, so this balance is one that the press is only now attempting to navigate. How, then, can UBC Press navigate these myriad varied needs?

3.1 Integrating Scholarly Content

McKenzie and Paul have raised questions about peer review and audience from the very
beginning. The print book itself was published in English and not Tla’Amin because “for those now living with the reality of the loss of Sliammon as a mother tongue, the history and teachings narrated in English can be carried forward as a kind of proxy”—that is, in an attempt to make it more accessible to those who needed it. The digital prototype, furthermore, is not primarily for use in a “traditional” or settler-style classroom but for education done outside the classroom by people of many different educational backgrounds—Paul herself having only a few years of traditional education, and those in a residential school. Here I distinguish “academic” or “scholarly” content from “non-academic” or “non-scholarly” not by quality of scholarship but by style: “academic” scholarship is that which has traditionally in a European or settler context been valued as scientifically correct, while “non-academic” scholarship is that which European and settler contexts have not necessarily valued this way but which are valid and valuable nonetheless. Indigenous societies have their own systems of validation and protocols for transmission; certain individuals are listened to over others, often, at least in English, called Elders. Elsie Paul is an Elder of the Tla’Amin First Nation.

Written as I Remember It draws on and contributes to mainstream academic research—it met the rigorous standards of the UBC Press peer review process. The introduction makes a particularly compelling argument for transformational listening and collaborative research. The issue, then, lies in the presentation of this content in the digital prototype, in balancing the audiences for the book: the scholarly one, which may use the book as a repository of culture and language, as a model for collaborative scholarship, and as a history of Canadian society; the non-academic one, which will almost certainly use the book the same way, but likely with

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10 Paul, with Raibmon and Johnson, Written as I Remember It, 18.
11 I use “settler” here to distinguish between European and Canadian styles of education.
12 Ibid., 186.
a far less settler-academic eye; and the educational one, which will use it as a tool in secondary school classrooms. Further, a balance must be struck between providing audiences with enough structure so that they do not get lost but not so much that they are unable to choose the content they wish to explore. A digital publication is fluid, which is one of the reasons for the Digital Initiative in the first place; to structure the paths too prescriptively would defeat its very purpose.

As mentioned previously, *Written as I Remember It* is a told-to narrative by Elsie Paul. This means that, although Paul did not sit down to write every word of the book, each of those words is hers, told to an interviewer and transcribed for the book. This is in keeping with Indigenous forms of oral history which value these stories as academically sound even though they are not written down. This is exemplified by the very title: *Written as I Remember It* refers to how Paul has always conceptualized the book: “The history written as I remember it.”

In her own tradition, “[Paul’s] book of teachings *is* a book of history.” The book is a piece of collaborative scholarship, created with the prerequisites of “self-critical and open-ended listening by audiences[; ... and that] the collaborative process is conducted with integrity,” suggesting that “the process of collaboration is as important as the final multi-authored result.” All of this is standard for Indigenous styles of scholarship, as *Written as I Remember It* and *As I Remember It* are.

The editors at UBC Press have considered many potential ways to present content of mainly interest to scholars within the prototype. The first was to present that content as the first item that the audience sees, similar to the print book. This possibility, however, was cast

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14 Ibid., 5. Emphasis in original.
15 Ibid., 11. Emphasis in original.
aside under the belief that the academic text might cause non-scholarly readers to bounce off the page and never return.

Another option was to scatter scholarly content throughout the prototype, alongside the non-academic content. This possibility was discarded for two reasons: first, because it would interrupt the narrative; and second, because it might have been difficult to integrate into video, audio, or animated sections.

Alternatively, the press suggested that the scholarly content appear at the end of the prototype, as a final path to which each other path would lead. This is the simplest possibility and the one that represents the best chance to keep non-academic users on the site; but at the same time, this risks ghettoizing the scholarly content, leaving nobody to read it once they have completed the non-academic content, which follows a narrative structure with a clear ending.

In addition to a small section on the page titled “An Invitation to Listen,” which contains a short blurb about transformational listening, and a set of single-sentence facts at the top of certain pages, the academic discussions and linguistic analyses of the narratives are collected on a path at the end of the prototype and linked to throughout, allowing readers to dig deeper when they so choose. This path includes discussions of the process by which the prototype has been adapted for the web and why; the transcripts of several stories told by Paul in Tla’Amin and their translated versions in English; a brief analysis of the Tla’Amin language; and a set of resources for instructors which contains both suggested trails through the paths and other materials to use in the classroom. The path can be accessed directly from the table of contents.

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and is optimized, as the rest of the content is, for web reading. The recursive nature of Scalar means that these paths converge at practically all points, so although the academic path is the last entry on the table of contents, it really runs in parallel, with many intersections, to the other paths.

### 3.2 Indigenous Tradition

For European and settler societies, which have published written scholarly work for many centuries, single-blind academic peer review of written works is well suited. But Indigenous societies of North America have traditions of their own, which do not necessarily include this same process. The vast majority had no written tradition at all until after contact with colonizers. Paul explains that teachings weren’t passed on “just [by] the legends or the stories. It was by watchin’—watchin’ your Elders, your grandparents, the adults in what they did. How they lived, how they gathered, how they fished, how they hunted, how women wove baskets, how they went and gathered roots. You didn’t learn that out of a book. You learned by watchin’.”

The tradition of learning and history making in many Indigenous societies—including Tla’Amin—has never involved the publication of one’s findings for review by two or more anonymous experts in the field. Still, these cultures have clear validation systems and transmission protocols, as illustrated above.

In any case, the printed book, *Written as I Remember It*, was not exempted from scholarly peer review, and completed this process in due course. Because the content of the book has already passed this hurdle, *As I Remember It* will not have to undergo the complete process again, instead going through a scholarly peer review by Indigenous studies scholars.

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17 Paul, with Raibmon and Johnson, *Written as I Remember It*, 151.
conversant with digital technology. This review will take into account the contribution of *As I Remember It* to the community at which it is aimed, as well as the quality and effectiveness of both its content and the form of that content. Within the framework of the larger project, the peer review process will be expanded to include community engagement reviews. The prototype will be reviewed by British Columbia K-12 educators and by the community itself. Indeed, McKenzie has already surveyed his community once to discover those things that were most needed and desired—things like downloadable audio files of the Tla’Amin language, interactive maps of Tla’Amin lands, and historic photos—and has begun to incorporate those opinions into the production of the prototype.18

*Kwagiulth Dance and Movement*, by contrast, is fundamentally different. Of the three prototypes, this is the only one that is not being developed from a previously published book. Instead, it is born-digital; that is, its content has not yet been peer reviewed nor prepared for publication in any form. Should the author, Dr. Bunn-Marcuse, wish to list *Kwagiulth Dance and Movement* on her curriculum vitae as a publication that fulfils academic requirements for jobs or tenure, it will need to pass an academic peer review process similar to the one that *Written as I Remember It* and *Musqueam Reference Grammar* faced before their publications as print books. It, too, will undergo a scholarly review by experts in the field by scholars of digital communications and humanities and a community engagement review.

### 3.3 Online Scholarship

Alongside the question of peer reviewing Indigenous studies scholarship, there is also the question of peer reviewing scholarship that is formatted for the web. In the case of *As I

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Chapter 3

*Remember It*, this content is not only formatted for web reading, but for web viewing, web listening, and web interacting. These non-textual formats are ones that some scholars are not familiar with reviewing. Moreover, the digital viewing, listening, interacting spheres are fundamentally different—and experienced by users in a fundamentally different way—than even the digital reading sphere.

Two types of digital reading formats exist: first, the e-book, which mimics the print book in format—text in a rectangle on a slightly-larger-than-palm-sized turnable page; and second, reading for the web, which usually involves scrolling to follow the text column. Most online academic journals and books are formatted in one of these two ways, and this is how many users have become accustomed to consuming online academic content. Even most online-only and open source journals reproduce their content in this print-like form.19

All this is not to juxtapose academic web content against trade; one need look no further than the *New Yorker* or *Guernica Magazine* to know that there are still plenty of trade publications with this same format on the web. The blurring, however, of academic content into non-academic forms like animations has been little done thus far.20

For the Digital Initiative, and more specifically for *As I Remember It*, the process of academic peer review will partially overlap with that of audience consultation: given that the audience for the project is in large part also the group that is most qualified to evaluate its scholarship, these two processes are necessarily intertwined. The AAUP defines “peers” as

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19 See, for example, *arXiv* (arxiv.org) or *F1000Research* (f1000research.com).
“respected experts” but makes no mention of the academic credentials an expert must have received. In the case of As I Remember It’s peers, as much of this group is non-academic—at least, have not acquired settler or European academic credentials—they may in fact be more open-minded about reviewing non-text forms of scholarship. K-12 educators may be similarly prepared to review such forms of content, as they interact so frequently with a generation of students so used to the digital that many have never seen a cassette tape. Scholars, on the other hand, may have less exposure and thus less experience with digital forms of storytelling whose appearance may not look like a scholarly monograph. Because of this, UBC Press faces a challenge in ensuring that academic reviewers are unbiased in their reviews based on an unfamiliarity with the form of the content, as well as ensuring that the form of that same content is duly evaluated at the same time. This may mean cultivating more than the standard two reviews, perhaps soliciting subject experts to evaluate the content of the prototype, and some digital humanities and social science scholars to evaluate the form; but then, too, the task of weaving those potentially wildly divergent reviews together to create one seamless picture of how the form informs the content and vice versa may be difficult.

UBC Press is bridging the gap between academic and non-academic content creators and audiences with the creation of the platform; but the parallel issues of peer review and audience targeting continue to complicate. Perhaps the issue lies only in the collective decision that scholarship involve only written text. If reviewers are willing to put this exclusive concept aside, the scholarly peer review of new media and non-written scholarship should pose no problem. Further, as the digital realm continues to gain prominence and infiltrate academia, this issue will become less and less insurmountable. UBC Press is among the first university

21 “Best Practices for Peer Review.”
presses to forge that path, and in doing so makes the path easier for those following.

For UBC Press, academic peer review is a consideration that must be taken into account for each and every book. As the Digital Initiative represents the first projects that the press has taken on for which the online production is given so much consideration, this is the first time that some of the issues surrounding peer review for online scholarship—especially online scholarship whose authors wish for accessibility to general readers as well as fellow scholars, and which take into account the more collaborative approaches of Indigenous studies scholarship—have arisen.

In taking on this project, UBC Press has created for itself the opportunity to define a new paradigm for layering review of Indigenous and digital forms of scholarship on the existing foundations of scholarly peer review. As the example of *As I Remember It* makes obvious, the path is winding and varies from prototype to prototype; so the press must return to the trailhead and pick its way along a new path each time. Projects like *As I Remember It* and *Musqueam Stories Transformed* serve as trail markers but not maps for future projects hosted by UBC Press.
CONCLUSION AND FUTURE WORKS

As the analogue and digital worlds become ever more saturated with one another, publishers both trade and scholarly must follow. Aside from e-books, there are some digital publications released by presses (many as apps), but most creators fund and implement their digital publications on their own; but with the help of a press, which may have a greater budget and access to professional services, the possibilities are much greater. There are many things to take into consideration when developing innovative digital publications, from archive degradation to bounce rate, load time to audience targeting.

For university presses that are creating innovative platforms for scholarly publications, there is the added consideration of academic peer review. This process, which is difficult enough when the scholarship is non-European, is made yet more difficult by putting a publication online in a way that makes it palatable and accessible to a general audience, as per some authors’ wishes. Navigating these paths is not a simple task; in the case of UBC Press, which is exploring the issue with little to no predecessors to look to for guidance, the process has remained an undercurrent for the entire timeline of the Digital Initiative. The nearest approximation of how best to handle peer review for online content is simply to understand each project as its own entity with its own needs. Projects may repeat others’ review guidelines, but should do so only after giving due thought to all of the possibilities.

The platform is one of the first of its kind developed by a scholarly publisher. Created specifically for Indigenous scholarship, each of its prototypes should be held to Indigenous standards of academia as well as the settler ones required by UBC Press. The press has the incredible privilege of assisting Indigenous scholars in defining what that means. This will
vary from nation to nation, from project to project.

By the time the third year of the Digital Initiative is complete—in the spring of 2019—there will be three prototypes living on the platform. In addition to being teaching tools for their communities as well as for British Columbia K-12 educators and interested outsiders, these prototypes will serve as examples to inspire other projects of Indigenous scholarship. Future projects will be wide-ranging not only in scale, but in genre and geography: for reasons entirely of geographical access, these first prototypes have all been located in the Pacific Northwest of North America, but this need not be the case. Indigenous peoples from across the world will be able not only to access the current prototypes but also to partner with UBC Press to create their own works of digital scholarship.

As this report shows, there are myriad considerations to account for in the creation of a project as ambitious as UBC Press’s Indigenous digital humanities one. These range from as minor as how to title a project that will no longer be written, to as major as how to implement academic peer review for projects which are designed for accessibility to general readers. As a leading publisher in the field of Indigenous studies, UBC Press is ideally placed to aid Indigenous groups in their creations.
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