

# **Repertoires for Supporting Sovereignty: The Protocols for Native American Archival Materials and Dance Information in Vancouver**

by

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## **Abstract**

*Repertoires for Supporting Sovereignty* responds to the calls to action presented in the Protocols for Native American Archival Materials (PNAAM), which seeks to guide settler information communities towards building respectful relationships with Indigenous communities in order to enable Indigenous sovereignty over culture. My research focuses on how dance information, comprised of both archives and repertoires, is stewarded in Vancouver, and how such practices of stewardship can be transformed in order to respect PNAAM. To demonstrate how PNAAM might serve to inspire respectful information stewardship in Vancouver, I present two case studies that describe the transformative process I undertook with Vancouver-based collecting institutions.

My research also engages with scholarly discussions at the cross-section of Information, Performance and Dance Studies. In particular, I draw upon these three fields of study to analyze the relationship of archives and repertoires, and I consider how this relationship continues to inform colonial cultural practices in Canada. I propose that PNAAM helps choreograph new affects, or emotions and embodied positions, that will help transform the stewardship of dance information in Vancouver. Although just a small action, PNAAM's influence will help counteract the impact of genocide in Canada and bring about new repertoires in support of Indigenous sovereignty.

**Keywords:** performance studies; dance studies; information studies; Indigenous sovereignty; settler colonialism; affect

## Dedication



To Craig Welch, whose quiet presence, bright eyes and determined art  
making brought our family great joy and courage.

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## List of Acronyms

DCD	Dance Collection Danse
KJD	Karen Jamieson Dance
LAC	Library and Archives Canada
MOA	Museum of Anthropology
NCTR	National Centre for Truth and Reconciliation
PNAAM	Protocols for Native American Archival Materials
RRN	Reciprocal Research Network
RSHDC	Residential School History and Dialogue Centre
SCRB	SFU's Special Collections and Rare Books
SFU	Simon Fraser University
SAA	Society of American Archivists
TRC	Truth and Reconciliation Commission
UBCIC	Union of British Columbia Indian Chiefs
VPM	Vancouver Police Museum

# **Chapter 1.**

## **Introduction**

In 1983, Miriam and Lawrence Adams launched *Encore! Encore!*, an initiative that sought to preserve the work of Canadian choreographers using dance notation, moving image recordings, photography and dance reconstruction. Their initiative is now considered to be one Canada's first systematic approaches to preserving dance legacy, and through their advocacy and intelligent programs and services, their initiative became Dance Collection Danse (DCD), a national centre dedicated to Canadian dance history (DCD online). DCD continues to fill a unique role in the Canadian arts sector, and it is only in the last decade, as information technology has become more affordable, that dance organizations themselves have started to take a more active role in preserving their dance information. This dissertation focuses on recent efforts by Vancouver-based dance organizations to safeguard their organizational and choreographic histories.

I open my discussion by telling a story about finding myself immersed in an effort to safeguard a Vancouver-based choreographer's work as part of my job at Simon Fraser University's Special Collection and Rare Books. Although I had a Masters in Museum Studies, and experience working with dances archives, including at the DCD, I found myself unprepared to responsibly help steward the collection. More specifically, I found that I did not know how to begin caring for an archival record that depicts Indigenous dance. As a result, I sought to learn more. My dissertation describes my learning process, and my efforts to begin helping Vancouver-based organizations alter colonial dance legacy practices. To bring a political lens to Vancouver's dance records, I draw upon scholarship in the fields of Information, Performance and Dance Studies.

## **Feeling Settled in the Archive**

Judith Marcuse is a Vancouver-based and internationally acclaimed performer, choreographer, producer and educator. She began her dance studies in Montreal in the 1950s, where she studied ballet, modern and folk dance with Elsie Salomons, Seda Zaré and Sonia Chamberlain. She furthered her training with summers at the Banff Centre for the Arts and Canada's National Ballet School before being accepted to the Royal Ballet

School in London in 1962. For 25 years, Marcuse danced with leading companies in Canada and abroad, including Les Grands Ballets Canadiens, Festival Ballet of Canada and Ballet Rambert. When she turned her attention to choreographing in the mid-1970s, Marcuse received high praise from critics as well as prestigious awards, and this positive reception to her work extended over the next four decades as she continued to perform, choreograph, spearhead productions and launch her own dance company. During the later parts of her career, Marcuse focused on creating large-scale, socially engaged and multidisciplinary performance. Marcuse's innovative productions were precedent-setting, and her archival records reflect the impact of her work.

Judith Marcuse's records were acquired by Simon Fraser University's Special Collections and Rare Books (SCRB) in 2017. The collection includes hundreds of video recordings that were digitized by SFU, a couple dozen posters, and 35 boxes of paper records that hold newspaper clippings, programs and letters. As a doctoral student at SFU, I was hired by SCRB to begin the process of organizing Marcuse's materials. I was excited to apply the training I had received as an archival assistant at Dance Collection Danse in Ontario and Jacob's Pillow Dance Festival in Massachusetts. Although I was new to Vancouver, and to Marcuse's work, I was amazed to find how familiar many of the materials in Marcuse's collection felt. The lines and energies of Marcuse and her dancers were clearly legible to me, the humour embedded in her choreography felt like old family jokes, and I was easily moved by her musical selections. Since I had never actually seen Marcuse's work, I had not expected to feel at home navigating her records. The strong feelings that Marcuse's records elicited within me also led me to include feeling, and affect,<sup>1</sup> as a topic of analysis within my study of archiving and its relationship to performance and politics.

My affective relationship to Marcuse's records came into focus as I processed her moving images collection. Part of my job working with the moving images collection

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<sup>1</sup> My interest in studying affect was initiated by my training with Brian Massumi and Erin Manning in Montréal, and in line with their work, I continue to be interested in affect as being an embodied experience defined by sensation and perception before emotion (Massumi and McKim 2008). At the same time, this dissertation draws more heavily upon scholarly texts that discuss affect as emotion because I have found emotion to be a useful site for engaging with current discussions of colonialism (Regan 2010, Robinson 2014). Following calls for more Indigenous led performance studies research on affect and archives, I take an interest in future research on archives and repertoires that might engage more with affect in relation to Indigenous feminisms (Million 2009, Betasamosake Simpson 2014).

was to determine the exact running time of Marcuse's 366 digitized recordings. In many cases, the technicians that digitized the records included the entire length of the approximately two-hour-long VHS tape, and so there was often blank footage included in each digitized record. In order to have an accurate understanding of what was actually included in the digital moving images collection, I needed to locate the moment in each digitized record where the dancing ended. As I searched for the end of each dance, which turned out to be a slow and inefficient process, I had the privilege of viewing brief sections of the footage and becoming more familiar with Marcuse's choreography. Again, because this was my first introduction to Marcuse's work, I was excited to see her move and witness her choreography through the video footage. At least twice, I was also surprised by my findings.

First, I was delighted to see that Judith Marcuse had danced alongside Sacha Bélinsky, also a former dancer with Les Grands Ballets Canadiens. Bélinsky is known for his performances as Tommy in Fernand Nault's *The Who's Tommy*, which was well loved by its broad 1970s audiences, who apparently filled the theatre every night with the smell of marijuana (Montreal Gazette 2006). In watching Bélinsky partner Marcuse, I recalled dancing with Bélinsky, who was my Uncle Drosselmeyer in a Montreal-based production of *Casse-Noisette* (*The Nutcracker*). Dancing with Bélinsky was my favorite part of *Casse-Noisette*; I loved the work of anticipating his movements and the momentum of the spins that he lifted me into. I also recalled the joy that Bélinsky exuded as he cuddled his young toddler during the pauses in our technical rehearsals—a delicate, quiet and strong joy that he shared on stage. I sensed this humble joy in Bélinsky's hands as he partnered me in dance, and I recalled his touch as I saw him support Marcuse's movements. I had not anticipated that her archive would revive embodied memories of my favorite people and places from my hometown.

A second moment of accidental discovery occurred when one of the videos had loaded more quickly than I had expected, and I jumped in mild fright upon hearing the sound of a friend's voice who now lived hundreds of kilometres away. Although I had known that this friend, Dr. Seika Boye, had danced in Vancouver, I hadn't realized that she had performed with Marcuse. The shock I had felt at hearing Boye's voice was followed by my laughter (over my unnecessary fright) and the delight of having a digitized friend appear in my new place of work. I then took a picture of Seika's digitized self, which I emailed to her, along with an explanation that I was about to immortalize her

in an archive.<sup>2</sup> Here was yet another unexpected instance of Marcuse's work and records feeling familiar and friendly to me.

My unexpected familiarity with Marcuse's records was interrupted when I viewed a recording named "Kehewin Native Performance and Resource Network Promotional Video." Beyond the name of the video, which was listed in an Excel sheet provided by Marcuse, I had no other information about the record. The company's website informed me the group is "Canada's most celebrated Native Dance Theatre"; however, I had never heard of the company nor seen one of their dance presentations. I watched the recording with interest, but the footage did not compel me to relive movement that I had once rehearsed, nor remind me of friends I once moved alongside. Instead, I felt detached from the content and dancers in the video, and I also felt uncomfortable because I did not know how, in my role as archival assistant, to fulfill my professional duty to care for the recording.

Moreover, the video prompted me to recall my coursework with Erin Manning and Brian Massumi in Montreal, where I had learned that Indigenous dances can be considered the property of specific Indigenous nations, families or individuals, and that Indigenous dances could be regulated by a strict set of cultural protocols. In his essay "Enchantment's Irreconcilable Connection: Listening to Anger, Being Idle No More," Dylan Robinson explains:

For Pacific Northwest First Nations in particular, our songs can act as the equivalent to legal expressions of land title, enact forms of diplomacy between nations, and convey knowledge about the land; they are living documents of our history, affirm our own and other nations' sovereignty, and provide healing. [...] This is not to say that *all* songs by Pacific Northwest Indigenous peoples function as forms of law and healing; such efficacy must be determined case by case, or song by song. (Robinson 212)

Although Robinson discusses Pacific Northwest First Nations, I wondered whether Robinson's discussion might apply to Kehewin dance and I questioned whether any restrictions should be placed on this particular record. Should all audiences be allowed to access or use the record? Does the Kehewin Nation have specific protocols that

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<sup>2</sup> Boye and I have since had discussions about why I did not have to ask her permission to be included in SFU's archive, as I discuss further in Chapter 4; we will continue these discussions which are currently at the center of Boye's artistic and scholarly work (University of Toronto online).

should or could be respected via SCRB's digital platform? Did the Kehewin dancers know that a recording of their performance had been acquired by SFU? If we contacted the Kehewin dancers, would SFU be willing to accommodate their nations' protocols? And, finally, why did I intuitively respond to the aesthetic form of the previous dance videos, whereas in this case, I felt detached from the recording and unprepared to care for it?

In posing these questions at the outset of my dissertation, I draw attention to the fact that the Marcuse archive compelled me to sense and query my own role as a settler dance and information studies scholar in the archive. Yang and Tuck's "Decolonization is Not a Metaphor" investigates how settlers can ally themselves with decolonizing efforts because they harbour "feelings of guilt or responsibility without giving up land or power or privilege, without having to change much at all" (10). In line with Yang and Tuck's analysis, Marcuse's records led me to wonder whether my discomfort in working with the Kehewin dance video was a form of "settler anxiety" and whether my desire to care for the video differently was a symptom of my premature longing for reconciliation (Yang and Tuck 9)? Moreover, I could sense that the comfort I felt in caring for Marcuse's own choreographic records was a symptom of settler privilege, and that my privilege was concretized by a set of familiar embodied behaviours, sensations and memories. My mixed feelings towards the archive led me to seek out more knowledge and skills such that I could develop an embodied repertoire<sup>3</sup> that could allow me to feel differently and act more responsibly towards the Kehewin dance video.

To start, I took a course at the University of British Columbia's iSchool entitled "Information practice and protocol in support of Indigenous initiatives." The course was developed by Dr. Lisa Nathan around 2012 and in this instance was taught by Sarah Dupont and Amy Perreault. Under Dupont and Perreault's generous guidance, I was introduced to Indigenous information theories and practices, and also the Protocols for Native American Archival Materials (PNAAM). PNAAM was developed in 2006 by a group of interested professionals with the aim of helping settler organizations collaborate to enable Indigenous control over Indigenous information and belongings. In 2018, the

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<sup>3</sup> Diana Taylor's *The Archive and The Repertoire: Performing Cultural Memory in the Americas* proposes that the "ephemeral repertoire of embodied practice/knowledge" includes "spoken language, dance, sports, rituals" (19). I explore the meanings of repertoires throughout my dissertation.

Society for American Archivists formally endorsed PNAAM, and institutions across North America are now considering how to apply PNAAM, which I analyze in more detail in Chapter 2.

Through my studies with Dupont and Perreault, I noticed that amongst other efforts to alter the colonial nature of information practice in Canada, the application of PNAAM requires an extensive amount of work (Lilley 2015, Duarte and Lewis 692, Lawson 187). In addition, I was taught that by following the leadership of Indigenous Information professionals and communities, settlers might provide some of the labour needed to proceed with this transformative work. Without support from settlers, the effort needed to transform information theory and practice would be even more challenging, and the burden of this work should be shared by settlers. Since I was in a privileged position of having a Vanier CGS Scholarship, I had the time to undertake some of this work by collaborating with others and learning from Indigenous information theory and practice. I am grateful to my teachers for generously welcoming me to learn, and my learning motivated me to focus my dissertation on the implications of PNAAM for the management and use of dance records in Vancouver. As I will explain further, while I do not imagine that applying PNAAM will fully decolonize the way dance information is stewarded in Vancouver, I have learned that applying PNAAM is an important, initial step in reimagining and reorienting the political relationships and repertoires that ground cultural heritage and information management practices in Vancouver. Despite, or perhaps because of, my settler privilege, and without being able to fully imagine the outcomes of the transformation of cultural heritage practices in Vancouver, PNAAM called upon me to take action.

## Caveats and Definitions

In presenting my research, I begin by attempting to articulate the meanings of some of the key terms that I rely upon for communicating my ideas within this dissertation. First, I have found it useful to examine the term “culture,” which has a complex history in Canadian politics. Within my dissertation, I focus primarily on what Catherine Bell and Val Napoleon term “cultural heritage” (Bell and Napoleon 11). Based on their extensive research with Indigenous communities, Bell and Napoleon conclude that “cultural heritage” is “broad enough to cover differing cultural understandings” (11). Cultural heritage includes tangible and intangible cultural expressions such as fine arts,

dance, language, land and many other examples. Bell and Napoleon acknowledge that for many of the Indigenous communities that they collaborated with “there is no separation between people and the cultural ‘things’ collectivity called heritage, nor is there a separation between people and the world they inhabit” (11). Although Eurocentric understandings of cultural heritage tend to equate culture heritage as a form of property that has economic value, Bell and Napoleon use the term cultural heritage to convey a holistic understanding of culture as being integral to all aspects of Indigenous life. While the term cultural heritage may not bring holistic understandings of culture to the forefront, like Bell and Napoleon and their research communities, I also use the term cultural heritage throughout my dissertation for the sake of expediency (11).

As a type of cultural heritage, my research focuses on dance information. As I discuss further, I suggest that dance information encapsulates both dance archives and choreographic repertoires. Using the term dance information allows me to move beyond the supposed binary between archives and repertoires, and to acknowledge that archives and repertoires are mutually constituting. The term dance information is also a useful way to investigate PNAAM, which, I suggest, also highlights the ways in which repertoires and archives construct one another. I explain these ideas further in my upcoming chapters.

My dissertation also considers “culture” in relation to cultural genocide in Canada. In 2006, the Indian Residential School Settlement Agreement concluded a class action lawsuit taken by residential school survivors and their relatives to seek restitution from the Canadian Federal government for the harm caused by the Canadian residential school system. As part of the Agreement, the Truth and Reconciliation Commission was mandated to establish a context in which survivors could make the truths about residential schools public, with the contested aim of putting “the events of the past behind [Canadians] so that [Canadians] can work towards a strong and healthier future” (TRC website). The TRC was also mandated to archive survivors’ statements, commemorate residential school students, educate the public, and write a final report detailing the impact of residential schools.

The TRC’s final report concludes that the Canadian government has engaged in cultural genocide. The TRC defines cultural genocide as the “destruction of those structures and practices that allow the group to continue as a group” (1). The TRC report

suggests that colonizers impeded Indigenous people from engaging and perpetuating Indigenous culture in order to further the seizure of Indigenous land and the assimilation and murder of Indigenous people. In other words, colonial influence over—and more often than not active regulation and outlawing of—the sharing of cultural information from one generation to the next lies at the heart of Canadian colonialism and genocide. Considering the role of cultural management in Canadian genocide, Canada's attempts at reconciliation must address practices related to cultural information management (Bell 21). Indeed, the Truth and Reconciliation Commission's Call to Actions 67-70 (TRC Calls to Action) suggest that one way to mitigate the impact of cultural genocide in Canada is by enabling Indigenous control over Indigenous cultural heritage. PNAAM is allied with this goal of enhancing Indigenous peoples' control over their cultural information and belongings.

While enabling Indigenous control over information may seem straightforward, Glen Coulthard's *Red Skins, White Masks: Rejecting the Colonial Politics of Recognition* further complicates the role of culture in Canadian politics. Coulthard shows that Canada has moved away from colonizing through explicit genocide and violent assimilation, and towards a more subtle and seemingly diplomatic politics focused on the recognition of cultural rights. He believes that Canada's politics of recognition "promises to reproduce the very configurations of colonialist, racist, patriarchal state power that Indigenous people's demands for recognition have historically sought to transcend" (Coulthard 3). By focusing on culture and identity and providing limited forms of restitution such as "self-government and land claims packages" (35), colonial governments can appear to create relationships of "mutual recognition" with First Nations, while actually dismissing Indigenous rights to political sovereignty (124). In Canada, Coulthard suggests, colonial governments use culture as a smoke screen for the ongoing colonization of Indigenous land.

Both Coulthard and Michael Asch trace the contentious role of culture in Canadian Indigenous-settler politics through various court decisions, political movements, and economic contexts. For example, Asch explains that *Van Der Peet*, enacted in 1982, countered a more progressive Supreme Court of Canada decision, *Calder*, made in 1973. With *Calder* the judiciary could no longer overlook "the uncomfortable truth that there were organized societies on this continent prior to English settlement, and that, under English law, some rights remained with these peoples" (Bell

and Paterson 398). The Supreme Court of Canada's acknowledgement in *Calder* that Indigenous rights existed enabled more progressive political action and decisions that were pursued during the 23 years that followed (Asch 398), including the Nisga'a Final Agreement and *Delgamuukw v. British Columbia* (Indigenous Foundations).

However, through "one phrase, in one sentence, buried in the body of a judgement" (399), Asch states that *Van Der Peet* shifted "the state's discourse on aboriginal rights from political relations to the cultural" (400). Asch argues that the court misinterpreted the word 'aboriginality' "to mean something about a way of life rather than something about a status as political societies" (400). Moreover, the Court defined "aboriginality in relation to historic activities, customs, and practices prior to European contact" (399), and implied that Indigenous people were currently assimilated "members of Canadian society" (399). The legislative shift of focus to cultural rights greatly restricted actual Indigenous rights in Canada, and furthered Canada's attempts at assimilating Indigenous people.

Furthermore, as Coulthard explains, in *Van Der Peet*, the Supreme Court "offers up an interpretation of Aboriginal rights as narrowly construed 'cultural' rights that can be 'infringed' on by the state for any number of legislation reasons" (Coulthard 124). Although the Indigenous right to self-governance is protected by the Constitution Act of 1982 (Bell and Paterson 25), in practice, *Van der Peet* enables the federal government to transgress that right. In short, "Canada's policy framework is grounded in the assumption that Aboriginal rights are subordinately positioned within the ultimate sovereign authority of the Crown" (Coulthard 123).<sup>4</sup> The legalization of the subordination of Indigenous rights to the Crown is the definition of Canada's ongoing colonial position, as I elaborate upon in Chapter 5 within my discussion of Karen Jamieson Dance and the British Columbia Supreme Court's 2019 injunction that disallowed Wet'suwet'en from obstructing progress on TC Energy's Coastal GasLink pipeline.

Read together, Coulthard's and Asch's arguments suggest that culture has been and continues to be a tool of colonialism in Canada. Thus, while Asch expresses his

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<sup>4</sup> Interestingly, *Van der Peet* was handed down in the same year that the Royal Commission on Aboriginal Peoples (RCAP) was published. RCAP was written in response to Kanasatake, which prompted the Federal government to clarify its relationship to Indigenous rights. While RCAP's vision was relatively progressive, *Van der Peet* carried more legal weight, and prioritized the Crown's power (Coulthard 119).

gratitude to Indigenous scholars, information professionals and cultural institutions who have “tried to make the relationship right” (Asch 396) by working within the colonial system to transform colonial cultural practices, he suggests that adjusting colonial practices will not radically transform Canada’s ongoing colonialism. Asch states: “there is only so far we can go within a system that is absurd and colonial” (396). Asch’s perspective is key and reminds me that I cannot assume that an endorsement and application of PNAAM will “decolonize” information practice or profoundly disrupt Canadian colonialism. Indeed, should I help cultural institutions in applying PNAAM, I may unintentionally be using culture to assuage settler guilt and overshadow Indigenous rights to land.

The possibility that PNAAM might dissuade publics from paying critical attention to Indigenous rights is exemplified by Eric McLay, Kelly Bannister, Lea Joe, Brian Thom and George Nicholas’ case study “Hul’qumi’num Heritage Laws and Concerns for the Protection of Archaeological Heritage.” The study shows that “among the general public within British Columbia and across Canada, there is strong support of both heritage conservation and aboriginal involvement in archaeology” (Bell and Napoleon 173). The public’s opinion contrasts with Hul’qumi’num perceptions “that the general public lacks cultural sensitivity towards First Nations heritage” (173). The case study argues that the gap in perceptions between the Hul’qumi’num Treaty Group and the general public in British Columbia suggests that settlers continue to misunderstand Indigenous rights and political struggles. Moreover, it suggests that the types of support that settler publics in British Columbia provide to enable Indigenous control are misguided and instead serve to reinforce settler colonialism. From this perspective, an endorsement of PNAAM in Vancouver may simply serve to mask colonialism.

At the same time, dismissing the work of Indigenous information professionals and cultural heritage experts as being insignificant is an imbalanced perspective. For example, Catherine Bell and Val Napoleon argue that the precedence, strategies, and concepts being created within the cultural realm infiltrate dominant systems of colonial thought and may eventually lead to more radical political transformation. As Bell and Napoleon note, cultural heritage “policy reform has also been influenced by, and in some instances provides guidelines for participation in, modern treaty, land claim, and self-government processes” (Bell and Napoleon 47). While the changes enacted in the field of cultural heritage might be limited, the work done by Indigenous information

professionals and cultural heritage experts is nonetheless significant. In this sense, as I will explain further, I take PNAAM to be an important initiative that has the possibility of transforming political communities by supporting Indigenous control over Indigenous cultural practices.

Within my discussion of PNAAM, the concept of “Indigenous sovereignty” influences my discussion of “culture.” In information management, the term “Indigenous sovereignty” is used to describe situations in which Indigenous communities have control over their information and belongings. As I will describe further in Chapter 2, PNAAM grounds its recommendations upon a declaration of Indigenous sovereignty (PNAAM online). Specifically, PNAAM asserts that Indigenous nations have the right to “maintain their own territories, their own laws, and their own legal restrictions surrounding cultural issues” (PNAAM online). The authors of PNAAM explicitly draw out the connection between Indigenous sovereignty and cultural territory, which for many Indigenous nations are two inextricably linked concepts (Bell and Napoleon 2008). In Chapter 2, I elaborate on how the authors of PNAAM have worked to guide settler information professionals in supporting Indigenous sovereignty over their information and belongings.

Similarly, Tsimshian dance scholar Mique’l Dangeli uses the term “dancing sovereignty” to describe instances in which dance successfully respects Indigenous protocols and supports self-determination (Dangeli 75). Dangeli’s dissertation describes how settlers can collaborate on dances that enact Indigenous sovereignty by following the lead of Indigenous people who know how to implement protocols (174-206). Dangeli defines protocols as “bodies of law which form Indigenous legal systems” (Dangeli 75). Dangeli’s scholarship is important and unique because she helps define ways in which settler dancers can help promote Indigenous sovereignty over cultural practices. Alongside the recommendations presented in PNAAM, I draw upon Dangeli’s scholarship throughout my dissertation, and particularly in my discussion of Karen Jamieson Dance’s archive, in order to understand how Vancouver-based dance records might be stewarded in ways that support Indigenous sovereignty.

The importance of asserting Indigenous sovereignty over dance is underscored by the fact that colonial legislation attempted to regulate Indigenous dance. For example, the Indian Act of 1876 prohibited Indigenous ceremonies and gatherings in which

dancing frequently played a central role. In 1884 the Indian Act was amended to specifically outlaw the potlatch of the Central Northwest Coast, and a second amendment in 1885 outlawed the Sundance of Plains Nations. These prohibitions were only dropped in 1951 (Native Dance Website), and research within the fields of Performance, Dance and Cultural Studies has focused on the legacy of colonial legislation and traditional and contemporary Indigenous dance (Glass 2017, Heather Raven, Heather McCuaig, Catherine Bell, Andrea Sanborn 2008, Shea-Murphy 2007). Given that colonial legislation specifically targeted dance, and that colonial notions of dance could serve as tools of cultural assimilation and genocide, asserting Indigenous control over dance in Information theory and practice is one aspect of resisting the influence of cultural genocide.

Two additional concepts that are central to my study are “decolonization” and “Indigenization.” These terms have been taken up in problematic ways. For example, in “Decolonization is not a Metaphor,” Yang and Tuck write:

One trend we have noticed, with growing apprehension, is the ease with which the language of decolonization has been superficially adopted into education and other social sciences, supplanting prior ways of talking about social justice, critical methodologies, or approaches which decenter settler perspectives. Decolonization, which we assert is a distinct project from other civil and human rights-based social justice projects, is far too often subsumed into the directives of these projects, with no regard for how decolonization wants something different than those forms of justice. (2)

Yang and Tuck fear that decolonizing efforts remain superficial and serve to reinforce colonial structures. They explain:

When metaphor invades decolonization, it kills the very possibility of decolonization; it recenters whiteness, it resettles theory, it extends innocence to the settler, it entertains a settler future. Decolonize (a verb) and decolonization (a noun) cannot easily be grafted onto pre-existing discourses/frame works, even if they are critical, even if they are anti-racist, even if they are justice frameworks. (3)

In the context of information management practices, if information professionals try to ally themselves with decolonizing efforts while misunderstanding the distinct nature of Indigenous sovereignty, then it is possible that such initiatives will simply strengthen colonialism. My research may fall into this trap. Yet I move ahead with trying to promote PNAAM in Vancouver because the authors of PNAAM and the TRC Calls to Action have

asked settlers for such support. At this unique point in time, following the lead of the authors of PNAAM is one step in supporting Indigenous sovereignty over cultural heritage. This approach acknowledges that PNAAM, and the strategies it contains, are historically specific and may not effectively enable Indigenous sovereignty in the long run. In other words, in this context, the tools of decolonization and Indigenization will shift over-time, and decolonization and Indigenization are viewed as being long-term processes that can be pursued in the face of ongoing colonization of Indigenous land.

While the authors of PNAAM do not use the terms “decolonization” or “Indigenization” in the guidelines, these terms are used in recent scholarship by settler and Indigenous information scholars (Duarte and Belarde-Lewis 2015, Lawson 2004, Cherry and Mukunda 2015). For example, at a presentation made at the University of British Columbia in 2015, Dr. Spencer Lilley, Maori librarian and Associate Professor at Massey University in New Zealand, discussed the decolonization and Indigenization of information practice. I return to Lilley’s arguments in Chapter 2, but here it is important to note that Lilley uses these terms with great care. In fact, Lilley’s entire presentation centres on the possibility of defining and creating decolonial and Indigenized information management practices. My dissertation draws upon the work of Information Studies scholarship, such as Lilley’s, that thoughtfully considers how information management practices can be decolonized or Indigenized.

Following Lilley, I draw upon Information scholarship that provides definitions of decolonization and Indigenization as being long-term and multifaceted processes. Lilley uses a definition of decolonization from Linda Tuhiwai Smith’s *Decolonizing Methodologies*. Tuhiwai Smith explains that decolonization can be defined as “a long-term process involving the bureaucratic, cultural, linguistic and psychosocial divesting of colonial power” (Tuhiwai Smith 2012). As I will describe further in Chapter 2, Lilley argues that museums, libraries and archives should restructure their practices in order to empower Indigenous communities by educating settlers and providing Indigenous people with access and control over their cultural heritage (Lilley 2015).

In “Imagining: Creating Spaces for Indigenous Ontologies,” Duarte and Belarde-Lewis also present a definition of decolonization. They write:

At its most basic, decolonization work is about the divestment of foreign occupying powers from Indigenous homelands, modes of government,

ways of caring for people and living landscapes, and especially ways of thinking. (678)

Duarte and Belarde-Lewis continue by defining what decolonizing work can be for non-Indigenous individuals including critically examining the foundational principles of information management (678). These two definitions and discussions of decolonization as being a long-term and multifaceted effort ground my investigation into dance archives.

Finally, with a self-reflexive laugh, Lilley draws upon the Oxford English Dictionary for a definition of Indigenization. The dictionary defines Indigenization as being “the act or process of rendering indigenous or making predominately native; adaptation or subjection to the influence or dominance of the Indigenous inhabitants of a county” (Oxford English Dictionary). Lilley suggests that the Indigenization of information management must go hand-in-hand with efforts to revise not only information management itself but also how information is used in research, education and public culture. In proceeding with my research, I do my best to follow Lilley’s cue by considering the ways cultural information is both *managed* and *used*.

A further caveat qualifies my focus on settler dance records. If settler information management has been a tool of cultural genocide, then why do I take interest in settler dance collections? Research shows that both Indigenous and settler dancers have expressed that colonial dance records can support their work in various ways. For example, research by Aaron Glass, Cara Krmpotich, Lara Jennifer Moore and Andrea Sandborn suggests that while one political perspective may have motivated the creation of a collection of records, that same political perspective does not determine how the records will be *used* (Glass 303; Krmpotich 37; Moore 130; Sandborn 83). In other words, while a colonial force may have brought together a set of records, those same records can be used to support decolonial or other initiatives.

For example, in *Restoring Order: The École des Chartes and the Organization of Archives and Libraries in France, 1820-1870*, Lara Jennifer Moore discusses the role of archival records during the French Revolution. She explains that when the July Monarchy came to power at the close of the Second French Revolution of 1830, the archival records created during the first revolutionary period, between 1790 and 1800, were regrouped into a sub-division of an archival collection that was named Series L.

The pro-monarchy archivists hoped to downplay the revolutionary nature of Series L by presenting them as a simple subdivision of administrative records, and in order to represent the current government's stability. The archivists' strategy failed, and Series L quickly became known as the "revolutionary archives" (Moore 130), which "could then be used for a variety of purposes, both counter-revolutionary and pro-revolutionary" (130). Similarly, Canada's colonial records have been, and may be, used to support a range of political perspectives (Krmopotich 2013; Hennessy 2013; Bell and Napoleon 2008).

An additional example of how colonial archives can be used for a variety of political ends is demonstrated Aaron Glass and Brad Evans's *Return to the Land of the Head Hunters: Edward S. Curtis, the Kwakwaka'wakw, and the Making of Modern Cinema*. Evans and Glass' research focuses on reconstructing a film produced by Edward Curtis and George Hunt called *In the Land of the Head Hunters*. Curtis and Hunt created their feature film with Kwakwaka'wakw actors in Alert Bay, British Columbia, and the film was first screened simultaneously in New York and Seattle in 1914 (Evans and Glass 2014). As a director of the film, and a member of the Kwakwaka'wakw community, Hunt successfully recruited and managed actors (Culhane 2019). Curtis and Hunt's film combines "the historical and cinematic conventions of love stories, Westerns, and travel films, borrowing narrative elements from classical and modern literature as well as emerging pop-culture clichés" (Evans and Glass 11). Although the film received positive reviews from critics (24), it did not sustain public interest, and around 1924 Curtis sold the film to the American Museum of Natural History for a thousand dollars. Upon the sale of the film, the negative was already so badly damaged that it was not duplicated and was eventually disposed of (24). Luckily, the American Museum of Natural History's copy was not the only version of the recording, and so the information was not lost.

Evans and Glass' reconstruction of Curtis and Hunt's film entailed luck and extraordinary skill. By chance, in 1947 Hugo Zeiter unknowingly donated a copy of Curtis and Hunt's film to the Field Museum after his friend recovered a copy from a dumpster outside a Chicago movie house (Evans and Glass 26). In the late 1960s, Bill Holm discovered that copy of the film at the Field Museum. Later, Glass discovered a manuscript for the film's original score by John Braham at the Getty Research Institute in Los Angeles. Together, Evans and Glass located additional film reels at the UCLA Film & Television archive, still photographs at the Library of Congress, as well as marketing materials in private collections, and information about the film's distribution at newspaper

and film archives (xix-xx). These rediscoveries enabled Evans and Glass to gather sufficient information about the film, and to approach Andrea Sanborn, the former director of the U'Mista Culture Centre,<sup>5</sup> to discuss how they might collaborate to reconstruct the film and the associated original soundtrack. With the support of approximately 15 institutional partners, and the expertise of film preservationists, ethnomusicologists, music librarians, composers, conductors, *Kawkwaka'wakw* elders, dancers and others, the film was reconstructed to resemble, as best as possible, its 1914 rendition.

As part of their research process, Evans and Glass watched *Edward Curtis Meets the Kawkwaka'wakw* with members of *Kawkwaka'wakw* communities, and the groups discussed the film at these screening sessions. The reception of the film was mixed: some respondents viewed the stereotypes portrayed by Curtis and Hunt as being insulting and colonialist while others thought they were humorously exaggerated. Other respondents recalled having fun during the film shoot and being well paid, and many expressed a sense of attachment to the members of their families who acted in the film, as well as gratitude to Curtis and Hunt for recording some aspects of *Kawkwaka'wakw* life (Documents of Encounter, 2014). One dancer, William Wasden, who leads the Gwa'wina Dancers, based in Alert Bay, explains that the film motivated him to reconstruct the *Galsgamlila* dance and to have the Gwa'wina dancers perform it at the film screenings. Wasden “knew that we needed to bring this ceremony back to life in our lifetime or it would never have come back” (Evans and Glass 303). The film archive inspired Wasden to research and perform the *Galsgamlila*, and in this way, the colonialist film was used by Indigenous dancers to strengthen Indigenous dance.

Evans and Glass’ research lead the scholars to conclude that Curtis and Hunt’s film archive cannot be foreclosed as being purely colonialist. They explain:

After watching and presenting the *Head Hunter* with the *Kawkwaka'waka*, it is impossible for us to see it simply as a colonialist fantasy, a nostalgic

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<sup>5</sup> The U'Mista Cultural Society was founded in 1974, in order to house repatriated potlatch objects. After much lobbying by Indigenous communities, in the 1970s, the Canadian Museum of Civilization finally agreed to return objects to the nations on the condition that the *Kawkwaka'wakw* open a museum to care for the objects being returned. With funding from the Canadian government, church groups, and the *Kawkwaka'wakw* community incorporated the U'Mista Cultural Society in 1974 so that they could receive their objects (U'Mista Cultural Society). U'Mista is the Kwak'wala word that was used to describe what the *Kawkwaka'wakw* experienced when people were returned home after being held ransom by rival tribes (Bell, Raven, McCuaig 13).

eulogy for a colorful and safely vanished impediment to civilization. Nor, however, is it an expression of unmitigated - or unmediated - *Kwakw̱aka'waka* self-fashioning. Rather, it shares something with both of these visions [...] (35)

Evans and Glass' discussion of how colonial records can be used for various ends, helps account for my interest in how Vancouver-based colonial dance records might be used to support Indigenous sovereignty. Since colonial records can support Indigenous dancers, and since information management practices are part of modern Indigenous life, my research is open to the possibility that records management can work towards incorporating decolonized or Indigenized techniques.

## Dissertation Outline and Argument

To ground my research on the implications of PNAAM for Vancouver-based dance records, I felt that it was necessary to have an understanding of the extent and state of dance records in Vancouver. Since I could not locate articles or resources on the topic, I developed a survey with SFU's Special Collections and Rare Books (SCRB), with additional support from an SFU Community Engagement Initiative Grant and Vancouver's Dance Centre. The survey sought to take a snapshot of the state of Vancouver-based dance records, and the study revealed two concerns that called for further investigation and action. First, the study suggested that Vancouver-based dance records are disorganized and stored in unstable environments or formats. Through my research, I therefore put in motion some approaches to help dance companies organize and safely store their records, including leading community-based discussions, organizing an archiving workshop,<sup>6</sup> curating an exhibition, mentoring student interns, processing archival records, implementing records management policies, writing grants, and researching digital platforms for records management. My work to improve the stewardship of dance information in Vancouver is ongoing, and my dissertation discusses these efforts in relation to information theory and practice that responds to Indigenous politics in British Columbia.

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<sup>6</sup> On July 12<sup>th</sup>, 2019, I co-hosted an Archiving for the Arts workshop with Karen Jamieson Dance, The Dance Centre and Simon Fraser University's Special Collections and Rare Books. Although only 15 people responded to the online invitation, to our surprise, 35 dancers and arts managers actually attended the event. The Dance Centre did not have enough chairs to accommodate all of the participants, but the conversation was nonetheless dynamic and impassioned.

Second, the study highlighted the presence of Indigenous dance materials held by settler institutions in Vancouver, such as the Kehewin performance video previously discussed in relation to the Marcuse records, and to which I will return in Chapter 4. The survey made clear that few institutions had specific permission to hold or use the Indigenous dance records in their possession. In light of recent scholarship on the politics of information management in Canada, this finding was troubling. For example, in *First Nations Cultural Heritage and Law: Case Studies, Voices and Perspectives*, Bell and Napoleon write:

The last decade has witnessed an increased demand by Indigenous peoples around the world for protection, repatriation, and control of cultural heritage in accordance with their laws and protocols, internal structures and priorities. The desire for increased control is inextricably linked to relationships with the land and is concerned with continuity, revival, and preservation of languages, spirituality, values, beliefs and practices that help form a people's cultural and political identity. (1)

Bell and Napoleon's statement suggests that Indigenous sovereignty over cultural heritage is implicated in enacting Indigenous sovereignty over territorial, political and social structures. Given this, I was motivated to use PNAAM to help guide organizations that hold Indigenous dance information.

It is important to note that the two main findings of the survey are interconnected. When records are disorganized, or when records are organized according to misinformed logics, it can be difficult to locate and respectfully steward records (Cox and Escudero 2017). For this reason, my research seeks to heighten the stewardship of dance information as part of a wider effort to enable Indigenous control over their cultural heritage. In doing so, I take into account recent Indigenous Information Studies scholarship that seeks to organize and provide access to information in ways that reflect Indigenous values and ways of knowing (Bell and Napoleon 2008, Bell and Patterson 2009, Christen 2012, Iacovino 2012, Lowry 2017, Olson 2001). In addition, I rely upon PNAAM to help guide settler organizations that seek to support Indigenous control over Indigenous dance information.

My dissertation uses PNAAM as a model for both the *management* and *use* of dance records that advances effective information management while also supporting Indigenous sovereignty over cultural heritage. My discussion of the management of dance records responds to recent scholarship in Information Studies and particularly

work by Indigenous Information professionals and scholars that seeks to reorient how information is managed. My discussion of the use of dance information engages more with scholarship within the fields of Performance and Dance Studies because I take Performance and Dance Studies scholars to be a key group of users of dance records and their associated repertoires. My dissertation attends to the practices and theories of Information, Performance and Dance Studies, as well as how they intersect.

In general, while Information Studies tends to focus more on information management practices and theories that have emerged from the management of the tangible products of cultural heritage, Performance and Dance Studies developed methodologies that enable the study of intangible and embodied aspects of cultural heritage. By bringing together the divergent tools and foci of Information, Performance and Dance Studies, I am better able to analyze both the tangible and intangible aspects of dance information. Moreover, bringing together the fields of Information, Performance and Dance Studies helps to make space for different practices and conversations within each field. Recent work within the field of Information Studies, and particularly the values and practices endorsed by PNAAM, suggests ways in which the fields of Performance and Dance Studies might move to support Indigenous sovereignty over cultural heritage. At the same time, I use the methods and practices of Performance and Dance Studies to consider how PNAAM might be enacted in Vancouver, attending to the affects and embodied practices, or repertoires, that can give momentum to PNAAM. Altogether, viewing PNAAM through this interdisciplinary prism teases out the various ways in which PNAAM can transform cultural repertoires in support of Indigenous sovereignty over dance information management in Vancouver.

In addition, I write against the position that PNAAM would impede information professionals from attending to their core professional duties (Bolcer 3-4), and instead, I show how PNAAM can lead information professionals, as well as Performance and Dance scholars, to excel in their core professional duties of respectfully caring for and using dance information in their work in general and in support of Indigenous sovereignty. My approach brings me close to a problem identified in Dylan Robinson's "Enchantment's Irreconcilable Connection: Listening to Anger; Being Idle no More." In his essay, Robinson aims to resist "an inclusionary call to enrich the thing we might call 'Canadian performance studies' to the extent that such field-building co-opts Indigenous content as one fragment of a discursive mosaic" (212). My project, which uses

Indigenous Information Studies to enrich Canadian dance legacy theory and practice, may appear to appropriate Indigenous concepts in the service of Canadian culture. Following Robinson's lead, however, I suggest that my argument actually foregrounds strategies that aim to support Indigenous sovereignty over Indigenous culture and, by extension, Indigenous territory. Indeed, Robinson uses the tools of performance studies to analyze activism "not for what it demonstrates about performance or aesthetics, but to better understand strategies that may in some small way help Indigenous artists, activists, and academics resist the destruction of Indigenous land" (213). Similarly, my project seeks to support Indigenous dancers and communities in part by demonstrating the general applicability of PNAAM while foregrounding how PNAAM can inspire cultural practices and repertoires that support Indigenous sovereignty.

To that end, Chapter 2 focuses on the *management* of dance records as contextualized by recent scholarship in the field of Information Studies. The chapter analyses the development of PNAAM in relation to Canadian colonialism and exposes why Vancouver-based organizations might consider the application of PNAAM to support Indigenous control over Indigenous dance information, which encapsulates mutually constituting *archives* and *repertoires*. My chapter presents a handful of perspectives on PNAAM, and I propose that reading PNAAM as a document that presents *archives* and *repertoires* as being mutually constituting helps shift colonial cultural practices in Canada, a proposal that I clarify and defend throughout my dissertation. In addition, my first chapter highlights the location of Indigenous dance records in Vancouver and describes the work undertaken by Vancouver-based organizations to enhance Indigenous sovereignty. Building upon those existing initiatives, I suggest that PNAAM might guide Vancouver-based dance organizations towards stewarding dance information in support of Indigenous sovereignty.

Chapter 3 focuses on the *use* of dance information by Performance and Dance Studies scholars. The chapter opens by describing the development of Performance and Dance Studies and outlining how the fields have theorized archives and repertoires in relation to colonialism. In particular, I draw upon Performance and Dance Studies scholarship that theorize archives and repertoires as being mutually constituting, and from this position, I draw upon Performance, Dance and Information Studies to identify embodied strategies that can be applied to transform cultural practices and respond to PNAAM's calls to action. To illustrate my approach to transformation, I draw upon all

three fields of study to analyze a digital photograph that is cared for by the Residential School History and Dialogue Centre (RSHDC) at UBC, located on unceded Musqueam<sup>7</sup> territory. I study the photograph from an affective standpoint and I suggest ways in which the photograph might be stewarded and researched in ways that enable Indigenous sovereignty over cultural heritage.

Chapters 4 and 5 present my case studies, which focus on the application of PNAAM to the Judith Marcuse Dance collection and the Karen Jamieson Dance archive respectively. Chapter 4 describes how the discomfort I felt in not knowing how to care for the Kehewin Native Dance Group video brought me to learn about PNAAM and encourage SCRB to develop a co-stewardship plan. PNAAM also led me to pay close attention to the different kinds of records included in the Marcuse collection, and to suggest that restrictions be placed on various records in order to promote ethical Performance and Dance Studies research. Finally, I draw upon Performance, Dance and Information Studies, to identify ways in which PNAAM choreographs new embodied relationships and affective attachments that can help unsettle the dance archive. Through my discussion we see how archives and repertoires are co-constructing and bringing attention to this point puts a spotlight on various embodied strategies that can be used to unsettle dance information practices. In line with the findings of Chapter 4, I have provided SCRB with a draft of a memorandum of agreement, a draft collection policy (Appendix B), a description of the Kehewin video (Appendix C) and recommendations (Appendix D).

Chapter 5 discusses the relationship of PNAAM to the Karen Jamieson Dance archive. Although I initially assumed that PNAAM would effectively guide plans for the Jamieson archive, I found that Jamieson's choreographic practice could also serve as a model for stewarding archives and building repertoires that gives momentum to the values embedded in PNAAM. Jamieson has extensive experience developing and presenting choreography with settler and Indigenous dancers, and her choreographic process upholds values and applies strategies that can be used in co-stewardship planning. Chapter 5 therefore provides a discussion of the emergence of Jamieson's collaborative dance making and distills some of the key embodied strategies at play in

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<sup>7</sup> Musqueam are hən̄qəmīhəm-speaking people who have lived in the Fraser River estuary for thousands of years. The territory includes Vancouver, North Vancouver, South Vancouver, Burrard Inlet, New Westminster, Burnaby and Richmond (Musqueam a Living Culture).

Jamieson's practice that can be used to transform cultural practices. Chapter 5 also attends to scholarly discussions of the ways in which archives and repertoires construct one another, and I suggest that these discussions continue to be relevant to politics in British Columbia. Appended to the dissertation is a draft collection policy (Appendix E) and recommendations for the Karen Jamieson Dance archive (Appendix F).

Finally, Chapter 6 concludes my dissertation by drawing together the findings of each chapter within my dissertation and outlining their implications for a major performance legacy initiative in Canada spearheaded by the *Gatherings Partnership*. The *Gatherings Partnership* is a Social Science and Humanities Research Council funded project that brings together various Canadian initiatives that seek to protect performance legacy. I describe my participation in a recent symposium hosted by the *Gatherings Partnership*, and drawing upon PNAAM, I propose ways in which my research might support the *Gatherings Partnership*'s efforts in safeguarding performance information while supporting Indigenous sovereignty. My recommendations to the *Gatherings Partnership* are included in Appendix G.

## **Political Positionality Statement**

Before turning to Chapter 2, I present my own position as a settler colonist in Canada so as to acknowledge the biases that are ingrained in my research and to account for my attachment to information management. My positionality statement also captures some of my personal and professional development over the course of my doctoral work, which exemplifies the potential of transformative learning in training more accountable information professionals. I expect to continue learning about the politics of information practice as I continue working with dance records.

I grew up in Quebec on traditional Mohawk territory but my studies and community considered Mohawk people as a part of Quebec's history. Despite having people of Métis descent in my family, for many years I never understood Mohawk life as having a dynamic presence in contemporary society (Pertusati 1996). Instead, my immediate family profited from and celebrated the Federal government's multicultural policies of the 1970s, which I believed had provided gender, racial and religious minorities with greater access to education and employment (Thobani 2007). My father grew up in Northern Quebec, the grandson of Jewish immigrants who had minimal

education and managed to work despite racial prejudice. My father completed a Bachelor of Law at l'Université de Montréal, where he learned and studied in French and finished second in his class. When my father began his career, he had fewer job opportunities than his classmates due to his ancestry but his understanding of hard work was aligned with the colonial capitalist economy, and, in the spirit of multiculturalism, he proudly used his distinctly accented French to create opportunities in his field.

Similarly, my mother's family also profited from government policies that supported minority subjects but dismissed Indigenous nationhood. My mother's family were non-orthodox French Catholics who alternated between taking solace in and defying the Dominican nuns and priests who regulated their community's lives. My grandfather, a well-respected surgeon, provided access to birth control despite the Church's teachings, and he supported the creation of social health care. My grandmother, with whom I spent most of my evenings as a child, told me stories about our family's relationship to eels, ice, poisonous mushrooms, and the pirates of the Fleuve Saint-Laurent. With the support of her parents, my mother was well positioned to complete higher education, and she modelled their determination while navigating her career as part of the second generation of women working as professionals in Quebec. Overall, my immediate family benefited from the modernization of Quebec's political and social norms.

My parents' ability to access education and employment enabled me to participate in over 25 years of dance, both on stage and in the archive, and through these experiences, I came to understand the dance archive as being a liberating space that enables political and artistic understanding and expression. I experienced the dance archive in this way due to my involvement in recreating one of Jean-Pierre Perreault's choreographies in 2009 with students from the Université du Québec à Montréal. In this reconstruction project we used the archive to inform our work, and I felt that the archive freely propelled both the dancers and archivists into movement and enjoyment of Quebec's dance history. It is significant that these experiences did not lead me to question the possibility that archives might be a colonial tool (Burton 2005, Sekula 1989, Taylor 2003), and that my comfort in the archive is a symptom of settler privilege. It was only through my doctoral course work with Dr. Christine Kim and Dr. Sophie McCall at Simon Fraser University that I began to understand how state multiculturalism and its associated cultural policies do not benefit Indigenous sovereignty (Alfred 2005,

Coulthard 2014, Simpson 2014, Bell and Patterson 2013). Despite sharing my family dinner table with survivors of other instances of genocide, I am ashamed to have been ignorant of Canada's policy of cultural genocide, and how colonial policy continues today.

I am still coming to understand how to use my privilege of feeling settled in the archive alongside the internalization of my ancestors' feelings of being a target of racial violence. I suspect that my unique position leads me to approach my archival work with low self-esteem, an inclination towards bolstering others, and a possibly misplaced desire for social justice within the fields of Information, Dance and Performance Studies. Although I am still grappling with my positionality, I move ahead with the argument presented in my dissertation because, at this point in time, Indigenous information communities and professionals call upon the type of action I endorse within my dissertation.

## **Chapter 2.**

### **Stewardship of Dance Information in Vancouver**

Recent scholarship in the field of Information Studies provides strategies and theories that could be applied to support Indigenous sovereignty over the *management* of Vancouver's dance information. In discussing this scholarship, I open by briefly describing the development of the field of Information Studies and explaining how the field has started to be transformed in ways that respond to decolonizing efforts. Next, I present a discussion of the Protocols for Native American Archival Materials (PNAAM), which is a key initiative for promoting Indigenous control over information held by settler organizations. I do a close analysis of PNAAM because its history and development reveal the political biases and injustices at play in information theory and practice. I suggest that PNAAM highlights how archives and repertoires construct one another, and in doing so, PNAAM leads settlers to cultivate new archival practices and embodied repertoires in support of Indigenous sovereignty. I also describe how the recommendations provided by PNAAM fall in line with current scholarship in the field of Information Studies.

Finally, I close the chapter by locating dance collections in Vancouver's museums, archives and dance organizations and suggesting how PNAAM relates to these organizations. Although the dance sector in Canada tends to imagine that there are few dance records available within museum and archival collections, my research highlights the presence of relevant records within such established collections. Amongst those records, my research shows that a majority record Indigenous dance and so my consideration of PNAAM is particularly apt. In reviewing the dance records stewarded by Vancouver-based museums and archives, I also present some of the ways that these cultural institutions have already begun supporting decolonizing and Indigenizing initiatives.

Outside of archives and museums, I suggest that Vancouver-based dance organizations continue to struggle with their information management on the whole and in relation to Indigenous cultural protocols. I propose that PNAAM provides Vancouver-based dance organization with strategies to begin determining how to legitimately and

respectfully manage dance records and repertoires, while also improving the state of dance information management overall. I discuss this idea further in my case studies presented in Chapter 4 and Chapter 5. My proposal that PNAAM can inspire work that supports Indigenous sovereignty and also improve the stewardship of information puts my discussion at odds with critiques of PNAAM.

## Transforming Information Studies

Information Studies is a field of scholarship that is conceived as having emerged from Library Studies. In Canada, as early as the 1890s, university-based librarianship courses were offered by McGill University, and other Canadian universities followed suit shortly thereafter by establishing degree programs to train librarians. Around the 1960s, such programs were transformed into Library and Information Science degrees, marking the introduction of computer technology into librarianship (Keilty and Dean 1). In the 1980s and 1990s, Canadian information programs started dropping the words “Library” and “Science” from their faculties’ names, becoming Faculties of Information Studies. This shift reflected the acceptance of the interdisciplinarity of the information field (Yan 510-527), including telecommunications, linguistics, philosophy, physics and many other subfields. Finally, around the turn of the last century, a handful of American information programs coined and applied the term iSchool to better encapsulate the range of research and courses offered in Information Studies programs. Leading Canadian information programs also rebranded themselves as iSchools and they continue to operate under this title today. My dissertation investigates the relationship of contemporary Indigenous politics to Information Studies, and so an understanding of the field’s institutional formation is relevant—as are the colonial underpinnings of that formation.

In recent conversations about Information Studies in Canada, a question that is often posed is whether it is possible to decolonize<sup>8</sup> or Indigenize<sup>9</sup> information theory and practice, which are often understood to be colonial constructs (Lawson 2015, Tuhiwai Smith 2012, Turner 2015). In his presentation at the University of British Columbia in 2015, Dr. Spencer Lilley asks:

Is decolonization really possible when libraries, archives and other information agencies are really a colonial construct in the first place and were not Indigenous concepts in their own right. Is it possible to decolonize a colonial construct? (Lilley 2015)

In answer to this question, Lilley responds “possibly,” and he presents various techniques that information communities can apply to undertake this work, including repatriation, self-governed information centres and integrating Indigenous perspectives into existing institutions. During the same presentation, Lilley suggests that there is a gap in scholarly literature on the subject of decolonizing Information Studies. In making this claim, Lilley does not ignore that Indigenous people have systematically resisted and altered the course of colonial information management practices since contact (Crey 2016, Cole 1995 and Robinson 2000). Nor does Lilley downplay the fact that Indigenous information communities have created Information theories and practices that better reflect and respect Indigenous knowledge systems and that are useful to modern Indigenous nations (Dupont, Doyle and Lawson 2015, Turner 2015, Lewis and Duarte 2015, Lee 2011, Cherry 2015). Rather, Lilley is referring primarily to the conceptual principles underlying the field of Information Studies, which at the time of his presentation did not hold Indigenous theories and practices at its core. Very soon after, many scholarly texts on the subject of Indigenous Information Studies were published and, thereafter, PNAAM was endorsed by the Society for American Archivists. Therefore, while Lilley’s assessment of the role of Indigenous information theory and practice within Information Studies would likely be different today, his assessment is

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<sup>8</sup> Decolonization can be defined as a long-term process involving the bureaucratic, cultural, linguistic and psychosocial divesting of colonial power (Linda Tuhiwai Smith, 2012). A second definition, that is quite different from the first, states that “decolonization work is about the divestment of foreign occupying powers from Indigenous homelands, modes of government, ways of caring for people and living landscapes, and especially ways of thinking” (Duarte and Belarde-Lewis 2015).

<sup>9</sup> “The act or process of rendering indigenous or making predominately native; adaptation or subjection to the influence or dominance of the Indigenous inhabitants of a country” (Oxford English Dictionary).

indicative of a recent shift in focus within the field of Information Studies, which in the last few years has become more responsive to Indigenous perspectives (Dupont 2019).

Lilley explains why it is important for information institutions to respect Indigenous information theories and practices. He states:

As public institutions, libraries and archives and information agencies, have the potential of having a transformational effect on how Indigenous knowledge is organized, managed and disseminated. They also have an important role in empowering Indigenous communities and to help non-Indigenous people learn and understand more about Indigenous history, culture, values and the contribution that Indigenous people make to wider society. (Lilley 2015)

To that end, Lilley suggests ways in which libraries, museums and archives can welcome and support Indigenous people to decolonize or Indigenize public institutions. For example, Lilley encourages institutions to collaborate on repatriation efforts, customize digital information management systems, retrain staff, encourage public engagement and other actions also encouraged by PNAAM (Lilley 2015). While Lilley recognizes that decolonization and Indigenization will be ongoing and evolving efforts, Lilley identifies these techniques as being central to transforming current information management practices and theories.

Lilley's optimistic perspective on the possibility of decolonizing or Indigenizing information management practices is echoed in other recent Indigenous information scholarship. Crystal Fraser and Zoe Todd also consider the possibility of decolonizing Information Studies, but the authors defend a different position from Lilley's. Fraser and Todd "argue that rather than decolonise the archives, the application of a decolonial sensibility is necessary to attend to the complex relationships between archives, and Indigenous peoples" (*Internationale Online*). The authors' approach does not deny the possibility of decolonizing or Indigenizing information management practices; however, they emphasize the importance of continuously considering how each information practice does or doesn't serve colonialism over time. Fraser and Todd would have information communities develop a critical awareness of information management practices in the long-run, and this approach works hand-in-hand with the perspective that dismantling colonialism and its effects in Canada is a continuous process that will likely shift techniques over time (McCall 7). Fraser and Todd's more cautious

understanding of the possibility of transforming Information Studies is practical and supports understandings of decolonization as being an ongoing and shifting process.

Similarly, Marisa Elena Duarte and Miranda Belarde-Lewis consider whether information theories and practices might be altered to support Indigenous information communities. To do so, rather than analyzing the present state of information institutions, the authors choose to imagine ideal versions of Indigenous information practice. They write:

[...] while it is not easy to *imagine* how even a single Indigenous knowledge organization system emerges, Indigenous knowledge organization systems also represent *an integral theoretical question* for information professionals serving Indigenous communities. (678)

Duarte and Belarde-Lewis' idealism compels information communities to think creatively and critically about the core beliefs held by Information Studies in order to give space to Indigenous ways of organizing knowledge. Duarte and Belarde-Lewis's text, amongst the others, helps outline a path towards altering the relationship of Information Studies to colonialism and underscores the viability of the transformative practices proposed by PNAAM.

Settler and Indigenous information scholars have also written about techniques that can be used to transform the politics of information institutions and many of these techniques fall in line with the recommendations outlined by PNAAM. One approach, aimed at providing more balance in archival content and perspectives, is to alter the words used to describe records in databases (PNAAM online). Language choice impacts how records are managed and used and language can be altered to better reflect Indigenous worldviews. In "Deconstructing the Library with Jacques Derrida: Creating Space for the 'Other' in Bibliographic Description and Classification," Joseph Deodato describes how records can "construct information in ways that reflect the biases of the cultures that produce them," which results in "marginalizing those outside the mainstream" (Deodato 83). When biased words are used to describe records, it can make it difficult to locate relevant information, which further entrenches those biases in information outputs. Referencing the philosophy of Jacques Derrida, Deodato suggests that the meaning of language necessarily shifts over time; however, Deodato argues that this fact does not relinquish information managers from the responsibility of updating their language. Although archives may choose to retain information about their dated

language within databases, new search terms and descriptive language can be added to databases so as to enable less biased research. Deodato writes:

The notion that biases within standards of description and classification are an inevitable result of time's effect on language should not be taken to suggest that these matters are unavoidable, and therefore, beyond our control. (Deodato 85)

Deodato's point is perhaps especially clear when considering records related to Indigenous belongings that were purposefully mislabeled.

For example, in the 1880s, after a collector named James Sutton stole the remains of Cowichan ancestors, Cowichan families hired a lawyer and involved the provincial police to help retrieve their ancestors' remains (Cole 120-121). In order to hide from justice, Sutton intentionally mislabeled the ancestors' bones when he shipped them to the American Museum, which Sutton deemed to be "an incognito that answered well" (121). Latent and purposeful misrepresentation of Indigenous belongings through language continues to separate Indigenous people from their cultural heritage and perpetuates colonial perspectives. As acknowledged by PNAAM, applying techniques for restructuring language used to describe records (Leckie 2010, Cherry 2015, Krmpotich and Peers 2013) will be part of enabling Indigenous sovereignty over their information.

A second approach to shifting cultural practices endorsed by PNAAM focuses on establishing systems for the shared stewardship of information (PNAAM online). In "Toward a Survivor-centred Approach to Records Documenting Human Rights Abuse: Lessons from Community Archives," Michelle Caswell presents "a series of principles that can be adapted and transformed in a variety of contexts" (Caswell 309) to meet the diverse needs of communities of survivors of human rights abuse. Caswell explains:

In the dominate archival model, physical custody of records is transferred from an individual, organization, or agency, to a repository, which assumes the ownership and responsibility of the records ongoing maintenance and use. (311)

By contrast, in a shared stewardship approach, communities and institutions work together to make decisions about how records will be stored, accessed, disseminated, digitized, etc. In my dissertation, I use the term "information community" to name the grouping of people from communities and institutions that collaborate to steward

information. A co-stewardship approach to information management helps ensure that records are managed in such a way that respects the values of information communities.

Similarly, Livia Iacovino's "Rethinking Archival, Ethical and Legal Frameworks for Records of Indigenous Australian Communities: A Participant Relationship Model of Rights and Responsibilities" discusses a shared stewardship model for archives. While Iacovino's detailed analysis focuses on Australia's archival systems, her discussion of rights related to privacy and of how data is collected, disclosed, consulted, quoted, copied and licenced could apply to the Canadian context. Iacovino writes:

In a fully implemented participant model, every contributor, including the person who is the subject of the document, has legal and moral rights and responsibilities in relation to ownership, access and privacy, which in turn are evidenced by records providing proof of the existence of the rights and/or obligations. (362)

By enacting legal reform in order to position Indigenous Australians as creators and owners of archival records, Indigenous people would be guaranteed rights in determining how their information is used. Iacovino suggests that a participant model of archival stewardship is especially transformative because it both enacts and demonstrates an Indigenous right to sovereignty. As I will explain later in this chapter, while legal reform to Canadian cultural heritage laws and regulations is not straightforward, Iacovino's participant model "provides a useful way of mapping existing rights and obligations and where they may need to be extended" (362). In developing my case studies, I am motivated by PNAAM and Iacovino's articulation of the participant model of archival stewardship, and I try to use the term 'co-stewardship' instead of 'management' within the remainder of my dissertation, and particularly in contexts where I am describing efforts that display a commitment to responding to the needs and political goals of information communities.

In considering the transformation of Information Studies in North America, it is also important to recognize how efforts to transform Information Studies and practices have taken place in other contexts. In particular, since PNAAM took inspiration from the Aboriginal and Torres Strait Islander Protocols for Library, Archives, and Information Services, a consideration of the transformative efforts taking place in Australia is due. The Aboriginal and Torres Strait Islander Protocols for Library, Archives and Information Services, which I will from now on refer to as the Protocols, was published in 1995,

considerably ahead of the PNAAM endorsement. In 2012, the Protocols were updated to address the particularities of stewarding online information (Garwood-Houng and F. Blackburn 6). Research shows that the Protocols “were a most important contribution to the profession and the advancement of the interests of Indigenous people, but also that the use of the Protocols was not widespread and that their implementation relied on the commitment and goodwill of individuals” (6). This finding about the impact of the Protocols in and beyond Australia suggests that the endorsement of PNAAM is just one part of making change in North America, and that further efforts, both small and large, are needed to activate and monitor the application of PNAAM.

Indeed, Vancouver might take guidance from Australia’s efforts to decolonize Information practices which have taken place at the level of a State library. The transformation of the State Library of New South Whales grew out of smaller initiatives including the appointment of Dr. Martin Nakata to the Library Council in 2013, the creation of an Indigenous Advisory Board also in 2013 (Thorpe and Byrne), and the *Rediscovering Indigenous Languages* project established in 2011 (Thorpe and Galassi 2014). Moreover, the State Library of New South Wales took a top-down approach to transforming its practices, which involved having senior management of the library adopt the Protocols and implement a “strategic planning process that aimed to progress Indigenous priorities as being core business of the Library” (Thorpe and Galassi, 2018, 186). Through their analysis, Thorpe and Galassi invite other public libraries to seek out support from senior managers in bringing the needs of Indigenous information professionals and communities into the core of library practices. Similarly, while PNAAM might be activated through the labour of employees and volunteers, the involvement of senior management can serve to support Indigenous practices of sovereignty over information.

Moreover, Australian scholarship also leads the way in shifting how Information Studies is taught and researched. In particular, the bold voice of Dr. Martin Nakata, especially though his concept of the Cultural Interface, has been instrumental to critiquing and altering colonial Information practices, scholarship and higher education in relation to Torres Straight Islander knowledge production (Nakata 2007). Although Dr. Spencer Lilley’s focuses on New Zealand, he references Nakata’s research in order to highlight why Indigenous information seekers might find tensions between Western and Indigenous knowledge and how they might cultivate a self-reflexive attitude towards

information seeking that recognizes that knowledge is produced through historically specific economic, cultural and political frames (Lilley 2018). Following from Nakata's critique of higher education and information practices, Lilley's research has focused on developing Māori collections (2019), supporting Māori Information behaviors (2012) and shifting Information education in New Zealand (2014). Alongside Lilley's work, scholars such as Thorpe and Galassi have also used their research as a platform for demonstrating the impact of the Protocols in Australia (Thorpe and Galassi 2014). This body of scholarship encourages Information Studies scholars to direct their research towards supporting decolonizing and Indigenizing information practices in Canada.

## **Supporting the Transformation of Information Theory and Practice**

If it is possible to apply some of the techniques outlined above to decolonize or Indigenize information theories and practices, then what would the role of a settler colonialist be in bringing about this change? Although there is likely a great diversity of positions on how settlers might help transform colonial cultural practices, and while those positions will undoubtedly shift overtime, recent scholarship that engages with Indigenous initiatives within the field of Information Studies shows some consensus in answering this question. It is in answering this question, I propose, that it becomes especially useful to understand PNAAM as a call to action that rests upon a theory of archives and repertoires as being mutually constituting. I will continue to unpack the possible meanings of my proposal throughout my dissertation, and in this chapter, I start to articulate my proposal's significance.

PNAAM calls upon settler information professionals to take an active role in shaping their repertoires of cultural practice in order to inform how archives can act upon political communities. Considering the vast amount of work needed to transform information theories and practices, and the fact that many Information institutions continue to be managed by settlers, scholars tend to agree that the support of settler information professionals and communities is needed to make change. For example, Jennifer O'Neal states: "the success of this work rests upon the collaboration and development of these goals between all parties, both Native and non-Native archivists" (O'Neal 17). Similarly, Duarte and Belarde-Lewis encourage:

[...] non-Indigenous readers to [...] step outside of the normative expectations about how the documents written for, by, and about Indigenous peoples *ought* to be organized, and instead acknowledge *the reasons why* Indigenous peoples might prefer to develop their own approaches. (679)

Like PNAAM, Duarte and Belarde-Lewis point to the need for information professionals to actively shift their cultural repertoires, including cultivating embodied stances that dissolve feelings of certitude and trust in settler practice or quietly listening to Indigenous perspectives. Such embodied actions would allow settler information professionals to displace some of the biases ingrained in professional practice and to make space for Indigenous approaches and theories at the core of Information Studies.

Similarly, the interconnectedness of archives and repertoires can be read in Kim Lawson's research. Lawson's research proposes that people who work at mainstream institutions should cultivate feelings of responsibility towards respecting Indigenous communities (175). As I will explain further in my discussion of PNAAM, many conservative information institutions have denied their responsibility to support Indigenous initiatives based on the excuse that they do not know how to enact change and they do not feel obligated to support change. By contrast, Lawson compels mainstream institutions to provide support. She writes:

this uneven playing-field and the dramatic differences in cultures and knowledge systems make it imperative to develop some kind of negotiated understanding of principles of respect or principles for working together. (Lawson 203)

In other words, Lawson underscores that settler institutions continue to hold Indigenous belongings and generally have the power to determine how those belongings are disseminated. Therefore, changing information theory and practice will require the active collaboration of those institutions who hold positions of power.

Moreover, Lawson acknowledges that such collaboration must be built on feelings of mutual respect and should grow out of "many wonderful messy conversations yet to come. The mess is not a problem, it might be uncomfortable, but it is necessary for where we are going" (Lilley and Lawson 2015). Lawson's acknowledgment of the discomfort that may arise from collaborating and addressing change, leads me to recall my own discomfort in working with the Kehewin Native Performance video in the Judith Marcuse fonds held by SFU. As I will discuss further in Chapter 4, Lawson's statement

encourages me to think of PNAAM as being a call to action that unsettles cultural repertoires and reforms archives. Going forward, I turn to PNAAM as a bold statement on how to shift information practices in support of Indigenous sovereignty.

## **Developing the Protocols for Native American Archival Materials**

PNAAM was initially developed in 2006 by a small group of scholars and information professionals. According to the Society of American Archivists (SAA), the authors of PNAAM aimed to “outline best professional practices for culturally responsive care and use of American Indian archival material held by non-tribal organizations” (SAA Website). Although PNAAM appears to target archival practice in the United States, PNAAM was written with the support of Indigenous communities on both sides of the Canada-US border. As the authors of PNAAM note: “the 49<sup>th</sup> parallel is an artificial product of the ‘settler society’” (2009 Report 3), and so Indigenous information theory and practice is relevant across Indigenous territories that are not defined by settler borders. Furthermore, the relevance of PNAAM within Canada reflects the fact that Canadian colonizers created hundreds of thousands of records about Indigenous communities and separated Indigenous people from their belongings on a massive scale throughout colonization; additionally, many records and belongings, including some archives, continue to be managed by colonialist institutions around the world (Cole 1995). As I will discuss further in this chapter, PNAAM seeks to counteract the colonial nature of some archival practices as well as the ongoing harm caused by separating communities from their cultural information.

Although PNAAM was first drafted in 2006 and endorsed early on by a handful of American and Canadian organizations,<sup>10</sup> it took the SAA over ten years to endorse the document. The SAA is the largest professional association of archivists in North America, and the organization is supposed to provide leadership in establishing professional best practice. Without the endorsement of the SAA, the Protocols lacked a steady anchor in North American archival practice. At the same time, it should be

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<sup>10</sup> Early endorsers of the Protocols included: the Union of British Columbia Indian Chiefs; First Archivist Circle; the Association of Tribal Archives, Libraries and Museums; Cline Library (Northern Arizona University); the American Association for State and Local History; and the Native American Archives Section of the SAA.

repeated that prior to the drafting of PNAAM, Indigenous information management practices were already present in North America and influencing a few major cultural organizations such as the Peabody Museum at Harvard, Cline Library at Northern Arizona University, and the National Park Service amongst other organizations (PNAAM).<sup>11</sup> In 2018, the SAA announced its belated endorsement of PNAAM, and the organization acknowledged that their “original criticisms of PNAAM were based in the language of cultural insensitivity and white supremacy” (SAA). The SAA explicitly acknowledged that its resistance to PNAAM was rooted in racist and colonialist perceptions of cultural heritage. The importance of perception is underscored by the fact that between 2006 and 2018, not a single word of PNAAM was altered. Despite some discussion of the possibility of changing the language and content of PNAAM (2012 Final Report), the authors of PNAAM did not retract their bold statement on archival practice. What actions were taken to alter the SAA’s perceptions over the course of 12 years?

The authors of PNAAM included 19 professionals, including archivists, anthropologists, librarians and museum workers who represented 15 First Nation, Native American and Indigenous communities (PNAAM). The content was based on existing international declarations, practices, and policies that promote Indigenous control over Indigenous belongings and information, primarily the Aboriginal and Torres Strait Islander Protocols for Libraries, Archives and Information Services (2008 Report).<sup>12</sup> In 2007, with the support of a SAA subgroup named the Native American Archives Roundtable, the authors presented PNAAM to the SAA and requested that the best practice guide be endorsed. A six-hour long conversation ensued, and the SAA eventually declined to endorse PNAAM (2012 Report). Instead of endorsing PNAAM, the SAA President created a Task Force to solicit feedback on the document and outline options for next steps.

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<sup>11</sup> Similarly, examples of exemplary practices in Vancouver can be seen in UBC’s Museum of Anthropology, the Union of British Columbia Indian Chiefs archive, and the Tsleil-Waututh Nation archive in collaboration with Simon Fraser University.

<sup>12</sup> Existing protocols and recommendations include the Aboriginal and Torres Strait Islander Library, Information and Resource Network (1995), the Native American Graves Protection and Repatriation Act (NAGPRA) (1990), and the United Nations Declaration on the Rights of Indigenous Peoples (2007).

In February of 2008, the SAA met to review the Task Force's Final Report. Prior to presenting the Final Report, the Task Force expressed their intent to have the SAA "endorse the 'spirit' of the document and the document's call for continuing dialog" (2008 Report). However, the SAA declined to endorse PNAAM, even in spirit, stating: "The SAA Council can and does endorse external documents, but was not willing to endorse the Protocols as written" (Final Report 2012). In other words, the SAA implied that PNAAM might be endorsed if it were revised in response to the Task Force's findings. Since the content of PNAAM was conceptualized as being in the ownership of its authors, only the authors could choose to revise the document. While the 2012 Final Report suggests that members of the Native American Archives Roundtable were open to the idea of revising the PNAAM, Jennifer O'Neal explains that PNAAM was not altered in order to demonstrate the integrity of the document to others. Instead, the authors agreed that it would be more efficient to add some appendices, including a glossary of key terms and case studies (O'Neal correspondence).

When the SAA again declined to endorse PNAAM in 2008, the SAA recommended that three forums be organized, which would take place at the SAA's upcoming Annual Meetings. The forums would provide opportunities to educate archival communities about Indigenous rights and information management practices and the events would be curated by the Native American Archives Roundtable with the support of the SAA's Diversity Committee. In 2008, the SAA also thanked the Task Force for its work and commended the leaders for raising "significant and powerful issues that require substantive and thoughtful discussion and exploration by the entire archives profession" (SAA Meeting Minutes February 2008). In short, while the SAA may not have been ready to endorse PNAAM, some of their actions reflect an appreciation for their colleagues' efforts and some understanding of the need to change archival practice.

Between 2009-2011, three forums were organized, and the discussions focused on educating archivists and archival users about important initiatives in and beyond Indigenous archival practice, including discussions of case studies, new technologies, and the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP). SAA meeting minutes make clear that the forums impacted the SAA members' perceptions of PNAAM through compelling presentations by Jennifer O'Neal, Ruth Bayhylle and Cheryl Gunselman (2011 Report). On February 22, 2012, the Native American Protocols Forum Working Group was disbanded by the SAA. A few months later, the SAA agreed to

award the Working Group with a Council Exemplary Service Award, in honour of “furthering professional discourse and supporting excellent discussion at the forums in 2009-2011” (SAA Meeting Minutes August, 2012). After this, according to SAA minutes and reports, PNAAM largely dropped out of discussion at SAA annual meetings, although the Native American Archives Roundtable continued promoting PNAAM through lectures, conferences, and by applying the recommendations outlined by PNAAM. In 2018, PNAAM resurfaced in the SAA annual meeting minutes, when Susan Feller, executive director of the Association of Tribal Archives, Libraries, and Museums, requested that the SAA reconsider its position on PNAAM (SAA Meeting Minutes August, 2018). At that time, the SAA apologized for not having endorsed PNAAM earlier and the committee members unanimously agreed to endorse the document as an external standard.

In order to understand the meaning of shifting perceptions of PNAAM further, it is helpful to look more closely at the content of the document. There are three main features of PNAAM that make the document bold in its assertions and implications. I will outline these three principal features here, and I will consider the details of PNAAM in my case studies. First, PNAAM opens by declaring the sovereignty of Indigenous nations, and Indigenous sovereignty was questioned within the SAA’s Task Force report. As I have explained, an implication of Indigenous sovereignty is that Indigenous people should manage Indigenous information following Indigenous ways of knowing. This associated implication was also contested by archival professionals, as I shall discuss at greater length below. Second, PNAAM acknowledges that since all Indigenous communities are different, its recommendations should serve only as guidelines that must be reconsidered within each particular circumstance. As such, rather than binding organizations to legislation, PNAAM focuses on promoting respectful relationships between settler and Indigenous communities. The necessity of making PNAAM broad enough to be relevant to diverse Indigenous communities was also critiqued by members of the SAA, as I will also go on to elaborate. Third, PNAAM has a broad vision and includes numerous aspects of archiving, such as practices related to collecting, describing, accessibility, community engagement, education, research, intellectual property, appropriation, repatriation and other aspects of information practice (PNAAM online). PNAAM’s wide scope demonstrated a need for major reconsideration of archival practice and was a significant call to action that information professionals carefully

considered over the 12 year-long period between PNAAM's creation and its endorsement.

The criticisms of PNAAM are worthy of attention because they reveal the types of biases that exist in dominant professional archival practice, as well as the perceptions that the Native American Archives Roundtable successfully altered. In 2009, John Bolcer of the University of Washington wrote "The Protocols for Native American Archival Materials: Considerations and Concerns," and the article conveys many concerns expressed to the 2008 Task Force by unaffiliated organizations and individuals. To start, individuals challenged the fact of Indigenous sovereignty by stating that "U.S. law treats tribal governments as distinct but dependent legal entities that are not co-equal with the federal government" (10, 2008 Report). Applied to the Canadian context, this statement would undermine the constitutional right of First Nations to negotiate treaties as sovereign governments. Bolcer also contests the concept of Indigenous sovereignty and writes: "I disagree that Native American communities necessarily have primary rights to all materials that are culturally affiliated with them, at least in the broad sense of cultural affiliation that seems to be implied. Compelling interests, certainly, but those do not equate to rights" (Bolcer 3). Bolcer's statement rejects the fact of Indigenous cultural sovereignty, which in Canada is, in theory, protected by the Canadian constitution (Bell and Napoleon 20).

Interestingly, Bolcer also fears that PNAAM may be "challenging the autonomy of non-tribal archives" (3). Bolcer's fear reflects the settler privilege of having had power and anxieties about the need to share power within decolonial efforts. Overall, it is clear that the Native American Archives Section's advocacy efforts needed to include education on Indigenous sovereignty, and it is likely that the SAA Forum that investigated the United Nations Declaration on the Rights of Indigenous People successfully pursued that goal. An additional aspect of PNAAM that is relevant to my discussion of sovereignty is the suggestion that multicultural values are more important than Indigenous sovereignty. For example, Bolcer states: "I'm also generally supportive of the call for cross-cultural training and education, although I would recast it in a broader, multicultural sense to include all of the constituent communities of non-tribal archives without privileging just Native American communities" (4). In the Canadian context, since the start of multicultural policy in Canada, Indigenous communities have rejected the idea that multiculturalism is relevant to their political situation, since

Indigenous nations have a unique political status in Canada (Native Council of Canada 1980).<sup>13</sup> Again, Bolcer's statements misunderstand the nature of Indigenous sovereignty in North America and particularly its relationship to multiculturalism.

A second criticism of PNAAM was that its language was not sufficiently precise. For example, Bolcer believes that the “guidelines offered are so vague or sweeping that they defy application” (3). Bolcer’s statement misunderstands the fact that the authors of PNAAM did not want to over-determine the language used and risk masking the differences in cultural theories and practices that exist between Indigenous communities. By using more general language, the authors compelled archivists to work closely with relevant information communities, and to make decisions that reflect each unique context. While the authors did not change this widely applicable language of PNAAM between its original drafting and its eventual endorsement, they did develop a glossary that gives information communities some support in interpreting the key terms and concepts included in PNAAM (O’Neal correspondence).

A third criticism of PNAAM is that its implications counter fundamental archival theory and therefore applying PNAAM would disable informational professionals from fulfilling their mandated duties. Bolcer argues that placing restrictions on archival materials is “incompatible with our basic professional tenets of open and equitable access to information” (Bolcer 4). Bolcer’s enthusiasm for open access is actually a culturally specific mode of understanding information that can be irreconcilable with Indigenous worldviews (Christen 2873). Similarly, Bolcer believes that the call to revise structured vocabularies might give the appearance that archivists are advocating for a political view, rather than respecting the professional tenet of maintaining neutrality (4). The belief that archival practice ought to be neutral and promote open access ignores the fact that settler archives are biased towards colonial values and perspectives (Turner 2015). In other words, PNAAM could redress the balance of neutrality and equity in archives by placing restrictions on access to collections in ways that respect Indigenous protocols and worldviews. Furthermore, Bolcer suggests that making such changes would imply a “tremendous workload” (3) that would be “best addressed by a body of

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<sup>13</sup> For example, in the 1980 report *Multiculturalism: A Canadian Reality*, The Native Council of Canada, “vigorously oppose the federal government’s policy of multiculturalism, which relegates a Native [sic] and national minority such as the Métis to ethnic status within the so-called Canadian mosaic.”

experts, not by non-tribal archives in general” (5). While it is true that Indigenous knowledge keepers or elders should be involved in the application of PNAAM, it is clear that non-expert collaborators are needed to help carry out the extensive work implied in PNAAM by providing labour, finances, good-will and other forms of support (Bell and Napoleon 65).

In addition, critics suggest that archivists are not legally entitled to apply some aspects of PNAAM. For example, with reference to PNAAM’s discussion of intellectual property, Bolcer complains: “[n]on-tribal archives exist in an environment of federal and state laws and aren’t free to add to or to pick and choose from those laws” (Bolcer 5). In describing the colonial nature of existing intellectual property legislation, the authors of PNAAM used words such as “recognize,” “appreciate” and “consider” (Protocols 14). Using these words suggests that the authors weren’t encouraging archivists to break the law but rather to think towards political action and placing pressure on governments to enact legal reform or create new treaties. In the Canadian context, there is research that reflects a desire to alter Canadian intellectual property laws so as to limit cultural appropriation, facilitate the repatriation of Indigenous belongings and otherwise increase Indigenous control over Indigenous culture (Bell and Paterson 241). PNAAM reflects this call for reform, and I discuss legal reform again later in this chapter.

In comparison to the feedback received by the Task Force from individuals and unaffiliated organizations, the feedback provided by the SAA’s units<sup>14</sup> tended to be more engaged in archival practice and geared towards furthering discussions of PNAAM. In short, the SAA units were primarily concerned with clarifying the meaning of certain concepts, including the definition of culturally sensitive materials, authorized representatives and ownership. In addition, the SAA expressed concern about who would carry out the changes implied by PNAAM, and how such changes could be implemented while maintaining their duty to serve the general public. Although perhaps from a more moderate and practical position than Bolcer’s, the SAA also expressed concern as to whether archives would have the capacity to apply PNAAM while completing their day-to-day tasks required to provide service to publics. Finally, the SAA suggested that PNAAM use language that emphasized the authors’ interest in

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<sup>14</sup> The SAA units include: Acquisition and Appraisal Section, Intellectual Property Working Group, Manuscript Repositories Section, Native American Archives Roundtable, Privacy and Confidentiality Roundtable, Standards Committee, and References, Access and Outreach Section.

supporting relationships rather than prescribing solutions (2008 Report). From my perspective, the SAA units' feedback reflects a serious engagement with PNAAM, and a commitment to understanding how information communities might actually carry out this transformative work. While the SAA took 12 years to decide to endorse PNAAM, the organization is nonetheless to be commended for its serious consideration of the need for transformation.

## **Beginning to Enact PNAAM in British Columbia**

In looking to apply PNAAM in British Columbia, it is important to acknowledge how existing settler regulations and laws have impacted the stewardship of Indigenous cultural heritage in the province. Indigenous nations and communities have their own unique laws and sets of cultural practices but colonial contexts favour settler laws and curb the application of Indigenous laws and protocols. In British Columbia, the relevant settler laws, regulations and precedence that apply to cultural heritage are scattered throughout various federal and provincial laws, institutional policies and international declarations. Some of these regulations include the Canadian Charter of Rights and Freedoms (1982), the Cultural Property Export and Import Act (1985), the Indian Act (updated 1985), the BC Heritage Conservation Act (1996), the Nisga'a Final Agreement (1998), the BC Museum Act (2003), and regional institutions' collection and repatriation policies, such as those at the Royal BC Museum, the UBC Museum of Anthropology and the Union of British Columbia Indian Chiefs Library and Archive, amongst other organizations. While some of these regulations have in certain instances profoundly transformed the impact of settler policy aimed at cultural genocide, especially within the Nisga'a Final Agreement,<sup>15</sup> many Indigenous groups tend to believe that settler laws continue to insufficiently account for Indigenous laws and practices (Bell and Paterson 2009).

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<sup>15</sup> The Nisga'a Final Agreement was the first modern land claim in British Columbia (Indigenous Foundations). The agreement recognized the Nisga'a Nation's right to the Nass Area and the agreement was finalized in 1998. The agreement is also precedent-setting from a cultural perspective because it contains specific statements on Nisga'a cultural heritage, including statements on language, cultural symbols and sacred sites (Nisga'a Final Agreement). In this way, the Nisga'a Final Agreement formalizes Nisga'a rights to cultural heritage alongside Nisga'a land and law.

Bell and Paterson conclude that Canadian “legislation and policy is dated or fails to adequately respond to the unique legal or moral rights and interests of the aboriginal peoples of Canada” (Bell and Paterson 3). As Richard Overstall explains:

In Canada to date, “cultural heritage” ownership has been regulated in the nation-state system by the common law of property and by heritage conservation legislation. While aboriginal groups have been required to adjust their claims to meet these cultural property laws, the state has yet to adjust its claims to reflect aboriginal peoples’ laws. (92)

This imposition of Canadian cultural heritage legislation and systems upon First Nations and Indigenous communities reflects the fact of ongoing colonization in Canada, which limits Indigenous peoples’ control over their cultural heritage.

While there is a great diversity of Indigenous laws and cultural practices, there are some commonalities across Indigenous information communities on how colonial cultural heritage laws and practices continue to fail Indigenous nations. I will outline some of the outcomes of those failures. To begin, despite successful examples of repatriation, starting primarily in the 1990s, museums continue to separate Indigenous communities from their belongings on a massive scale. It is estimated that there are hundreds of thousands of belongings scattered across the globe (RRN website). For example, as Guy Buchholtzer explains about his research on Kwakwak\_ka'wakw material heritage: “70 percent of everything is outside the community. More than 50 percent, perhaps 60 percent is outside of Canada” (Raven, McCuaig, Sandborn, Bell et al., 78). The extent of this dispersal varies greatly from one Indigenous community to the next but Buchholtzer’s research provides a sense of the severity of this dispersal. As I have explained, the dispersal of Indigenous belongings is particularly problematic because such belongings are not simply a representation of cultural identity, but can be central to performing legislation, kinship ties, relationships to land and other actions (Raven, McCuaig, Sandborn, Bell et al., 76). An additional concern regarding repatriation is its cost, and the fact is that in Canada the bulk of the work needed to pursue repatriation continues to fall on the shoulders of Indigenous information communities (87). Similarly, cultural heritage import law has helped Indigenous communities protect their belongings from being exported internationally, yet in practice, the application of such law is inefficient and prohibitively expensive to carry out (82). Laws, regulations and precedence that impact repatriation in Canada have not benefited Indigenous communities.

A second key failure of Canadian cultural heritage law and practice is that despite recent land agreements and acknowledgments, on the whole, Indigenous people still lack control over their land and particularly their sacred sites, which are central to the ability to practice associated cultural traditions and languages (Bell and Napoleon 24). The lack of Indigenous control over Indigenous territory is at odds with the concept of Indigenous title and this fact lies at the crux of ongoing colonization in Canada. A third failure of cultural heritage practice is that despite efforts to enable language education and the preservation of language, government funding offered for such efforts is extremely limited. In addition, the ability to use Indigenous languages amongst children is low, at an average of one in ten Indigenous children (Canadian Commission for UNESCO). Language is known to be central to strengthening and enacting political, social and cultural life, and so language revitalization should be prioritized (Cunningham, Jeffs and Solowan 455). Another failure of cultural heritage law and practice is that intellectual property rights are mostly incommensurable with how Indigenous groups conceptualize culture. Settler law protects the rights of an individual creator for a fixed period of time, which is at odds with how Indigenous communities, in general, conceive of culture as being created and used as collective property that can perform political and sacred functions. As a consequence, existing settler laws have limited Indigenous cultural autonomy (Ignace and Ignace 418) and have not enabled protection from cultural appropriation. In fact, some Indigenous communities view Canadian intellectual property law as a way to facilitate cultural appropriation and the exportation of Indigenous cultural heritage abroad (Bell and Napoleon 26). These four central failures of cultural heritage law and practices in Canada perpetuate colonialism and limit Indigenous sovereignty over Indigenous cultural heritage.

Legal reform might seem like a self-evident response to the failures of cultural heritage legislation and practice in Canada; however, reform is not straightforward. As Bell explains:

[...] in an attempt to achieve certainty of title and to apply uniform standards and procedures, legislation can also operate to undermine and to threaten the diversity and survival of indigenous laws and cultures. Strict adherence to definitions, different cultural understandings of words, reliance on written documentation, imposition of culturally biased evidentiary standards, and other problems associated with legal frameworks can generate a lack of flexibility that is detrimental to building positive relationships and achieving repatriation goals. (16)

In other words, Bell notes, legal reform is not a clear path towards enabling Indigenous sovereignty over cultural heritage because settler law does not seriously take into account Indigenous law, and new settler laws might further ensnare Indigenous culture in contemporary colonialism. Again, while Bell regularly acknowledges the differences that exist between Indigenous nations' legal systems, Bell's research shows that Indigenous communities have tended to distrust the ability of settler laws on cultural heritage to be reformed to account for Indigenous law.

For example, as I have mentioned, Canada currently lacks a repatriation law that binds museums to return Indigenous belongings to source communities; however, it is unclear whether creating such law would benefit Indigenous communities. While the lack of legislation may appear to indicate a low commitment to repatriation, scholars suggest that the absence of repatriation law actually benefits Indigenous people. Bell and Napoleon explain that there are relevant laws and precedence that are "scattered throughout federal and territorial legislation and policy" (Bell and Paterson 35). While the scattered nature of the laws make repatriation less efficient and doesn't bind cultural institutions to making change, this tactic has enabled "highly innovative" and culturally specific approaches to repatriation (Phillips 137).<sup>16</sup> For this reason, scholars recommend that repatriation continue to be resolved "through institutional policy and case-by-case negotiations alone" (Bell and Paterson 15). As with repatriation law, scholars suggest that non-legal pathways for improving Indigenous sovereignty over cultural heritage is generally preferred to the reformation or supplementation of existing colonialist cultural heritage laws.

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<sup>16</sup> To exemplify how case-by-case negotiations have benefited some Indigenous communities, Phillips writes: "Both Canadian and Australian repatriation policies recommend that museums use a case-by-case approach to enable the return of or create access to items that fall outside the established categories. The processes of dialogue and negotiation that have taken place have often yielded highly innovative solutions, such as co-ownership and co-management agreements, long-term loans to cultural centres, or short-term loans to individuals of items needed for ceremonies. Other solutions have involved collaborative projects of research and restoration and have led to the recovery of lost techniques and the enrichment of artists' skills. The Canadian Museum of Civilization (CMC) and the Gwich'in Cultural Centre, for example, worked together to recover the knowledge needed to make a nineteenth-century type of man's summer outfit that is no longer in use, while the Smithsonian Museum of Natural History's collaboration with contemporary Tuscarora beadworkers resulted in the restoration of a nineteenth-century tablecloth richly ornamented with floral beadwork. In both cases, the museum items concerned had probably been made for sale and have not been requested for repatriation" (Phillips 137).

Alternative pathways for enhancing Indigenous sovereignty over cultural heritage include the establishment of a more robust funding mechanism for Indigenous heritage initiatives, providing support for research and legal counsel, and encouraging dispute resolution outside of courts so as to enable more equitable cross-cultural or cross-national decision making (Bell and Paterson 17). In line with the perspective that respectful collaboration and appropriate funding are effective ways to transform cultural heritage practices, and as an expression of Indigenous perspectives on information stewardship, I propose that PNAAM's broad recommendations will help organizations steward Vancouver-based dance records, and I apply this approach within my case studies.

## **Locating Dance Records in Vancouver: Museum, Archives and Dance Organizations**

In order to begin investigating the implications of PNAAM for dance heritage in Vancouver, I have located three main sites of Indigenous dance records in settler organizations in Vancouver: museum collections, archival collections and dance organizations. I separate these three types of repositories because museums, archives and dance organizations each have different histories and responsibilities towards their records and publics. I also outline how these types of collections in Vancouver were formed and have been reformed. I suggest that while Vancouver-based museums and archives have made progress in enabling Indigenous control over Indigenous dance records, dance organizations in Vancouver still have more work to do in support of Indigenous sovereignty. Moreover, I provided a detailed description of the dance content included in these collections in order to counter the perspective that dance leaves behind few traces in British Columbia. By providing details about the dance content, one recognizes that a high percentage of dance records are Indigenous belongings, and so the necessity of considering Vancouver's dance heritage through the lens of PNAAM is underscored.

Furthermore, in this next section, I explain how Vancouver-based organizations are using digital platforms to find innovative ways to manage access to their collections. The use of digital tools raises new questions about how collections can be respectfully stewarded. Digital information can be repatriated more quickly, circulated extensively using open source platforms, reproduced and annotated freely, and may be less

complex and costly to maintain (Christen 196). For these reasons, “digital (or digitized) cultural materials may also provide an alternative form – and dynamic life for – certain physical objects” (196). In other words, digital objects are not just surrogates for tangible belongings; instead, the digital object takes on a life of its own that surpasses the limits of the tangible objects. These digital objects are also generating new pathways through which dances are transmitted from one body to the next, as I discuss further in my case studies.

The digital context, however, can make it more difficult to support Indigenous sovereignty over their materials. For example, although the digital realm is celebrated for being freely accessible, at times Indigenous communities prefer to restrict access to information deemed sacred or sensitive (Christen 2874). In order to better respect Indigenous knowledge and protocols, information communities have found creative ways to respond to the Indigenous contexts while also mining the strengths of digital platforms. Some tactics include putting restrictions on access (Christen 2874), drawing upon intellectual property regimes that are tailored to Indigenous cultural heritage (Anderson and Christen 106), and enabling users to contribute to the description of items (Lougheed, Moran, and Callison 604). In order to put these tactics to use, information communities have developed digital systems such as Mukurtu,<sup>17</sup> the Plateau Peoples’ Web Portal,<sup>18</sup> and the Inuvialuit Living History<sup>19</sup> website. In theory, these digital tools enable Indigenous communities to determine how their cultural heritage will be presented to the public and allow Indigenous communities to access their belongings scattered across the globe (Hennessy 2012, Holton and Berez 2006, Christen 2012). Importantly, given the prevalence of funding for digital cultural heritage projects, the

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<sup>17</sup> “Mukurtu CMS is now an open source platform flexible enough to meet the needs of diverse communities who want to manage and share their digital cultural heritage in their own way, on their own terms” (Mukurtu Website). Mukurtu responds to the fact that Indigenous communities may wish to enact their own protocols over their cultural heritage, including placing restrictions on who within and outside their community can access certain information (Christen 2012).

<sup>18</sup> Plateau Peoples’ Web Portal provides access to Plateau Peoples’ cultural materials held in multiple museum and archival institutions. “The materials in the Portal have been chosen and curated by tribal representatives. Each item has one or more records associated with it as well as added traditional knowledge and cultural narratives to enhance and enrich understanding to many audiences” (Plateau Peoples’ Web Portal website).

<sup>19</sup> The Inuvialuit Living History website provides access to the Smithsonian’s MacFarlane Collection. The MacFarlane collection was named after a Hudson’s Bay trader who collected hundreds of belongings from Anderson River. The belongings were digitally repatriated by a team of Inuvialuit elders, educators and museum professionals (Inuvialuit Living History website).

implementation of digital tools can be seen as an opportunity for information communities to develop respectful working relationships across cultural and national difference (Henessey 62).

Although digital tools have been shown to have positive outcomes, the feasibility and value of digital projects continue to be questioned. For example, although digital repatriation can be less costly than object repatriation, some of the hidden costs associated with digital repatriation can be significant, including costs related to sustaining preservation quality copies of digital images and costs associated with hiring experts to maintain digital systems (Henessey 63). Moreover, information communities have questioned the value of the digitized cultural heritage. As Jim Enote asked in a 2012 Smithsonian Institution workshop, “if the digital is so good, why don’t you keep it?” (Bell, Christen, Turin 197). Enote’s question suggests that digital culture isn’t as valuable or impactful as museum belongings and their associated repertoires. Enote points to the possible colonialism of using digital platforms to share information held by settler institutions rather than actually returning belongings to Indigenous communities and allowing Indigenous communities to determine how those belongings should be used. I return to Enote’s important critique within my case studies.

While using digital platforms for repatriation may be contested, it is probable that Indigenous information communities will continue using digital platforms to manage their cultural heritage, and shape conversations regarding cultural and political sovereignty. The exemplary Vancouver-based digital initiatives that I present in the next section of this chapter are not exhaustive; however, the examples raise key concerns that are relevant to my case studies. In addition, outlining a history of these types of collections provides context for why new practices and policies have emerged to support Indigenous sovereignty over cultural heritage, including PNAAM.

## **Creating and Altering Colonial Dance Collections: Museums**

The creation of museum collections in Canada is tied to the emergence of colonial cultural practices that supported assimilation and cultural genocide. In the 1880s, Canadian museum collections grew, fed by the acquisitions made by colonial “travellers, scientists, naval officers, consuls, and merchants” (Cole 51) and “the largest collections were usually made by the government vessels” (2). Although some of the

collecting resulted from equitable trade between settlers and Indigenous people (Cranmer 27), research shows that collecting also occurred “under illegal, potentially illegal, or questionable ethical circumstances” (Bell and Paterson 21). Some of the collecting was done by government officials who travelled to Indigenous communities on an armed warship (Cole 78), while other settler officials confiscated Indigenous belongings as a form of disciplinary action for contravening genocidal settler laws (U'mista Cultural Centre online). Indigenous communities were also pressured to part with their belongings as the result of the growth of the settler capitalist economy. For example, as the colonial economy expanded, and it became more difficult to pursue traditional forms of sustaining life, Indigenous people were forced to sell their belongings due to “economic duress” (Bell and Paterson 21). In this instance, the expansion of museum collections was clearly the outcome of colonialism. Moreover, settler legislation also supported the creation of museum collections, including regulations targeting the use of dance objects (Cranmer 33), as well as cultural export laws (Raven, McCuaig, Sandborn, Bell etc. 82). Museum collecting has resulted in the dispersal of Indigenous belongings around the world<sup>20</sup> which has been shown to have devastating consequences for Indigenous communities.

Specifically, the dispersal of Indigenous belongings has been associated with inhibiting Indigenous relationships with Indigenous land (Bell and Paterson 108), limiting aspects of religious freedom (Conaty 11), impeding the transfer of Indigenous knowledge and languages (Bell and Napoleon 22), impacting psychological well-being, weakening family and community ties (23), disseminating misrepresentations of Canadian history (24) and upholding colonialism (47). For these reasons, altering museum practices is an important aspect of mitigating the impacts of colonialism. It is evident that since the start of colonial collecting on the unceded territories of what is now known as British Columbia, Indigenous communities have contested colonial collecting practices through systematic resistance, including: hiring lawyers (Cole 121), presenting

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<sup>20</sup> While I could not find a precise number estimating the extent of the dispersal of Indigenous objects made in Canada, I have approximated the number to be in the millions by referring to the Reciprocal Research Network's online tool, which lists over 500,000 objects located at just 27 institutions worldwide. The International Council of Museums approximates that there are 55,000 museums, and so it is likely that there are many hundreds of thousands more Indigenous belongings distributed around the globe. This number does not take into account the informal market of buying, stealing and confiscating Indigenous belongings that occurred in Canada but did not feed museum collections (Culhane 2019).

petitions (275), requesting the collaboration of provincial police (120), participating in trade when profitable (249), continuing the potlatch despite legislation outlawing the ceremony (249), teaching techniques for making potlatch items (Robinson 82), and many other actions. Recent efforts to transform museum practice in support of Indigenous sovereignty over cultural heritage can be expressed as extending from a long history of Indigenous resistance to colonial museum collecting.

A recent example of altering colonial museum practice initiated by local organizations is the Reciprocal Research Network (RRN) website, which was co-developed by Musqueam representatives, the U'Mista Cultural Society, the Stó:lō Nation, and the UBC Museum of Anthropology. The RRN was a response to the Task Force on Museums and First Peoples, which first met in the 1990s following the Lubicon Lake Nation's activism surrounding *The Spirit Sings* exhibition (Phillips 49). The Task Force was jointly sponsored by the Assembly of First Nations and the Canadian Museums Association and officially included 25 settler and Indigenous representatives who were selected for their knowledge of cultural heritage (Task Force Report 1994). To summarize the background to the creation of this Task Force: In 1986, the Lubicon Lake Nation announced their intention to boycott Calgary's 1988 Olympic Games. Their decision responded to a long history of abuse by settler governments, and later, the oil industry. The environmental, social, and cultural damage caused by settler governments and the oil industry was recognized by international human-rights organizations as having "genocidal consequences" (Goddard 3). The abuses included the deliberate destruction of Lubicon hunting territory (3), disruption of traditional ways of sustaining life (9), expulsion of Lubicon from their land (2), the abduction of children who were sent to residential schools, the tolerance of high rates of mortality in residential schools (5), the exclusion of Lubicon from oil profit (3), and countless broken promises and undemocratic decisions made by settler governments (7-49).

The Lubicon Lake Nation's boycott was skillfully managed and focused on the arts programs that made up part of the Olympic Games. In particular, the Lubicon protested the Glenbow Museum's 1988 exhibition, *The Spirit Sings: Artistic Traditions of Canada's First Peoples*, which included "over 650 examples of Aboriginal art from museums around the world" (Phillips 48). The Lubicon Nation opposed the fact that the exhibition celebrated Indigenous culture but was funded by people "who are still actively seeking to destroy Indian people: namely, the Alberta Government and its oil-company

allies" (Godard 144). The protest involved Lubicon Chief Bernard Ominayak travelling internationally to meet with museum managers, politicians, and activists to explain the significance of the boycott. Ominayak successfully convinced 23 museums to refuse to loan objects to the Glenbow Museum, which "badly diminish[ed] sections of the show" (157). In addition, the protest drew international attention to Canada's colonial politics, and prompted Canadian, American and European museums to develop more respectful and legitimate relationships with Indigenous political communities (Phillips 48).

In 1992, the Task Force presented a report that outlines recommendations on how Canadian museums ought to relate to Indigenous belongings (AFN and CMA 12). The Task Force provided eight recommendations that encourage museums to alter the way they conceptualize and undertake their work.<sup>21</sup> Stephanie Bolton's 2004 study of the impact of the Task Force concludes that the recommendations successfully "altered the ways Canadians see and think about the representation of Aboriginal life in museums," and that "museum workers still turn to the Task Force when they have questions" (Bolton 78). Given the long history of Indigenous actions to reform colonial museum practices, Bolton's research suggests that the Task Force helped transform more conservative perceptions of museum practice, and she suggests that the Task Force recommendations continue to inspire "postcolonial museum" (Phillips 302) practice in Canada.

In 2010, and in line with the Task Force recommendations, the RRN launched a virtual application that enhanced access to Indigenous belongings by hosting digital images of Northwest Coast and British Columbia museum objects held by participating museums around the world and in ways that aim to uphold Indigenous cultural protocols in a contemporary context. The RRN includes digitized objects from 28 participating institutions, such as the Royal British Columbia Museum and The Canadian Museum of History. Any member of the public can browse the RRN's digital records; however, in order to access more of the RRN's data, researchers must request a free account by explaining to the website administrators how the researcher will use the information

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<sup>21</sup> The Task Force recommendations are: recognizing the importance of cultural objects in museum collections; increasing involvement of First Peoples in interpretation; increasing First Peoples' access to museum collections; promoting repatriation; providing training; supporting the efforts of First Peoples to manage their own cultural heritage; providing funding; and advocating on the international field.

provided. By becoming a member of the RRN, one can access over 500,000 digital objects, while non-members can browse almost 150,000 digital objects. In addition, members can use the online platform to host discussions and share information about objects with other members. The RRN is considered to be a model of “co-development and co-management” (Philips 289), and it is thought to exemplify how Indigenous information communities can collaborate with colonial museums to enable Indigenous control over Indigenous cultural heritage.

The Indigenous dance belongings included on the RRN website are numerous and are held by museums around the world. A search for the word “dance” in their online database produced 2,374 findings, including belongings that depict dance, objects that may have been used while dancing, and photographs of dance or dance-related items. Of course, not all dance-related items appear with a search for “dance.” For example, there are several items that appear for a search for “potlatch” that do not also appear in the search for “dance.” In addition, some of the digitized items, particularly those provided by UBC’s Museum of Anthropology (MOA), are held in BC but were not created in BC. For example, there is a model of a mariachi dancer created in Mexico before the 1940s, Water Puppets collected in Ho Chi Minh City made in 1992, and a Kimono made in Japan between 1912 and 1926. These items appear alongside belongings created by Indigenous communities in BC. It should be noted that the RRN provides detailed information about each item, including descriptions of the belongings’ custodial history, which provides a useful grounding for further research.

Beyond the RRN, there are approximately 25 museums in Vancouver and several steward objects related to dance. More specifically, about a quarter of Vancouver’s museums focus on art and culture, and of those museums, almost all have objects related to dance. Overall, there are approximately 1,200 objects related to dance in museums in Vancouver, and the vast majority of those are Indigenous dance belongings. Vancouver-based museums that steward dance objects include: the Museum of Anthropology, Vancouver Police Museum and Archives, Vancouver Maritime Museum, Museum of Vancouver, Vancouver Art Gallery and the Vancouver Holocaust and Education Centre. Almost all of these museums provide online access to their collections, including the ability to search collections using keywords and to reference digital images of belongings or records.

According to its online database, the Vancouver Maritime Museum has 17 items related to dance, including a dance card used on the Empress of India in 1906. Similarly, a search for “dance” within the Museum of Vancouver’s online database brings up 126 records, and approximately one quarter of those are Indigenous belongings that are minimally described. Moreover, with the support of the Vancouver Police Museum (VPM) and Archives Curator Elizabeth Peterson, we identified one dance-related object held in the VPM collection. The object is a Lion Dance costume used by the Vancouver Police Department’s Lion Dance Team, which is a dance group created to honour Chinese culture and help build positive relationships between police and communities (VPD Lion Dance Team online).<sup>22</sup> In addition, the Museum of Anthropology’s online database brings up 958 objects related to dance and most of those are Indigenous dance belongings. Through its collaboration with Indigenous communities, the Museum of Anthropology has been able to thoughtfully describe those dance belongings within its online database. The Museum of Anthropology leads the way in developing respectful relationships with its information communities, and other Vancouver-based museums are following in their footsteps.

Overall, the mandates of Vancouver-based museums that steward cultural collections reflect a keen understanding of the importance of holding respectful relationships with their information communities. Although it is likely that over time information communities will develop new ways to decolonize or Indigenize museums, Vancouver-based museums currently demonstrate efforts to support Indigenous sovereignty over cultural heritage by hosting exhibitions by Indigenous curators and collaborating with Indigenous information communities to co-steward collections. Having identified the types of Indigenous belongings held by museums in Vancouver, and how museums have learned to steward those collections, I now identify dance content within Vancouver-based archival collections and begin to consider how those collections might take up PNAAM.

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<sup>22</sup> The Vancouver Police Museum asked that the museum number for the Lion Dance Costume be published within this dissertation. The museum number is PM2013.027.001a-b.

## **Creating and Altering Colonial Dance Collections: Archival Organizations**

There are approximately 28 archival institutions operating in Vancouver that allow members of the general public to access their records. Those institutions include the City of Vancouver Archives, The Archdiocese of Vancouver Archives, Vancouver Ballet Society Library and Archives, VIVO Media Arts, as well as archival collections held by universities, schools, museums and other types of political, social or cultural organizations. Although most of these organizations do not have reference images or detailed descriptions of their records available on their own websites, many have opted to use Memory BC, an online portal that is currently managed by the Archival Association of British Columbia. Memory BC allows organizations to share a general description of their archival collections as well as a link to their website. Researchers can use Memory BC to find the names of collections that might be useful to their research. Then, in most cases, researchers must book onsite visits to access and locate relevant records. While museums tend to provide descriptions of each object in their collection, for the sake of efficiently organizing copious amounts of records, archives do not tend to describe records on an item by item basis. In archives, researchers are left to locate relevant records and use their expertise to interpret those records (Moore 121). For that reason, the task of locating relevant materials within archives is more time consuming than within museums. Memory BC nonetheless provides a good starting point for locating relevant materials.

There are currently 196 collecting institutions across British Columbia that have chosen to use Memory BC, including museums, historical societies, universities, religious organizations and educational organizations. Although researchers would likely still have to visit archival institutions in person to view relevant items, Memory BC provides a good starting point for researchers seeking to locate dance materials. A search for the word “dance” using Memory BC’s search function yields 108 results held by approximately 59 different organizations. These findings are useful to ongoing research on dance in British Columbia (Memory BC online).

In addition to records created by local organizations, Vancouver-based archival organizations also steward colonial dance records that emanate from federal government records, church records and residential school records. Government

records were created by branches of the federal government that relate to Indigenous politics, particularly the Department of Indigenous and Northern Affairs and its predecessors, most of whose documents are held by Library and Archives Canada (LAC). The LAC maintains the Department of Indian Affairs' correspondence regarding residential schools, as well as inspection reports and medical and discharge records. These records appear in the School File Series, and those school records related to Western Canada fall within a subgroup known as the Black Series. Additionally, churches maintain records about their administration of residential schools, and such records have (until recently) been scattered amongst formal and informal church archives across Canada, as I will explain further (Lougeed, Morran and Callison 2015). These colonial records show how governments and churches regulated Indigenous dance and used dance as a technique of disciplinary and biopolitical power that propelled genocide (Kelm 1998). The records also demonstrate the failure of colonial techniques aimed at regulating dance as well as Indigenous actions against the colonial legislation; I discuss this further in my analysis of archived correspondence between Canadian government officials and Indigenous chiefs (RG-10 Correspondence). Such colonial archival collections are held by organizations across Canada and, as I outline below, are now being made digitally available by local Vancouver-based archival organizations.

Vancouver-based archives steward records related to dance and also aim to counter colonial bias by restructuring archival practices. Information scholars demonstrate how present-day archival techniques are still “reducing, mis-naming, particularizing, marginalizing, and ghettoizing” Indigenous belongings and information (Duarte and Lewis 699), and such outcomes are “evidence of [ongoing] systemic colonial marginalization” (678). More recently, information communities have sought to counteract colonial biases by implementing changes, such as revising structured vocabularies (Dupont, Doyle and Lawson 2015, Turner 2015, Lewis and Duarte 2015, Lee 2011, Cherry 2015), collaborating with community partners to describe materials (Krmpotich 2013, Janke and Iacovino 2012), including more diverse materials within collections (Olson 86), restructuring legal frameworks guiding the use of archives (Christen 2015, Younging 2016, Sandborn 2009), and repatriating archived belongings and information (Conaty 2015, Hennessy 2013, Geismer 2011). In Vancouver, some

organizations are applying these techniques and are leading the way in transforming archival practice including helping to write PNAAM.

Local organizations that seek to transform colonial archival practices include the Union of British Columbia Indian Chiefs' Library and Archive and the Residential School History and Dialogue Centre at the University of British Columbia. Again, while these examples may not capture all innovative archival techniques related to dance in Vancouver, I highlight the efforts of these organizations because their precedent-setting work provides a model of excellence for archival organizations across Canada. Importantly, under the guidance of former UBCIC librarian Kim Lawson, UBCIC took a lead in developing PNAAM and becoming an early endorser of the document. UBCIC's leadership in the creation and endorsement of PNAAM is just one example of how the organization has promoted Indigenous sovereignty in British Columbia.

The Union of British Columbia Indian Chiefs (UBCIC) was founded in 1969 as a response to the Federal government's *White Paper*. In that year, chiefs and members from 144 bands from across BC met in Kamloops to create an official response to the *White Paper*'s assimilative stance. The meeting extended for several days, and UBCIC was formed with the primary goal of being a united front in defending Aboriginal title (Indigenous Foundations). The UBCIC Library and Archives supports this aim by enabling BC Land Rights research (UBCIC website).

The UBCIC Library and Archive is also precedent-setting in its application of an in-house system of organizing its books and records that draws upon the Brian Deer Classification System.<sup>23</sup> UBCIC chose this system in order to provide greater access to Indigenous knowledge by representing their holdings in a way that draws upon Indigenous worldviews (Cherry 555). Developing an in-house system required a lot of dedication from the UBCIC team, as well as volunteer support, and required that the library close its doors to the public for several months. UBCIC librarians were willing to face these complications because they viewed this process to be essential, and they

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<sup>23</sup> Brian Deer was one of Canada's first Indigenous librarians and while working at the National Indian Brotherhood in Ottawa between 1974 and 1976 he developed his own classification system for the library. His system better accounted for "Indigenous North American schema and realities" (Cherry and Mukunda 552), primarily by organizing information around bodies of knowledge and themes that are of concern to Indigenous communities (Weihs 12). Simon Fraser University is currently considering using this system for cataloguing its new collection, and a modified version of the system is also used by the University of British Columbia's Xwi7xwa Library

experienced the transformation as being profoundly emotional. Lawson, Dupont and Doyle compare the “dynamic of dispersal of Indigenous groups through the library classification” to “the dispersal of First Nations children, communities, and lands through colonial government policies” (Doyle, Dupont and Lawson 118). The comparison conveys the personal and profound nature of the library’s transformation.

Today, UBCIC uses digital tools to provide access to some of its collections. For example, UBCIC hosts an online searchable finding aid for the historical records created by the Department of Indian Affairs and Northern Development, and the organizations that preceded it; this is known as the RG-10 records group, which is held by Library and Archives Canada and, in part, on UBCIC’s microfilm collection. UBCIC’s digital finding aid allows researchers to locate records related to dance within the RG-10 record group. The RG-10 record group includes records from before confederation to approximately the 1990s.<sup>24</sup> The UBCIC online search tool identifies dance items in 16 series of records from 1887 to 1962, which includes hundreds of individual items (UBCIC website). These records primarily include letters and reports on law enforcement that describe both failed and successful attempts at controlling Indigenous dance. A search indicates that there are 90 items related to Indigenous dance in British Columbia, which are referred to within the database as Potlatch, Tamanawas and Medicine Dances. These letters are mostly written by hand, and detailed transcription of the letters would benefit further research on dance and colonialism.

Similarly, the online database provides access to hundreds of letters written about a variety of topics, including the legislation of Indigenous dances in the Prairies, including the Sun Dance. Some of these letters support Gloria Cranmer’s research, which suggests that settlers did not understand Indigenous dance and that settler dance legislation was ineffective (Cranmer 33). For example, in a letter written in Alberta on August 27<sup>th</sup>, 1918, Chief Paul Fireback asks:

Also, about dancing, we would like to be informed what the law is in regard to dance on Indian Reserves. What dances are forbidden and what and

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<sup>24</sup> The post-confederation records are grouped into: Headquarter Records, Field Office Records and Land Records. The Headquarter records reflect department-wide policies related to Indigenous people. The Field Office includes records created by superintendents, agencies, regional offices and other offices that represented the Crown outside of Ottawa. Land Records includes treaties, claims, permits, surveys and other records related to the management of land (Library Archives Canada website).

when are they harmless? We wish to be loyal and do not wish to break any laws but we do not know just what the law is about Indian dances or any dances that may be held on an Indian Reserve or anywhere by Treaty Indians. (RG-10 correspondence, File 60511-4A, Item 17)

Considering that this letter was written 33 years after the Sun Dance was outlawed, and that such clarifications on how the law is supposed to work are also raised in other letters by commissioners, Indian Agents and Secretaries of Indian Affairs, it seems that the application of the dance law was inconsistent, and that the scope of the law was vague. A letter written on September 23, 1918 by Indian Agent G.H. Race states:

The matter of dancing with these Indians has caused me considerable trouble for some years as they have persistently tried to make a Sun Dance every year and the last two years I have had to get the police out to put a stop to it. There are times in a year when it does not matter very much if they do dance a little- that it some of their little tea dances and such like but these should not be too frequent- one a month is plenty and then only when the Farm Instructor is notified of the date and place where the dance is being held. On no account should these dances take place when the busy seasons are on as they seriously interfere with work on the reserve. The Indian Act in this regard is quite clear. [sic] (RG-10 correspondence, File 60511-4A, Item 18)

The need for colonizers to constantly re-evaluate and make exceptions to the Indian Act upholds Cranmer's analysis of the prohibition. Moreover, the correspondence shows that the Indian Act was ineffective in its attempt at regulating dance, as Cranmer also contends. On 22 December 1922, Indian Commissioner W.M. Graham writes:

Fortunately, you were able to see for yourself the great difficulty we experience through these dances and no amount of talking or moral suasion can stop them. As already pointed out, we will either have to give up farming and allow the Indians to carry on their dance or stop dances and carry on farming. (RG-10 correspondence, File 60511-4B, Item 9)

Despite the commissioner's anxious efforts, the colonial prohibitions on dance did not end Indigenous dancing. Again, the mandate of UBCIC's Library and Archive is to provide access to materials that can inform research on Indigenous title to land. UBCIC's inclusion of a link to the RG-10 Files, including the correspondence regarding dance, suggests that UBCIC recognizes the interconnectedness of Indigenous sovereignty over culture and land. Further research on RG-10 correspondence led by Indigenous dance scholars might provide insight into how dancers have resisted colonial legislation and defended their culture and territory.

The UBCIC Library and Archive website also includes digitized photographs and publications. While this group of records was primarily created by Indigenous people, I discuss them here in order to give further context for UBCIC's important work. UBCIC's photographs of dance are primarily from the 1970s, and mostly record events that the UBCIC organized or participated in, including trials and research trips on environmental and legal issues. A search for the word "dance" only brings up two records, and these two photographs are of dance performances held at UBCIC Annual General Assemblies (UBCIC website). While analysis might consider the performative nature of the UBCIC public protests, I did not find any other photographic documentation within this digital collection that explicitly relates to dance. Interestingly, however, the digital platform of the UBCIC website on which photographs are displayed has an integrated comments field that allows members of the public to provide information about the photographs. This function falls in line with archival research that encourages community control over the archival records (Iacovino 2010).

In addition to the photographs, the UBCIC website includes digitized copies of UBCIC's in-house publications from 1972 to 1997.<sup>25</sup> The publications include over 50 articles related to dance, and many of the articles include descriptions of dances presented on and off reserve, statements on dance, as well as discussions of government legislation on dance and the subsequent revitalization of dance by Indigenous communities. These publications also convey valuable information about the role of dance in relation to UBCIC's political work more broadly. UBCIC's thoughtful archival work is exemplary and provides a model for other archival organizations seeking to transform their practices.

Another local organization that is providing access to government records related to Indigenous dance is the Residential School History and Dialogue Centre located at the University of British Columbia on unceded Musqueam territory. The RSHDC was created as an outcome of the Truth and Reconciliation Commission. In 2006, the Indian Residential School Settlement Agreement concluded a class action suit taken by residential school survivors and their relatives to seek restitution from the Canadian Federal government for the harm caused by the Canadian residential school system. As

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<sup>25</sup> "Nesika: the Voice of BC Indians", *UBCIC News, Unity: Bulletin of the Union of BC Indian Chiefs*, UBCIC Bulletins, Indian World, UBCIC online.

part of the Agreement, the Truth and Reconciliation Commission was launched and was mandated to establish a context in which survivors could make the truths about residential schools public. The TRC was also tasked with commemorating residential school students, educating the public, writing a final report, archiving survivors' statements and creating "as complete an historical record as possible of the IRS system and legacy" (Louheed, Moran and Callison 599). The identification, collection and transfer of records mandated by the TRC was a complex endeavor (McMahon 2015, Louheed, Moran and Callison 2015) and required the support of contractors hired by the TRC, as well as the voluntary labour of archivists managing relevant records across Canada.

Upon its dissolution, the TRC transferred its work to the National Centre for Truth and Reconciliation (NCTR) in Winnipeg, which was created to safeguard close to 7000 statements made by residential school survivors and their families during the TRC, as well as millions of other digitized archival records created by colonial governments, churches and residential schools (597). The RSHDC was founded at the University of British Columbia in part to support the work of the TRC in Western Canada, providing a closer venue for survivors and their families to access records. The RSHDC and the NCTR collaborate on initiatives, but they are separate institutions.

The RSHDC's mandate is to provide "access for former Indian Residential School students, their families, and communities to records of the Truth and Reconciliation Commission" (RSHDC website). In other words, the RSHDC's primary focus is on supporting Indigenous people directly impacted by the residential school system. Extending from the work of the TRC, and the recognition that the Residential School System will continue to impact Indigenous communities in various, and possibly unforeseen, ways into the future, the RSHDC will collect information on an ongoing basis. As an allied goal, the RSHDC intends to build partnerships in support of educational initiatives that promote dialogue about the Residential School System (RSHDC website).

The RSHDC's website allows members of the public to access records from the TRC, and the RSHDC staff have been attentive to the words and perspectives used to describe the items within their database. Each item includes a "curatorial comments" section that tries to make evident the perspective from which the colonial record was

made. The RSHDC gives the right to the Residential School survivors and their families to request that restrictions be placed on materials that the RSHDC provides access to (RSHDC website). The RSHDC's careful approach to making archival records accessible serves as a model to other organizations that steward archival collections.

A search for the word “dance” within the RSHDC objects database brings up 58 items, including some books and reports held by the Xwi7xwa Library<sup>26</sup> at UBC, photographs, and videos of the events that made up part of the TRC. While many dance researchers might assume that the RSHDC would not have content related to dance, the collection could ignite further dialogue about the role of dance in supporting decolonizing and Indigenizing initiatives. For example, a video available through their database is titled “Expression of Reconciliation – Day 4,” dated from June 28, 2011, and records an event that took place as part of the TRC’s Northern National events. The description of the record states: “traditional dancing and singing are used as a way to reconcile the past in this TRC Northern National Event mini-doc. Philip Elanik also shares his story of survival and hope” (RSHDC website). In the digital video recording, Nellie Cournoyea talks about the meaning of dance to her community, and the Inuvik Drummers and Dancers present music while Philip Elanik dances. Cournoyea suggests that Elanik “has the spirit of the dance... and the strength of the culture,” and Elanik’s precise and solid movements demonstrate Cournoyea’s assessment. The dance records emerging from the TRC could be the subject of further research, and in Chapter 3 of my dissertation, I draw upon the RSHDC’s work stewarding their records as a guide for respectful and legitimate collaborative research on dance records and belongings. Having outlined the transformative work undertaken by Vancouver-based archives, I now turn to describing how dance organizations have approached information management.

## **Creating and Altering Colonial Dance Collections: Dance Organizations**

Vancouver-based dance organizations also play a role in creating and stewarding records related to Indigenous dance. The existence of these records speaks

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<sup>26</sup> The Xwi7xwa Library at the University of British Columbia is a “centre for academic and community Indigenous scholarship. Its collections and services reflect Aboriginal approaches to teaching, learning and research” (Xwi7xwa Library website). See Ann Doyle’s “Indigenization of Knowledge Organization at the Xwi7xwa Library” for further information.

to a history of theatrical dance in Vancouver that includes collaborations between Indigenous and settler dancers and presenters. To be clear, my investigation of dance records does not consider the records of Musqueam, Squamish, or Tsleil-Waututh dancers who have been dancing on Coast Salish land since time immemorial. Nor does my current research focus on the records of Indigenous dance groups that bring together dancers of specific nations with the primary aim of sustaining particular dances, asserting hereditary rights and performing ceremonies (Git Hayetsk website). There are a couple of dozen dance groups that currently dance in Vancouver, including: Spakwus Slolem, founded in 1993 and led by members of Squamish Nation (Eagle Song Dancers website); Git Hayetsk, founded in 2003 by Sm'algyax speaking people; and Náakw Dancers, formed in 2014 by Tlingit speaking people. Nor is my research focused on Indigenous theatrical dance companies that receive funding from governments to create performances for the public and present educational workshops. Such dance companies include Raven Spirit Dance, founded in 2005, and the Dancers of Damelahamid, formed in the 1960s (Dancers of Damelahamid website). New collaborative relationships would need to be developed in order to support further research on information stewardship and Indigenous dance organizations.

Instead, my research focuses on records held by dance organizations that are primarily informed by settler dance traditions. As I have explained, I focus on these records because settler dance organizations need to apply different information stewardship practices and theories in order to enable Indigenous sovereignty over their dance information, both belongings and associated repertoires. My dissertation considers the challenges that dance organizations face with regards to information stewardship and enabling Indigenous sovereignty. I suggest that dance organizations struggle with information management in general, and also with undertaking more work to respectfully steward Indigenous dance information. As I argued in my introduction, these two concerns are interconnected, and may in part be addressed by helping dance organizations apply PNAAM.

The state of dance records in Vancouver is reflective of dance legacy practices across Canada. The Canada Council for the Arts' "Study of Dance Collections in Canada" (2000) is a comprehensive evaluation of the state of Canadian dance legacy. The report concludes:

There are very few examples of productive dialogues between dance organization and the various information management and heritage professions. The result is unsystematic collections management at dance organizations that lead[s] to a loss of valuable archival material. (29)

In addition, the report notes that “archival and other heritage repositories have not met the special needs of the dance discipline” (Rowat 29). The report highlights that few professional-grade records management solutions have emerged in Canada and concludes that dance legacy is at risk. In referencing this report, it should be noted that the belief that archives are needed to safeguard dance is a contested claim, something I will discuss later in this dissertation. In addition, it is important to underscore the important work of institutions such as Dance Collection Danse,<sup>27</sup> Bibliothèque et Archives nationales du Québec,<sup>28</sup> and Library and Archives Canada.<sup>29</sup> Although the Bibliothèque et Archives nationales du Québec and Library and Archives Canada only have a handful of dance collections, the recent efforts by these major institutions to incorporate dance into their holdings is unique. In addition, Dance Collection Danse is leading the way in safeguarding dance legacy across Canada, including leading grassroots archiving workshops in Vancouver. DCD’s workshops support Vancouver-based organizations with the management of their historical records (DCD online). Extending from DCD’s workshops, which focus primarily on historical records, my dissertation suggests that Vancouver-based dance organizations could use support with their overall approach to information management including both historic and active records and repertoires. To assess this need, as I explain in my introductory chapter, I launched a survey of dance organizations in Vancouver regarding their information management practices.

In October of 2018, the Dance Centre distributed our survey to their organizational members, which includes 65 dance organizations operating in Vancouver.

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<sup>27</sup> Dance Collection Danse has been acquiring dance collections since 1983, and the organization continues to offer significant public education and research services. DCD has recently received funding from the Canada Council for the Arts to expand their digital content, and this aspect of their work promises to significantly improve access to dance records.

<sup>28</sup> In 2007, the Bibliothèque et Archives nationales du Québec acquired the Jean-Pierre Perreault fonds.

<sup>29</sup> In 2009, Library and Archives Canada acquired the third installment of the Celia Franca collection, which they have since featured in public programs. In addition, archivist Théo Martin now manages the Performing Arts Archives, and is actively seeking out collections to acquire for LAC.

A more detailed summary of the research findings can be found in Appendix A. The survey had a response rate of 28% (18 organizations) which was slightly higher than my collaborators and I had anticipated. The majority of the respondents identify as representing a small contemporary dance organization that has been in operation for more than 10 years. The vast majority of the organizations maintain records for their entire administrative history, including an average of 10 boxes of textual records, fewer than 50 posters, fewer than 100 audio recordings, hundreds of costumes, hundreds of moving images, and thousands of photographs. Although only 13% of organizations store their items in archival quality boxes or use temperature controls, the majority of organizations report that the condition of their records is generally “good.” The large quantity and relatively good condition of Vancouver’s dance records suggests that the dance records could become a valuable source of information if the records were organized for the purpose of being more accessible to researchers and dance organizations.

Despite expressing the belief that the condition of their records is “good,” a large majority of survey participants wished to improve the organization of their information in order to access their records more easily and frequently. The disorganization of the information is related to the fact that only 10% of survey respondents have a records retention schedule or clear information management procedures for digital, textual and other materials, and only 30% reported having a specific staff member assigned to records management. Given that 89% of responding organizations reported that maintaining historical records is very important, it is understandable that the mismanagement of records is not due to a lack of interest but rather a lack of access to expert knowledge, time and resources. Moreover, 53% of respondents expressed their interest in collaborating with information professionals and institutions to improve their information management systems, but several organizations agreed that they may not even have enough resources to support collaborations. Going forward, it is clear that information management initiatives must be sensitive to the fact that dance organizations generally struggle to find enough resources to pursue their core mandates, and so any new initiative must be highly efficient.

In addition to providing insight into the state of Vancouver’s information management practices, the survey provided some information on the presence of Indigenous dance belongings held by settler dance organizations in Vancouver. Our

survey showed that 14% of organizations that responded had records related to Indigenous dance and that a further 21% were uncertain whether they did or did not have Indigenous dance records. Given the lack of information management amongst Vancouver-based dance organizations, it is probable that settler dance organizations hold more materials related to Indigenous dance than is currently known. Moreover, amongst the participants, only one organization had permission from specific Nations or Indigenous dance communities to hold the records related to their work. The low number suggests that Vancouver-based settler dance organizations have not tended towards finding ways to enable Indigenous sovereignty over Indigenous dance information. Building on this finding, an effort to consider the implications of PNAAM with Vancouver-based dance organizations became the focus of my case studies.

To supplement the survey, I furthered my research on the information needs of dance organizations by volunteering for a handful of Vancouver-based dance organizations. Starting in May 2015, I began supporting dance organizations with their information management initiatives, and I have opted to keep the names of those organizations confidential since some of my findings do not reflect the dedication and resilience of those organizations. I have therefore chosen to present my observations on their information management needs in aggregate, highlighting the ways in which information tends to be produced, used and stored by dance organizations.

## **Production of Information by Settler Dance Organizations**

Settler dance organizations tend to distribute their work between four main departments: 1) marketing, 2) education, 3) production and 4) development. Although some records might be used by more than one department, and in smaller organizations multiple functions might be managed by the same person, it can be useful to theorize each department's information as being distinct, since the records produced by a department tend to be most frequently used by the departmental record creator. As a consequence, each department's information may have unique restrictions, retention schedules, legal requirements and storage needs. Through my work supporting Vancouver-based dance organizations, I have observed how each department tends to create and use their records. In what follows, I outline how dance organizations' departments tend to create and use their records, and then I highlight the information

management inefficiencies experienced by each department with respect to their archives and also their repertoires.

### **1. Marketing Departments**

Marketing departments create records in their day-to-day operations, and also through producing promotional materials that endorse the dance organization's work to its publics. Marketing materials tend to include records on various media including, both physical and born-digital records such as photographic prints, video recordings and paper documents. As with each department, records produced through day-to-day operations include correspondence, meeting notes and other types of records.

Promotional materials created by a marketing department may take the form of posters, pamphlets, promotional videos or other types of materials. Dance organizations' marketing departments tend to have the strongest understanding of how their records can be useful to their work. Marketing departments tend to view their historical records as being a budget-friendly and easily accessed source of images that they can draw upon to make promotional materials, and so marketing departments tend to be the most frequent users of their historical records.

### **2. Education Departments**

Education departments make records through their day-to-day operations, and within the materials they produce for their educational programs. Educational materials include both paper and digital brochures, workbooks and information booklets. While the dance organizations that I worked with did not have a great number of such materials, the educational materials that they had produced tended to be high quality. In general, education departments did not seem to frequently reuse their educational materials nor regularly access their historical records to help disseminate their embodied work.

### **3. Production Departments**

In support of the presentation of performances, production departments make records through their day-to-day operations and also as an outcome of performance. Production materials include both digital and physical materials such as set designs, costumes and technical information. Since the physical items produced for theatrical productions can be large, such as sets and props, production records tend to take up a

vast amount of storage space. Moreover, production departments must facilitate the use of their records when performances are recreated in other cities or years. Production departments therefore tend to be the most actively engage with their archival records to sustain choreographic repertoires. In addition, production departments tended to be the most digital savvy departments, since they must efficiently interface with other theatres via digital platforms.

#### **4. Development Departments**

Development departments are in charge of fundraising for dance organizations, and they are therefore key to enabling dance organizations to sustain their work. In general, development departments tend to generate a relatively small percentage of physical and born digital records. Since development departments tend to write grants, their records generally describe a dance organization by explaining the artistic vision of a company and drawing upon financial and statistical data. The records that development departments create can therefore be very useful in succinctly displaying an organization's growth over time. When writing grants, development departments tend to draw upon their historical records and so they tend to be the most frequent users of historical records. The next section of this chapter outlines the difficulties that dance organizations face with their information management.

### **Vancouver-Based Dance Organization's Information Management Challenges**

Through my work with dance organizations, I observed four key problems with how dance organizations approach information management at each stage of a record's life cycle. Although these problems did not occur within every department of each dance organization, the issues tend to significantly impact the way dance organizations function. Such issues might be easily resolved if dance organizations had the resources to work with a professional information manager.

#### **1. Lack of File Naming Systems**

First, upon the creation or reception of a record, dance organizations tend to lack a file-naming system for born digital files. File naming systems tended to vary from one department to the next, and also staff tend to apply multiple approaches to naming files.

While inconsistent file naming practices may seem to be a relatively benign foible, inconsistent naming practices impact an organization's efficiency. While working with Vancouver-based dance organizations, on more than one occasion, I observed staff members express frustration with being unable to locate historical and active records, and I witnessed volunteers being tasked with hunting for contracts and invoices.

Searching for records is a waste time and can lead staff to have to duplicate their efforts.

Dance organizations' difficulty locating records is exacerbated by the fact that dance organizations face high rates of turn-over amongst lower to upper level staff. Staff turn-over can make it even more difficult to locate records, since new staff members introduce new ways of naming files, and old staff members depart with the knowledge of their unique filing systems. Given the high rate of turn-over in dance organizations, it is particularly important that organizations implement systematic approach to file naming in order to be efficient and maintain their institutional memory.

## **2. Lack of Record Retention Plans**

Second, upon storing active or semi-active records, dance organizations tend to lack storage systems and a record retention plan and schedule for both physical and born digital files. I return to the storage of historical records shortly and I note that a systematic approach to the storage of active or semi-active files is also lacking. In particular, smaller dance organizations did not tend to regularly back up their digital records. Moreover, dance organizations did not have a records retention schedule or plan in place. Record retention plans identify records that are vital to being maintained and articulate how long each record will be held. In my work with dance organizations, I noticed that organizations did not have a clear sense of what kind of metadata should be retained about records, nor how digital files should be preserved. Similarly, organizations had no clear plan for how they might reuse materials, particularly production materials such as large sets or costumes. Moreover, dance organizations maintain hundreds of boxes filled with unknown contents. As I will explain further, maintaining boxes filled with unknown and unused records is a real cost to organizations. Implementing a records retention plan and schedule would ensure that, going forward, organizations would have clear knowledge of the content and use of their records.

### **3. Lack of Storage System for Historical Records**

Third, dance organizations lack a system for storing historical records. The dance organizations that I collaborated with had hundreds of boxes of paper records, costumes, sets and props that took up thousands of square feet of storage space. Given that the rental rates in Vancouver are so high, the actual and opportunity costs of storage space are very high, and maintaining records therefore has a real impact on dance organizations' budgets. The opportunity costs of misusing space might include being able to use existing spaces for other types of programs or functions regardless of whether those new uses for space generate income or not. For example, upon asking one organization about their collection of costumes, their managing director agreed that it was unlikely that the organization would reuse the costumes, and so they and the board voted to donate the costumes to another organization. We retained about 30 costumes for the archive, and plans are being made for using the storage space more effectively for programs or administration. Moreover, organizations had little idea of what was actually in their boxes. For example, one organization had hundreds of costume boxes with unknown contents, which the wardrobe director refused to have inventoried for a reason that would not be disclosed. Given the cost of storing records in a warehouse, it seems hard to justify maintaining those records. Furthermore, historical items tended to be held in acidic boxes, file folders or bags that are slowly degrading the records. There were therefore limited barriers to protect the records in case of a flood, fire, or moderate humidity and heat. Overall, the state of historical records is poor, despite costing organizations hundreds of dollars per year.

It should be noted that the lack of a systematic approach to records, is tied to the companies' lack of systematic approach to their maintaining their choreographic legacies or repertoires. Companies that had no clear sense of how their choreographies would be preserved, recreated or disseminated into the future, tended to have less organized historical and active records. In general, it was only upon the death or retirement of an artist, that dance companies started to question how their choreographic legacy might be preserved through archives.

#### **4. Ad-hoc Approach to the Destruction of Records**

Fourth, when records are destroyed, dance organizations tend to take an ad-hoc approach. Although the destruction of records is a necessary part of records management, dance organizations tend to destroy records without a clear plan based on necessity or convenience. For example, dance organizations tended to destroy materials when their organization were relocating, and it became apparent that the cost of storing and moving materials was high. In these instances, organizations made quick decisions to throw out records with little knowledge of the records' value, and some important records were therefore lost. Dance organizations should make record retention plans that address the informed destruction of records. In addition, dance organizations tend to have a good understanding of their recent or current records related to sales; however, many dance organizations tended to have boxes full of historical paper records that contain personal information related to sales. Records that display personal banking information should not be maintained in an archive.

### **Conclusion: The Relevance of PNAAM to Vancouver-based Dance Organizations**

Having outlined key information management issues faced by dance organizations, again, I raise the position that it is especially difficult to responsibly steward information when an organization has little knowledge of the contents of their records (Cox and Escudero 2017). I suggest that as dance organizations in Vancouver work towards inventorying their collections and more actively using and stewarding their records, they should make efforts to consider PNAAM in every step of their planning. My case studies exemplify how organizations might work towards these goals with guidance from PNAAM.

In Chapter 2, I have outlined the development and intent of PNAAM and I identified how some museums and archives in Vancouver have already started to implement decolonizing information management practices. In addition, I suggested that dance organizations should consider the implications of PNAAM further as they improve the stewardship of their records. I put this suggestion into action within my case studies. My next chapter attends to the use of dance records within the fields of Performance and Dance Studies.

## **Chapter 3.**

### **Uncomfortable Strategies for Unsettling Research on Dance Information**

This chapter considers the implications of Indigenous sovereignty, as articulated by PNAAM, for the *use* of dance information by Performance, Dance and Information Studies scholars. I begin by outlining the emergence of the fields of Performance and Dance Studies, pointing out the ways in which the fields have related to colonialism and currently engage with decolonizing and Indigenizing efforts. Next, I describe ways in which archives have been theorized within Performance and Dance Studies, and I suggest that while the fields of scholarship have challenged conceptions of archiving, the fields have not sufficiently considered Indigenous Information Studies scholarship. I propose that should Performance and Dance Studies consider Indigenous Information studies, and vice-versa, then all three fields of study might be better able to respond to PNAAM's call to action. More specifically, I draw upon all three fields of study to continue to articulate a theory of dance information as encapsulating mutually constituting archives and repertoires, which I suggest gives momentum to PNAAM.

I illustrate this claim by drawing upon all three fields of study to begin to propose strategies for researching culturally sensitive and potentially traumatic dance records in ways that are respectful and materially supportive rather than instrumental and intellectually extractive. I concentrate my analysis on a digitized photograph that is stewarded by the Residential School History and Dialogue Centre (RSHDC), amongst other organizations.<sup>30</sup> I use Performance, Dance and Information Studies scholarship to sense the photograph, from an *affective standpoint*, which helps identify strategies for shifting cultural repertoires in support of Indigenous sovereignty over dance information

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<sup>30</sup> Upon the dissolution of Canada's Truth and Reconciliation Commission, the work was transferred to the National Centre for Truth and Reconciliation (NCTR). The NCTR is currently supported by 25 partner organizations, including the RSHDC, universities and cultural institutions across Canada, and some of those organizations hold digital copies of the same records such as the photograph described in this chapter. Brett Lougheed, Ry Mora and Camille Callison's "Metadata to Realize the Vision of the National Research Centre for Truth and Reconciliation" provides an in-depth description of the transfer of records to the NCTR.

in Vancouver. I take up my discussion of dance information, as co-constructing archives and repertoires, as well as an affective framework of analysis within my case studies.

## **Theories of Emergence in Performance Studies and Dance Studies**

At the heart of PNAAM is a declaration of the sovereignty of Indigenous governments and, as a consequence, a defense of the primary rights of Indigenous people to materials that are culturally affiliated to them. While PNAAM was developed to transform the work of collecting institutions, I suggest that the principles outlined by PNAAM can be used to shape discussions and practices in the fields of Performance and Dance Studies. Of course, and as I will outline, many Performance and Dance Studies scholars have considered the relationship of their fields of study to colonialism and Indigenous sovereignty. Through the lens of PNAAM, however, the relationship of archives and repertoires resurfaces as a central point of analysis that continues to be relevant to transforming the use of dance information.

To start, it is helpful to outline how Performance and Dance Studies write about their own histories. As currently articulated, it can be difficult to identify the colonial biases embedded in the fields and to account for the force of Indigenous culture in creating the fields. My discussion draws upon institutional accounts of the creation of these fields of study, and also points out some of gaps that haunt these accounts.

Performance Studies has been conceptualized as a field of study that was formalized in the 1980s by Richard Schechner through his collaboration with cultural anthropologist Victor Turner. About Performance Studies, Laura Levin and Marlis Schweitzer write:

Since its official inception as a discipline in the 1980s, with the creation of the first Performance Studies Department at New York University, and in its subsequent adoption by dozens of universities throughout the world, performance studies has focused on a broad spectrum of cultural behaviours that fall under the umbrella of performance. These behaviours include popular entertainments (games, sports, carnivals, circus, etc.), performance art, festivals, protests, political speeches, ritual, religious ceremonies, and many other forms of cultural expression. (8)

Performance Studies' focus on non-literary and embodied behaviours was deemed to be radical because it allowed academics to take seriously the study of behaviours once thought to be unreliable, unimportant and unworthy of academic attention (Carlson 14). Through his interaction with Turner, Schechner was introduced to ethnography and anthropology, which allowed him to rigorously study "actual lived behaviour of people performatively" (Schechner ix). While Schechner and Turner's role in formalizing Performance Studies as a field has been widely quoted within the field (Bial 85), research also highlights the other influences that shaped the emergence of Performance Studies, including avant-garde performance, civil rights activism (Harding and Rosenthal 39-48), a post-modern shift in Western academia, and the "appearance of post-colonial perspectives" (Carlson 15).

PNAAM's call to respect Indigenous sovereignty highlights a gap in this institutional account of the development of Performance Studies. In line with the values of PNAAM, Jacqueline Shea Murphy's *The People Have Never Stopped Dancing* asks: "what is the role of Native American dance, and of Indigenous dancers and choreographers, in modern dance history and choreography?" (2). Shea Murphy's question and collaborative research allows her to write a revisionist history of Modern Dance in North America that acknowledges the active role of Indigenous dancers in creating Modern choreography and performance. PNAAM and Shea Murphy's line of enquiry begs a similar question with respect to Performance and Dance Studies; what is the role of Indigenous dance, dancers, choreographers, scholars and knowledge keepers in creating Performance and Dance Studies? For example, one might re-write the history of the creation of Performance Studies by validating the work of Tiwi Aboriginal Australians within Schechner's research (Schechner 26). While revising the genealogy of Performance Studies is beyond the scope of my dissertation, a recognition of the various forces that impacted the formalization of Performance Studies is important to my discussion, particularly with respect to the field's relationship to colonialism.

Before digging further into the field's relationship to colonialism, I will continue by outlining the emergence of the field of Dance Studies. As with Performance Studies, the history and definition of English-language Dance Studies were shaped by shifts in the humanities in the 1980s. The third edition of the *Routledge Dance Studies Reader* explains:

Beginning in the 1980s in the USA and the UK, the academic turn in the humanities towards cultural studies, critical theory, and identity politics informed the study of the arts as a nucleus of social structures. In dance, this turn towards theory was accompanied by a shift from a modernist emphasis on technique and expression towards a post-modern investigation of choreography that locates the ontology of dance and embodiment as central to the subject of dance itself. (4)

In other words, influenced by a post-modern shift in Western academia, English-language Dance Studies began to ask different types of questions about dance, and this new field of scholarship was referred to as the “new dance scholarship” (O’Shea 1), and later Critical Dance Studies. Rather than focusing on the aesthetics and techniques of dance, Critical Dance Studies began investigating questions related to the politics, economics and philosophies of embodiment (Wong and Giersdorf 4-5). Moreover, in the introduction to the second edition of the *Routledge Dance Studies Reader*, Janet O’Shea does the work of establishing the continuity of Critical Dance Studies with the study of dance in anthropology, journalism and history (O’Shea 2). As with Performance Studies, the antecedents to Dance Studies shaped the field’s methodologies and politics, particularly with respect to its relationship to colonialism.

The institutional disciplines that helped shape Performance and Dance Studies impacted the fields’ research and relationships to colonialism. O’Shea writes:

The anthropological interest in dance, however, created a problematic legacy for dance studies. Curt Sachs (1937), for instance, proposed a comprehensive model of understanding dances from all over the world, ordered according to evolutionary ranking. This collection approach, while now recognized as linked to imperialist taxonomies and ethnocentric values, nonetheless influences subsequent projects. (O’Shea 3)

O’Shea suggests that when Dance Studies drew upon problematic modes of anthropology, the research produced within Dance Studies tended to exhibit colonialist and imperialist attitudes. She suggests, however, that as anthropology developed more self-reflexive and collaborative research tools, Dance Studies started drawing upon these tools to counteract colonial bias (5). Despite Performance and Dance Studies’ problematic histories, in many cases, and from early on, Performance and Dance Studies imagined themselves to be decolonizing forces.

## The Tools of Performance, Dance Studies and Colonialism

Foundational Performance and Dance Studies texts suggest that the fields' tools and foci are well suited to research that brings forward Indigenous perspectives. In this section of my chapter, I outline examples of those key voices, and I highlight some of the concepts they have tabled to bring colonialism to the forefront of research in Performance and Dance Studies. In *The Archive and The Repertoire: Performing Cultural Memory in the Americas* (2003), Diana Taylor suggests that Performance Studies can serve as a counterpoint to conservative Western scholarship. She writes:

By taking performance seriously as a system of learning, storing, and transmitting knowledge, performance studies allows us to expand what we understand by “knowledge”. This move, for starters, might prepare us to challenge the preponderance of writing in Western epistemologies. (16)

In her book, Taylor makes a distinction between *archives* and *repertoires* of knowledge. Taylor explains that the archive includes “supposedly enduring materials (i.e., texts, documents, buildings, bones)” (Taylor 19). The archive contrasts with the “so-called ephemeral *repertoire* of embodied practice/knowledge (i.e., spoken language, dance, sports, rituals)” (19). Taylor argues that the archive and the repertoire inform one another, and that both are mediated, unstable, enduring and informative (21).

Taylor shows, however, how colonists in Latin America implicated colonial writing and archives in the exercise of colonial power, with colonial writing becoming a “recognized weapon in the colonial arsenal” (41). At the same time, Taylor notes colonists insisted on the supposed disappearance and unimportance of Indigenous writing and embodied knowledge. Taylor deems the belief that writing and textual archival records are more reliable than embodied information to be a colonial belief. In validating the repertoire as a site of meaningful information, Taylor claims Performance Studies might be able to bring forward Indigenous perspectives in scholarship. For example, by drawing upon the tools of performance studies, including a focus on scenarios of embodied and literary knowledge, Taylor posits a rewriting of the history of conquest that makes visible the “displacement and disappearance of native peoples, gender exploitation, environmental impact, and so on” (28). In this way, *The Archive and the Repertoire* suggests that Performance Studies can support decolonial scholarship and politics. Taylor's theories of archives and repertoires continues to be relevant to decolonizing initiatives, as I will discuss further throughout my dissertation.

Similarly, Marta Savigliano's *Tango and the Political Economy of Passion* (1995) uses Tango as both a subject of her study and as an inspiration for her methodology in analyzing the colonial dynamics of Argentina. Savigliano explains: "Tango is not an example; it is the main ingredient in this exercise of decolonization" (4), and she emphasizes that while Tango is not essentially decolonial, the dance provides her with a strategy for altering her own colonial position. Savigliano feels oppressed by the consequences of colonization in Argentina, by academic traditions, and as an immigrant to the United States who is building a career in the face of North-South imperialist dynamics (20). For Savigliano, Tango allows her to feel at home, identify words and affects that express the complexities of colonialism, and to decentre histories of Argentinian nationalism, capitalism and Tango, amongst other outcomes. Savigliano presents an example of how Dance Studies' methodologies might help convey decolonial positions. Similarly, as I will describe further, contemporary scholars suggest that the tools of Dance Studies have the possibility of serving Indigenous scholarship.

Susan Leigh Foster's *Choreographing Empathy* (2010) suggests that research on affect within the fields of Performance Studies and Dance Studies can aid decolonization. Foster's text posits empathy as a being key to sensing human experience across difference. For Foster, empathy enables spectators to feel connected to dance, dancers, other people, and the environment. She argues that the "construction and cultivation of a specific physicality whose kinesthetic experience guides our perception of and connection to what another is feeling" (Foster 2) shifts over time and alongside changing social and political climates.

Foster uses the lens of empathy to analyze *Woman and Water*, a choreography by Alutiiq choreographer Tanya Lukin Linklater. When Foster viewed *Woman and Water*, the outdoor performance took place on an American university campus, and Foster shows how the choreography compels its "viewers to take the time to attend to their situation of the moment, to look, listen, and register the environment and their collective location within it" (186). From Foster's perspective, Linklater's dance builds community between all of the participants in the performance, spectator and performer, as well as their environment, which Foster believes enables the audience to become more empathetic towards Indigenous perspectives. While Forster's belief is contentious, since it is unclear whether building social unity between settlers and Indigenous people is a decolonial position, it is possible that performance might be used to build mutual respect

and understanding across national and cultural difference. Taylor, Savigliano and Foster's research present ways in which Performance and Dance Studies has sought to bring forward Indigenous perspectives, and in the next section of this chapter, I look to contemporary scholarship that furthers conversations on the role of Performance and Dance Studies in supporting Indigenous sovereignty.

## **Recent Critiques of Performance and Dance Studies**

While institutional Performance and Dance Studies imagines itself as having the potential to be a decolonizing influence, recent scholars also point out how the fields of study continue to be Eurocentric and colonialist (Magnat 2016). For example, in "Decolonizing Performance Studies," which was written in 2016, Virginie Magnat writes:

while it is undeniable that postmodern theory has opened up alternative perspectives that have significantly broadened conceptions of cultural practice, it is nevertheless crucial to critically examine the control exerted by Anglo-American postmodern scholars over the means of production and transmission of academic knowledge on a global scale. (139)

While Magnat supports Taylor's claim that Performance Studies can open the doors to ways of undertaking scholarship that might convey decolonizing positions, she contends that the field continues to be controlled by modes of producing and consuming scholarship that buttress colonialism. Magnat therefore calls upon scholars to push the boundaries of scholarship further and to be more committed to considering the impact of colonialism on Performance Studies. She writes:

Having benefited from being resolutely postmodern, performance studies must now strive to promote other ways of thinking and being, which will entail respecting, valuing and learning from cultural traditions and practices whose performative power has helped people to survive colonial violence. (139)

Magnat's position suggests that Performance Studies has the potential of supporting Indigenous sovereignty, but that further changes to the field must first be enacted.

Indeed, several contemporary Indigenous and settler scholars have published research that grapples with the complex implications of Indigenous sovereignty for Performance and Dance Studies. These authors include Jill Carter, Mique'l Dangeli, Selena Couture, and Dylan Robinson amongst others, and they explicitly question how

Performance Studies might support Indigenous sovereignty, the key value defended by PNAAM. While early research may have sought to share Indigenous perspectives and upset colonial biases, contemporary research focuses on Indigenous sovereignty as a distinct claim that acknowledges the right of Indigenous people to determine how Indigenous culture is created and mobilized. As PNAAM's length and extensive recommendations suggest, responding to Indigenous sovereignty in every aspect of cultural practice is a complex task and Performance and Dance scholars have begun to undertake this work. I outline some of the work of those scholars here and highlight some of their theories, which I draw upon within my case studies.

Mique'l Dangeli's "Dancing Chiax, Dancing Sovereignty: Performing Protocol in Unceded Territories," coins the term "dancing sovereignty," which Dangeli uses as:

the theoretical framework I have created to critically engage the ways in which sovereignty is embodied in Northwest Coast First Nations dance practices through complex negotiations and responsive assertions of protocol—bodies of law which form Indigenous legal systems—both in the creation of performances and performances themselves. (75)

As I have explained in my introduction, for Dangeli, the theories and practices of Performance Studies can support Indigenous sovereignty when such practices are undertaken with adherence to "protocol foundational to Indigenous nationhood and governance" (76). Similarly, in her dissertation entitled "Dancing Sovereignty: protocol and politics in northwest coast First Nations dance," Dangeli provides examples of how settler dancers can follow the lead of Indigenous dancers to respect protocol in performance (174-206). Dangeli's belief that it is possible to follow Indigenous leadership to develop dance that supports Indigenous sovereignty suggests that it is possible to use PNAAM as a guide for building relationships that enable the respectful use of dance information. Dangeli's scholarship motivates me to continue considering the relationship of PNAAM to Vancouver-based dance information.

Another exemplary text that uses the tools of Performance Studies to investigate colonialism in Canada is "Rethinking the Practice and Performance of Indigenous Land Acknowledgement." The article includes a transcription of a plenary session held during the Canadian Association for Theatre Research conference in May 2018. In being the outcome of a group discussion, the research initiative can be seen as being the result of collaborative research between Indigenous and settler scholars, which is an approach to

research that PNAAM implies will be key to shifting colonial cultural practices. The speakers in the panel session included Dylan Robinson, Kanonhsyonne Janice C. Hill, Armand Garnet Ruffo, Selena Couture, and Lisa Cooke Ravensbergen. The speakers took a Performance Studies lens to critically evaluate how the performance of land acknowledgements at the start of academic presentations can, or cannot, be an effective way of displacing colonial power. The authors use some of the tools of Performance Studies, such as analyzing the emotions evoked by the performance, attending to the verb tenses used in the speech act, or considering the relationships of power existing between the performer and the audience. By drawing upon these approaches, the authors create convincing arguments about how some land acknowledgments do not work, and what might change in order to make them more effective. For example, Armand Ruffo argues that if a land acknowledgment does not clearly state “Who is speaking and for what purpose.... [then]...Nobody really has to take responsibility” (24). Ruffo’s attention to the grammar used in land acknowledgements allows him to question whether acknowledgements actually implicate their speakers in accepting some responsibility for settler colonialism. In this way, Ruffo’s use of Performance Studies is effective in exposing colonial biases and suggests that the tools of Performance Studies can be used to propel the political values put forward by PNAAM.

Similarly, Selena Couture draws upon Sarah Ahmed’s concept of the “non-performative speech act’ (meaning declarations that *don’t* do what they say)” (28), to question whether land acknowledgements are effective. Couture explains:

Ahmed calls for an intervention in the “unequal distribution of resources and capacities” (n.p.), which is productive when trying to figure out how a land acknowledgement might do what it says. Is it intervening in the unequal distribution of resources? Or ideas that limit understandings of the capacities of Indigenous ways of knowing? I propose it is possible for one to do so, with careful attention to the relations of ‘where’ one stands when making a statement. (28)

For Couture, an analysis of whether a land acknowledgement impacts the way power is distributed amongst stakeholders is an effective way of determining whether a land acknowledgement is effective. Couture concludes: “When land acknowledgements disrupt expectations and create discomfort amongst those who are unaware of their comfort in a settler colonial institution, they have power to transform” (29). Couture’s use of Performance Studies to question how speech acts function shows how Performance

Studies might be used to critique contemporary colonialism and promote Indigenous control over cultural practices.

In line with the spirit of PNAAM, Dylan Robinson's research is central to defining Indigenous control over Indigenous topics in Performance Studies. In "Enchantment's Irreconcilable Connection: Listening to Anger, Being Idle No More," Robinson argues that if Performance Studies disregards the profound differences in how performance can be conceptualized within Eurocentric versus Indigenous perspectives, then Performance Studies might further colonialism. Robinson advocates for an Indigenous Performance Studies that reflects Indigenous worldviews and methodologies and particularly the defense of Indigenous land (213). Similarly, in his "Feeling Reconciliation, Remaining Settled," which is included in *Theatres of Affect: New Essays on Canadian Theatre*, Robinson further critiques Performance Studies techniques, including the analysis of affect or emotion in performance, as having the possibility of reinforcing colonialism.

Robinson's text focuses on *Beyond Eden*, a rock concert that premiered as part of Vancouver's 2010 Olympic cultural programming. Robinson argues that the performance did not enable equitable collaboration between Indigenous and settler performance artists and did not impact the dynamics of settler colonialism at play within the Olympics. First, Robinson describes the performance as an example of intercultural performance that demonstrates "a visual and kinetic intermingling of bodies on stage, an acoustic blending of musics, or a literary hybridization" (Robinson 277). Robinson provides evidence that *Beyond Eden* was an intercultural performance that included Haida art but privileged Canadian colonial structures of performance and worldviews. The appropriation of Haida art at the convenience of its creators leads Robinson to conclude that the show did not actually value Indigenous sovereignty over culture.

Furthermore, Robinson continues with his research from an affective standpoint. While Foster looks to affect to build bridges between Indigenous performer and settler audiences, Robinson take a more critical stance regarding the significance of affective responses to performance. For example, Robinson questions articles written about *Beyond Eden* that praise the show for eliciting tears amongst the audience. While critics suggests that the audience's tears demonstrate that the performance effectively leads its audience to feel differently about colonization, Robinson's research questions the veracity of such assumptions. Based on interviews that he conducted with audience

members, Robinson argues that although most spectators shed tears, the performance had “strikingly different efficacies for Indigenous and settler audience members” (Robinson 278). Based on this realization, Robinson concludes that the audience’s crying is not indicative of the performance’s transformative power.

Instead, Robinson suggests that *Beyond Eden*’s “intensity of affect [...] allows for a conflation of affect with efficacy.” (289). Robinson cautions that powerful performances can lead audiences to misunderstand the impact of a show. In the case of *Beyond Eden*, Robinson suggests, the show’s allegiance to the “good feelings of friendliness” (284) and reconciliation stood in for “more significant forms or action and redress” (303). Robinson suggests that despite the tears, *Beyond Eden* satisfied rather than unsettled its audience, and reinforced the “ease of being together in which the equilibrium of colonization is maintained” (304). Nonetheless, Robinson concludes that “Indigenous intercultural music performance holds great power to transform, heal, and provide hope” (303). Robinson’s careful analysis suggests that while he critiques Performance Studies, he does not turn away from Performance Studies in a belief that the field of study is ensnared by colonialism.

Robinson draws upon the tools of Performance Studies to identify ways in which cultural productions can reinforce or resist colonial relationships that further the appropriation of Indigenous territory. I take Robinson’s scholarship as a cue to draw upon Performance and Dance Studies to identify embodied repertoires that can transform cultural heritage practices in Vancouver in a way that supports the application of PNAAM. Having outlined how Performance and Dance Studies have been informed by and pushed back against colonial politics, while also acknowledging that more work is needed to more fully account for Indigenous sovereignty, I now turn to the ways in which Performance and Dance Studies have conceptualized archives, particularly in relation to colonialism.

## **Unsettling Theories of Archives Within Performance and Dance Studies**

Performance Studies has drawn upon theoretical discussions of the archive and these discussions have been crucial to defining the field of Performance Studies in contradistinction to other academic fields of enquiry. More specifically, comparing

archives to performance has helped Performance Studies identify its distinct methods for providing evidence and analysis, and these methods have influenced the development of Dance Studies. In addition, Performance Studies texts have effectively reconceptualized the archive and questioned the archive's authority as a reservoir of reliable facts. At the same time, key Performance Studies texts that rely upon Derridean philosophy tend to subtly reinforce conceptions of archives as being inherently imperialist and colonialist. This approach doesn't give sufficient credit to the work of Indigenous Information professionals and communities and limits the scope of Performance and Dance Studies critiques. I suggest that further dialogue between Performance, Dance and Information Studies might open doors to important conversations within all three fields of study and also enable the identification of embodied repertoires and practices that better support that politics embedded in PNAAM.

In *Performing Remains: Art and War in Times of Theatrical Reenactment*, Rebecca Schneider presents an in-depth discussion of the way Performance Studies scholars have presented the relationship of performance and archives. Amongst other lenses, Schneider focuses on Diana Taylor's version of the archive in *The Archive and The Repertoire*. Schneider suggests that the distinction that Taylor makes between the archive and the repertoire is useful but that, ultimately, Taylor reinforces the authority of the archive. Schneider writes:

Despite the fact that both writing and performance are reiterative, and both take place life and in cross-temporal negotiation, Taylor nevertheless feels she must wrestle with 'the centuries-old privileging of writing over embodied knowledge.' Given the historical tracks of this privileged, which her book charts through the Spanish conquest, Taylor need the archive's claim to stability to remain articulable as a claim. She needs this claim to remain stable in order that the underprivileged performance can continue to appear as *having been* underprivileged. Thus Taylor affirms performance as a mean of remaining through bodily acts of repetition she labels "repertoire," but she maintains this remaining *in distinction* to the archive. (108)

From Schneider's perspective's, while Taylor "is careful to avoid solidifying a binary opposition between the archive and the repertoire" (108), Taylor "works to situate the repertoire as *another kind of archive*, rather than emphasizing the twin effort of situating the archive as *another kind of performance*" (108), and so "the binary seems reinforced" (108). In contrast to Taylor, Schneider emphasizes the performative nature of the

archive, which helps to destabilize the colonial authority of the archive and locate embodied repertoires of transformation.

Schneider presents an alternative model of performance and archives, and her discussion attends to the ways in which information is maintained within performance and archives. Regarding performance, Schneider counters the idea that performance is a type of information that disappears. She writes:

[...] performance becomes itself through messy and eruptive reappearance, challenging, via the performative trace, any neat antimony between appearance and disappearance, or presence and absence – the ritual repetitions that mark performance as simultaneously indiscreet, non-original, relentlessly citational and remaining. (103)

Like Taylor's repertoire, Schneider views performance as a type of information that remains. Moreover, Schneider also suggests that one can read the archive "as a performative act, and as a site of performance" (105). Performative archives "are houses of the theatrical slip and slide, the error-riddled tendencies of the live" (106), but also, the performative archive enables information to remain "in ways that resist archontic 'house arrest' and 'domiciliation'" (105). From my stance, Schneider's performative archive is an archive that is filled with creative potential that can incite dancing geared towards decolonization or Indigenization, as I will explain further.

Schneider's performative archive partners well with André Lepecki's vision of the archive. As I explore in my next chapter, my analysis of the Judith Marcuse digital video collection stems from my interest in the role of the archive in dance reconstruction. Theatrical reconstruction and re-enactment have been the subjects of numerous scholarly texts (Franko 2017, Laera 2014, Thomas 2004), and I prefer Lepecki's Deleuzian spin on the topic. In "The Body as Archive: Will to Re-Enact and the Afterlives of Dances," Lepecki discusses recent artistic interest in re-enacting performance, or the will to archive, "as referring to a capacity to identify in a past work still non-exhausted creative fields of 'impalpable possibilities' (to use an expression from Brian Massumi [2002, 91])" (31). Perhaps because I was also a student of Brian Massumi's in Montreal, it feels right to suggest that re-enactment is not about correcting the failures of memory or expressing a nostalgia for the past, but rather the outcome of following a choreographic impulse towards movement in the present. From Lepecki's stance, my physical and emotional reaction to Marcuse's video collection is the result of "pressures

toward embodied actualizations" (31) that emanate from choreography. For example, in watching Marcuse's video, the will to archive is evidenced in the fact that Marcuse's musical selection and the beauty of her choreography spurred me into movement. In turn, Lepecki concludes, "every will to archive in dance must lead to a will to re-enact dances" (31), which aligns well with my experience of Marcuse's records. Lepecki's formulation of the archive's relationship to re-construction, which focuses on creative possibilities enabled by the archive, may also help account for the creative ways in which colonialist archives and repertoires have been repurposed for the decolonial projects that I discuss in my earlier chapters.

Lepecki's and Schneider's revisionings of the archive challenge imperialist understandings of the archive as containing stable, permanent and factual records. Writing against the authority of the archive, Schneider's performative archive points out how:

[...] the advantage gained by the promise of preservation in a house divided between writing on the one hand and repertoires of (given to disappear) embodied knowledge on the other is only the advantage of the social secret it props and the privilege of the patriarchic it protects: that the distinction is bogus. (106)

By calling out the singular authority and stability of the archive as suspect, Schneider calls into question the authority of the archive while also validating embodied ways of transmitting information. Similarly, Lepecki's presentation of the archive helps "divert notions of the archive away from a documental deposit or bureaucratic agency dictated to the (mis)management of 'the past'" (34). Together, Lepecki's and Schneider's work goes a long way to destabilizing understandings of the archive as being the ultimate forum for transmitting imperialist knowledge.

At the same time, by drawing upon Derrida to suggest that archives are a form of "domiciliation... The dwelling, this place where they dwell permanently" (Schneider 108), and by claiming that performative knowledge is a "kind of bodily transmission conventional archivists dread" (Schneider 106), in some ways Schneider's discussion downplays the work of Indigenous information professionals and communities. It seems that even while trying to overcome the logic of the archive, it remains difficult to turn away from leaning upon depictions of the archive as being a place that captures knowledge. Schneider writes: "If the twentieth century was famous for, among other

things, criticizing the concept of historical facticity, such criticism has not resulted in the end of our particular investments in the logic of the archive" (99). In response, I suggest that Performance Studies scholars could look to Indigenous information professionals in order to help topple sites of colonial capture and domiciliation and unsettle the archive.

In *Unsettling the Settler Within: Indian Residential Schools, Truth Telling and Reconciliation in Canada*, Paulette Regan draws upon the Webster Dictionary to explain that unsettling means "to loosen or move from a settled state or condition... to perturb or agitate mentally or emotionally." In her analysis of Canada's Truth and Reconciliation Commission and its implications for settlers in Canada, Regan states:

I argue that we must risk interacting differently with Indigenous people – with vulnerability, humility, and a willingness to stay in the decolonizing struggle of our own discomfort. What if we were to embrace IRS stories as powerful teachings disquieting moments in which we can change our beliefs, attitudes and actions? (13)

Following in Regan's footsteps, I suggest that, although the transformation might be uncomfortable, settler information stewards and researchers could be inspired by PNAAM's recommendations to create new practices and repertoires that help unsettle archives and research.

For example, a productive way of understanding and activating PNAAM is to draw upon Schneider and conceptualize the archive as being a space that supports body-to-body transmissions of knowledge (Schneider 105). Rather than being a policy for managing records, the archivists that wrote PNAAM compel their colleagues to acknowledge the role they perform in social life. Indeed, again and again, PNAAM continuously highlights the importance of ethical information stewardship in supporting "quality of life, practice of religion, and future as a people" (PNAAM online). By foregrounding the proximity of records to embodied action and living relationships, I suggest that PNAAM acknowledges that archives and repertoires are mutually constituting, and as I have explained, I use the term dance information to represent the archive and the repertoire as constructing one another. I propose that PNAAM choreographs new ways of engaging with dance information, as I explore further in my case studies.

Moreover, I suggest that the tools of Performance and Dance Studies can be used to identify embodied strategies that shift the stewardship of dance information in support of PNAAM. I explore this claim further in my case studies, and I begin to articulate this idea in this chapter with respect to a particular affect: discomfort. Many of the scholarly texts that I have worked with across fields identify discomfort as being a defining affect involved in unsettling cultural practices (Lilley and Lawson 2015, Halbert and Nathan 2015, Regan 2010, Robinson 2017). Like those scholars, I have also found discomfort to be a key affective feature of transformative experiences, and the presence of discomfort is especially true when encountering culturally sensitive and potentially traumatic dance records. My interdisciplinary analysis of a digitized photograph brings to light uncomfortable techniques for unsettling the use of dance information.

## **Research and the Residential School History and Dialogue Centre**

A digital photograph stewarded by the Residential School History and Dialogue Centre (RSHDC) compels settlers to develop embodied repertoires, including new ways of feeling, listening, or talking, that respect Indigenous sovereignty over dance information. I was introduced to the photograph through my course work at the University of British Columbia. My course instructors, Sarah Dupont and Amy Perreault, brought our class to the RSHDC to learn about the Centre's mandate and collections. While at the RSHDC, a staff member explained how the Centre carefully describes materials in order to encourage publics to think critically about their collection. As an example of how difficult it can be for information professionals to make sense of records and find respectful words to describe them, the staff member began describing a photograph, which she introduced with a misplaced chuckle. The chuckle could be read in different ways but for me it reflects the discomfort felt by the staff member who was tasked with respectfully caring for the disturbing photograph. In response to her discomfort, the staff member expressed an interest in learning more about the photograph and I shared in her discomfort and desire to learn.

The photograph she described portrays young children at a Catholic residential school in Sechelt, British Columbia standing on stage in "black face." The photograph makes me uncomfortable in part since it is difficult to make sense of. It is emotionally difficult to witness very young children being forced into a racist performance, one that

suggests the children have little autonomy over their bodies. Their forced performance makes evident their vulnerable situation in being separated from their families and being the possible victims of physical, psychological and sexual abuse. The photograph elicits my anger, grief and shame. The photograph also makes me uncomfortable because its symbols are unclear to me. Why are the children's entire heads covered by masks? What is enacted through rendering the children seemingly anonymous through their complete head coverings? Can the children see and breath easily through their head coverings? Why have the teachers forced the children to wear head coverings instead of make-up? What are the children holding in their hands? Are they dressed as farmers or criminals? What is being taught through the use of "black face" in performance? How should this photograph be made available on a digital website? How might researchers responsibly act upon the emotion that this photograph incites?

In approaching these questions, it is clear that involving people directly implicated in creating and stewarding the photograph would be the most important way to determine how the photograph should be cared for and used in research. Building respectful relationships with information communities is at the core of PNAAM, and, at this point in time, the RSHDC is working to slowly and carefully develop respectful relationships with residential school survivors and their families. In addition, the RSHDC is being asked by individuals and organisations across Canada to take a leadership role in providing educational programming and research support. In order to meet these goals, the RSHDC is building a team that can develop a research and programming strategy that supports survivors and their families (RSHDC exhibition). While building this strategy, it is important that their approach does not "unintentionally re-traumatize survivors or residential schools and their family members" (Nathan, Shaffer and Castor 105). Out of respect for the RSHDC's thoughtful process, which at this moment in time puts some distance between survivors and settler researchers, I have therefore responded to my questions about the photograph through an interdisciplinary lens and by drawing upon scholarship published by a member of the RSHDC staff and its supporters.

Although my analysis of this photograph is incomplete since it does not include Indigenous voices directly impacted by the Sechelt school, I have nonetheless chosen to include a discussion of the photograph in my dissertation since the record is unique in reminding some settler scholars of how performance has been, or still is, complicit in the

violence of colonialism and cultural genocide in Canada. The other archival records that I consider in my dissertation are the result of collaborations between settler and Indigenous dancers. By contrast, this photograph shows how colonizers have used performance to discipline Indigenous children and control their bodies, affects and cultures. In addition, the affective intensity of the image--and this photograph has a particular sting--might compel settler Performance and Dance Studies researchers to shift their affective responses to dance information and cultivate relationships needed to respectfully steward and use dance records. In other words, to draw upon Lepecki, I suggest that the photograph exerts "pressures toward embodied actualizations" (31); these pressures don't result in dance but rather the photograph choreographs new affective and embodied relationships to *dance information*. I have also decided to include a discussion of the photograph, while accepting that the discussion is incomplete, because the gap in my research gestures towards the critiques that Magnat and Robinson raise as well as the need to have further discussions geared towards transforming the fields of Performance and Dance Studies. I take on some of this work within my case studies, and I consider the photograph here as motivation to continue to strive for further change.

Lisa Nathan, Elizabeth Shaffer and Maggie Castor's "Stewarding Collections of Trauma: Plurality, Responsibility, and Questions of Action" provides insight into how Performance and Dance scholars might use colonial information related to dance. The article asks:

How do those who are tasked with designing and managing information systems that document horrific events guide their actions when working within the limitations of individual capacities, available resources, and institutional and legal structures? (92)

The article responds to this question by drawing upon Iris Marion Young's political philosophy, which allows the authors to "avoid perpetuating unjust power structures, appropriating the world view of others, or placing the archivist in a position of being accountable for a multiplicity of perspectives (111). The authors sense that claiming to understand the position of others can reinforce injustice. Instead, they suggest "we understand that we cannot know as those positioned differently than us, but we can listen and work together to move forward" (100). While outsiders are not able to understand the position of the children portrayed in the Sechelt photograph, the article

suggests that as a settler scholar responding to the photograph, I can slow down, listen and learn to act differently and perhaps more responsibly in my future research on it.

Furthermore, the article concludes by proposing four concepts that “provide guidance for how to make choices and take action (or not)” while aiming towards “forward-looking transformation” (Nathan, Shaffer and Castor 111). I outline those concepts here, and put them in dialogue with other Performance, Dance and Information Studies scholarship. I also consider how the concepts can guide Performance and Dance Studies research on the Sechelt photograph, and I suggest that the resulting research could then feed back into information management practices. First, the article focuses on “shifting capacities” (113). The authors explain that “individuals can identify the capacities they need to foster in order to work towards fulfilling obligations they are currently incapable of addressing” (114). In the context of the RSHDC, the authors note that professionals may avoid updating their capacities because their “roles and practices come to be viewed as naturalized, fixed or neutral” (114). In line with recent critiques of Performance and Dance Studies that I outlined earlier in this chapter, which highlight the ways in which the fields of study continue to be complicit in colonialism despite positioning themselves as being decolonial forces, Performance and Dance Studies scholars might also ask what “steps can be taken today to enhance one’s future capacity to better address injustice?” (114). At this point in time, given those recent critiques of Performance and Dance Studies, scholars might need to gather and open themselves to a sustained, collaborative and self-reflexive analysis of the field in order to open themselves to discomfort, conflict and change. Should Performance and Dance scholars wish to support research on the Sechelt photograph in a way that supports residential school survivors and their families, then new relationships would have to be built that could facilitate respectful research about the photograph. Such research might be hosted by the RSHDC and undertaken with the guidance of the RSHDC’s Indigenous communities and with the support of Performance and Dance Studies scholars. I suspect that future research would enable change within the fields of Performance and Dance Studies as well as provide insight into how racism and colonialism have functioned and continue to function in Canada.

Within the realm of Information Studies, it can be said that PNAAM is precisely a set of guidelines that helps settlers shift their capacities. PNAAM suggests ways in which settler information professionals can shift their capacities by building relationships,

gathering resources, seeking out training, inviting Indigenous leadership and many other changes. Within my case studies, I discuss ways in which Vancouver-based organizations can improve their ability to support Indigenous control over Indigenous dance information, and I list those recommendations within Appendix D and Appendix F. As I will explain, some of the recommendations I have provided to the organizations have already been implemented, while others will be slowly implemented as the organizations pursue further decolonizing and Indigenizing efforts.

Second, Nathan, Shaffer and Castor's article encourages professionals to deepen their understanding of pluralism (Nathan, Shaffer and Castor 114). The authors ask: "What possibilities can a deeper understanding of multiplicities and paradoxes of pluralism generate for the NCTR and those working within it?" (115). While archival records are generally viewed as being authentic and reliable, the authors underscore that archival records will necessarily be interpreted in multiple ways, and some of those interpretations may stand in conflict with one another and even how the archival institution has implicitly or explicitly framed the records. In line with this perspective, should Performance and Dance Scholars wish to pursue further research on the Sechelt photograph, instead of seeking to build consensus, researchers might seek out different questions and perspectives, including gathering feedback from churches, dancers, residential school survivors and their families. This discussion of pluralism leads to the third concept outlined in the article.

The third concept recommends "incorporating distrust" into how archival records are presented (Nathan, Shaffer and Castor 115). The authors write:

How might acknowledging and recognizing the role of distrusting materials within the collection (that were themselves created through unjust processes) support the critical thinking of those who access the system? (115)

Building distrust into the presentation of archival records would encourage information communities to build their critical thinking, feeling and moving skills, which may enable individuals to acknowledge and resist contemporary forms of colonialism. Within the context of researching the Sechelt photograph, incorporating distrust into resulting scholarship might involve starting scholarship from a stance that acknowledges the ongoing effects of colonialism. In addition, although scholars are usually called upon to

provide answers, scholarship that encourages distrust might include many questions and openings to further research.

Robinson's analysis of *Beyond Eden* echoes Nathan, Shaffer and Castor's interest in plurality and distrust. As I discussed earlier, Robinson critiques articles about *Beyond Eden* that point to the audiences' tears as being indicative of political transformation. Rather, Robinson argues that Indigenous and settler audience members' affective responses to the performance were different, and that these differences are politically significant and should be analyzed carefully. The conflicting interpretations of the audiences' tears, which I will discuss again shortly, aligns with Nathan, Shaffer and Castor's fourth strategy.

In outlining their final concepts, the authors underscore the necessity of conflict in creating opportunities for change. The authors write:

In this understanding, conflict serves as a point of disruption that enables reflection and movement for change regarding social processes that have become mundane and assumed yet are continually reinforced and upheld through the daily activities of many people. (113)

The authors acknowledge that social structures are shaped by individuals' day-to-day actions, and they welcome conflict as a source of "generative friction" (113) that can incite change in those social structures. In the context of managing the information stewarded by the RSHDC, the authors' welcoming of conflict is an acknowledgement of the fact of ongoing colonialism in Canada. The authors end their discussion of conflict by asking: "How can we adequately recognize the need for ongoing conflict in order to work toward justice?" I suggest that this question could also be held at the forefront of future Performance and Dance Studies research that makes use of colonial dance records.

For example, when the RSHDC is ready to enable research that engages with publics, Performance and Dance Studies scholars could follow the lead of RSHDC staff and Indigenous information communities to determine how the photograph of students performing in Sechelt might be used. Performance and Dance Studies scholars could support such research by drawing upon histories of blackface performance to help contextualize the church's use of minstrelsy (Johnson 2019). Likewise, scholars might draw upon embodied ethnographic techniques to consider how dance can serve or resist colonialism. Under the guidance of Indigenous information communities, such

interdisciplinary research could help shift cultural practices in support of Indigenous sovereignty. Across the various types of research that the photograph might prompt, researchers should be prepared to mediate conflict and responsibly engage with discomfort or trauma caused by disagreement. During their events and on their website, the RSHDC provides a description and contact information for organizations that can quickly respond to people seeking support with emotional and mental health needs, and Performance and Dance Studies conferences should consider providing access to supports as well when undertaking transformative work.

Moreover, I suggest that the idea that conflict is involved in transformative experiences is tied to my discussion of discomfort. Conflict and transformation are uncomfortable. Halbert and Nathan affirm the connection of discomfort to transformation within their study “Designing for Discomfort: Supporting Critical Reflection through Interactive Tools.” They write:

The goal of the research was to investigate the potential and pitfalls of incorporating interactive technologies into the transformative learning process, through which individuals engage with feelings of discomfort, stress, and uncertainty leading to significant change in perspective. (349)

Halbert and Nathan’s discussion of discomfort also acknowledges critiques of cultivating uncomfortable educational experiences particularly for students who “regularly experience systemic oppressive forces” (350). From my position of feeling settled in the archive, however, my discomfort signaled a need for change and aligns with Halbert and Nathan’s articulation of the role of discomfort in transformative learning experiences. For example, while processing the Judith Marcuse records, the discomfort I felt towards the Kehewin dance video was connected to my recognition that I was a settler who was enmeshed in colonial cultural practices and that I was unprepared to responsibly care for the video recording. My discomfort signaled the start of my transformative learning experience.

Similarly, in Robinson’s “Listening to Anger, Being Idle No More,” Robinson flags discomfort as an important aspect of transforming colonial relationships, and he suggests that settler audiences must learn to listen to uncomfortable performances that actually provoke change. Robinson writes:

Yet in this larger re-orchestration of affect and activism, we must also consider the role of the listener, not merely the musicians. To place responsibility on First Peoples to modify (yet not moderate) our anger is to continue to locate the problem as one of composition rather than reception. Equally necessary in the larger context is settler subjects' re-attunement to anger in ways that categorize it not by "type" or "genre" of personal bitterness; this re-attunement must instead engage with the difficult act of listening to the timbres of injustice for the particularities of their range and astringency. Anger's dissonance will always present a challenge to listeners who prefer the beauty of Indigenous voices singing Christmas tunes to the irreconciled intermingling of slahal songs with "Greensleeves." To listen through enchantment to irresolved songs is to understand the necessary agonism at the heart of nation-to-nation sovereignties. (231)

Robinson argues that settler audiences must change the way they listen by shifting their affective responses to performance and opening themselves to different understandings of Indigenous sovereignties. Like Robinson, I suggest that settler researchers and stewards of archives must change their affective relationships to dance information, and I propose that archival records can prompt politically significant affective shifts that choreograph practices that better support the politics embedded in PNAAM. In other words, by highlighting that archives and repertoires are mutually constituting, archival researchers and stewards can more easily identify strategies for respectfully stewarding dance information. I explore this proposal further in my case studies.

## **Chapter 4.**

### **PNAAM and the Judith Marcuse Fonds**

My first case study explores the implications of the Protocols for Native American Archival Materials (PNAAM) for Simon Fraser University's Special Collections and Rare Books' (SCRB) Judith Marcuse digital video collection. Starting in January 2016, I supported SCRB in processing the Marcuse collection, including conducting an inventory of the paper records, identifying duplicate materials, measuring oversize records, determining the run-time of items in the digital video collection, and researching how other dance collections have been organized. SCRB asked that I compile my findings into a series of recommendations and policies, which I have developed through a close consideration of PNAAM, and I have included those documents as appendices to the dissertation.

As I have explained, the Marcuse digital video collection includes a recording of the Kehewin Native Dance Theatre, a dance troupe led by Artistic Director Rosa John. While PNAAM recommends that institutions not digitize records without permission from associated Indigenous communities (PNAAM online), SCRB inadvertently digitized the Kehewin dance video in 2018 along with other Marcuse recordings. Again, the discomfort I felt upon encountering this video led me to find Indigenous teachers in the field of Information Studies, learn about PNAAM and encourage SCRB to correspond with John. I suggested that it was important to follow PNAAM and ensure whether John's dance information, both her video recording and its associated choreographic repertoire, should be held by SCRB. By corresponding with John, SCRB and I sought to clarify how John's dance video might be used by dance researchers, particularly for the purpose of dance reconstruction.<sup>31</sup> With John's support, we developed an approach for co-stewarding her dance information, and SCRB is in the process of implementing the co-stewardship plan. Unexpectedly, our consideration of PNAAM also prompted SCRB to clarify how Marcuse's other recordings could be used for dance research. In this way, and counter to the arguments of some critics of PNAAM (Bolcer 4), I have found that

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<sup>31</sup> Dance reconstruction is the process of learning how to dance an old choreography, generally without the assistance of the original choreographer.

PNAAM has elevated several aspects of SCRB's service (Cox and Escudero 137, Krmpotich 225, Carpenter 11), about which I will have more to say later in this chapter.

To open my discussion, I describe how my research relates to Simon Fraser University's goal of decolonizing and Indigenizing the university. I refer to the university's goals in examining SCRB's current collection policy. Thereafter, I describe the Marcuse digitized video collection in greater depth, highlighting records and concerns that are important to developing a co-stewardship plan that responds to PNAAM. I also show how PNAAM prompted me to pay close attention to the various types of content included in the Marcuse collection, and to suggest that restrictions be placed on the collection in order to promote ethical Performance and Dance Studies research.

Moreover, my discussion of how transformative archival practices might be applied to dance collections, leads me to respond to theories of information and transformation used at the intersections of Performance, Dance and Information Studies, which I presented in my previous chapter. I am inspired by Schneider and Lepecki's scholarship on archives and performance, as well as Regan, Robinson, Nathan, Shaffer and Castor's theories of transformation. Read together, these theories put a spotlight on the ways in which PNAAM choreographs new embodied relationships and affective attachments that can help unsettle the dance archive in support of Indigenous sovereignty over dance information. Through my discussion we see how archives and repertoires are mutually constituting, and bringing attention to this point puts a spotlight on various embodied strategies that can be used to unsettle the archive.

## **Institutional Change and Information Management at Simon Fraser University**

SCRB's consideration of PNAAM works hand-in-hand with wider decolonizing and Indigenizing efforts currently being pursued by Simon Fraser University. In 2016, SFU created an Aboriginal Reconciliation Council, which was tasked with providing the university's senior leadership with advice on how the university could decolonize and Indigenize its work. The Council presented its report in 2017; entitled "Walk This Path With Us: A Report by the SFU Aboriginal Reconciliation Council," the report explains why the university seeks change. The report focuses on the legacy of the Canadian government's Residential School system, which continues to impact the ways

Indigenous communities participate in universities. In 2017, Indigenous members of the SFU community reported that the university tended to exclude Indigenous knowledge from the content and structure of its research and teaching, to harbor racist perspectives that lead Indigenous students to feel unsafe, and to downplay the responsibility of non-Indigenous members of the community to learn about colonialism (*Walking the Path With Us*, 16). In addition to these ongoing concerns, SFU acknowledges the significant discrepancies in educational outcomes for non-Indigenous youth, Indigenous youth living off reserve and Indigenous youth living on reserve. At the high school level in British Columbia, 86% of non-Indigenous youth complete a high school degree, while only 67% of off-reserve Indigenous youth and 54% of on-reserve Indigenous youth complete high school degrees. Similarly, the 2011 Statistics Canada National Household Survey reports that 10% of Indigenous survey participants completed a university degree, while 27% of the general population held a university degree (3). The SFU Aboriginal Reconciliation Council report suggests that increasing the rate of participation in higher education by Indigenous people would benefit Indigenous communities, and so the university has dedicated itself to creating more equitable opportunities for Indigenous learners, educators and researchers.

“Walk This Path With Us” also includes 34 Calls to Action that will guide the university’s work. Call to Action 20, offers a statement on the university’s library, and asserts that the library services and resources should be revised in order to support the decolonization and Indigenization of course curriculum. The SFU Library has taken up this Call to Action by creating a Decolonizing the Library Task Force and committing to hiring an Indigenous Curriculum Resource Centre Librarian who will create an Indigenous Curriculum Resource Centre. Since 2018, the Decolonizing the Library Task Force has undertaken various initiatives, including altering library metadata, considering the application of the First Nations, Métis, and Inuit Indigenous Ontology,<sup>32</sup> creating a reading group for library staff, and hosting educational workshops and events. The task force recognizes the need to continue with their transformative efforts, including a consideration of PNAAM. The case study I examine in this chapter presents the work

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<sup>32</sup> The First Nations, Métis, and Inuit Indigenous Ontology is a “working list of Indigenous Names to better reflect how Indigenous people currently prefer to refer to themselves” (Federation of Ontario Public Libraries online). In 2019, the list was released on National Indigenous Peoples Day, June 21<sup>st</sup>, by the National Indigenous Knowledge and Language Alliance and the Canadian Federation of Library Associations.

undertaken to update SCRB's policy and practice in light of PNAAM and SCRB's commitment to Indigenizing and decolonizing the library.

## **SFU Special Collections and Rare Books' Current Collection Policy**

The values and practices that guide SCRB are written in the "SFU Library Collections Policy Statement," the "SFU Library Statement on Equity, Diversity and Inclusion," and in the "Gift Policy and Guidelines" (2019). These values and practices demonstrate the library's commitment to serving Indigenous members of the SFU community; however, the documents do not yet contain a specific statement related to PNAAM. SCRB agrees that updating the documents to include a statement on PNAAM is important so as to align SCRB's efforts with the work of information communities across North America and to help enact the politics that ground PNAAM at SFU.

SFU's "Library Collections Policy Statement" was redeveloped in 2005, and the document outlines the purpose of the library collection and the procedures and values that guide the collection's relationship with the SFU community. The library collection is primarily intended to serve the needs of SFU undergraduate and graduate students, educators and researchers. The responsibility for identifying new materials lies with SFU's liaison librarians, who each have specific knowledge about the subjects studied by the University's various departments. The Collection Policy Statement also shows the library's commitment to supporting scholarly publication, developing knowledge in a variety of languages, hosting information in diverse formats, and collaborating with other university libraries to ensure efficiency. As of September 2019, the collection policy does not include any statement on Indigenous knowledge, Indigenous information communities or Indigenous sovereignty.

Last modified in 2019, "SFU Library Statement on Equity, Diversity and Inclusion" commits SFU Library to serving social justice and advance equity, diversity and inclusion (SFU website). The Statement opens with an acknowledgment that the SFU library has branches on unceded Musqueam, Squamish, Tsleil-Waututh, Katzie and Kwikwetlem territory. With humility, the library recognizes that it still has much to learn about how to develop and maintain respectful relationships with these nations over time. In addition, the Statement provides definitions of equity, diversity and inclusion and explains how

these values are upheld within the staffing, services, technology and collection management. Within its description of the library's approach to collection management, the Statement explains that the library acknowledges that Indigenous protocols should take precedence over freedom of information. In this way, the Statement is already aligned with PNAAM's vision of Indigenous sovereignty over cultural information and belongings, and making a clear statement supporting PNAAM within SCRB's collection policy might help SCRB build trust and commitment with respect to its transformative efforts (Carpenter 6).

SCRB's Gift Policy and Guidelines, redeveloped in 2019, describe the focus of SCRB's collection as well as procedures involved in donating materials. The focus of SCRB's collection is primarily on literature and British Columbia's political history as expressed through histories of labour, activism, immigration, arts and culture. In line with this focus, in 2018, SCRB acquired the Harmut Lutz Collection of Indigenous Literature, which includes over one thousand books by Indigenous authors living in Canada and on Indigenous topics. Dr. Lutz's research focused on Canadian and American literature studies and he taught at the University of Greifswald in Germany. Dr. Lutz also supported the work of Dr. Howard Adams, an Indigenous rights activist in Canada, by editing Dr. Adams' autobiographical writing (SFU Library website). With the support of the Union of British Columbia Indian Chiefs and Xwi7xwa Library at the University of British Columbia, SCRB is in the process of considering how to apply the Brian Deer Classification system in accessioning the Lutz collection. As of September 2019, the work of determining how to classify the Lutz collection at SFU is ongoing and is a significant step in pursuing the goals outlined by SFU's Aboriginal Reconciliation Council.

The nascent initiatives undertaken by SFU Library will clarify what that future of the library might hold while also incrementally transforming the library. Through my work with the Marcuse digitized video collection, I have taken the opportunity to help the library advance its goals. The next section of this case study provides further information about the Marcuse digital video collection.

## **Dance Information and Judith Marcuse Digitized Video Collection**

The Judith Marcuse digital video collection includes almost 400 moving image recordings created between 1979 to 2006. The range of choreography and dancers recorded in the collection make the digital video collection a rich source for research on dance in Canada. PNAAM led me to attend carefully to the different types of content included in the video collection and to consider how each type of video might be used for dance research. By attentively watching the digital videos with the question of how they should be stewarded in mind, I identified three main types of choreographic content included in the collection: Marcuse's choreography presented as concert dance; Marcuse's community-engaged dance-work; and the Kehewin Native Dance Theatre's performance. At this point in time, from SCRB's perspective, choreographers hold the copyright to the choreography recorded in the video collection, and researchers are permitted to learn the choreography for educational purposes only. In the following section of my case study, I highlight the unique aspects of each type of recording, and I propose that SCRB place different restrictions on each type of recording so as to influence how the archival objects are used in Performance Studies and Dance research.

### **Reconstructing Concert Dance: A Will to Archive and Re-enact**

Recordings of concert dance, or Marcuse's choreography that is intended to be presented in a theatre, make up more than half of the digital video collection. Most of the recordings portray concert dances choreographed by Marcuse and are performed by prominent dance companies, including Les Grands Ballets Canadiens, the Royal Winnipeg Ballet, Dancemakers, Les Ballets Jazz de Montreal, and Judith's own company. Marcuse herself can be viewed dancing in some of these recordings and it is evident that she is a technically proficient and emotive dancer. Marcuse and SCRB are prepared to loan these recordings to researchers who wish to reconstruct dances for educational purposes only. Here, the direct connection of the archive to the repertoire is evident, since I assess the quality of the digital video collection for the purpose of dance reconstruction, and I propose ways in which SCRB might present the collection to support dance reconstruction. Closely attending to the contents of Marcuse's concert

dance recordings leads me to consider the implications of PNAAM from an embodied perspective, as I will describe further here below.

From my position as a dance researcher interested in dance reconstruction, the quality of a dance recording impacts how a recording might be used. A high-quality dance recording allows me to gain enough information about a choreography so that I can embody the dance. A high-quality recording also allows me to easily hear the music, and clearly observe the movement, costumes, set and other visual aspects of the dance. Good recordings might result from having an experienced videographer use professional-grade technology and from ensuring that the media has been well preserved. Equally important, however, is how a dance recording balances the use of a wide-angle lens and a narrow one. A wide-angle lens has the advantage of capturing the totality of what is occurring in a choreographic space. By contrast, a narrow angle that focuses on a smaller number of dancers can capture more detailed information, such as how a complex movement should be executed, the texture of a prop, or the cut of a costume.

Ideally a choreography has been recorded multiple times using more than one angle, such that researchers can access detailed information while also having knowledge of the totality of the choreography. When this approach cannot be taken, I prefer the use of a wide-angle lens so that none of the dancers are omitted entirely from the recording. While the details of a specific movement might be deduced from the outline of a moving figure, the movement of an omitted dancer cannot be recreated. For this reason, while the professionally made recordings might be crisp, dynamic and affective, the discontinuous filming of a professionally edited film can make it difficult for researchers to understand the totality of the choreography. By contrast, a simple recording, or even one that might have degraded over time, might be more useful to a dance researcher because it allows the researcher to observe general information about a choreography in its entirety.

Judith Marcuse made use of various approaches of recording dance and storing media, resulting in recordings of varied quality and use to dance researchers. The large majority of Marcuse's recordings were made using a wide-angle lens and a tripod, and the recordings mostly capture live performances or rehearsals of full run-throughs of a choreography filmed in a studio or on stage. These simple recordings are useful to

dance researchers aiming to reconstruct choreography because the recordings capture information about Marcuse's dances on the whole. While the majority of Marcuse's recordings are wide-angle shots that clearly display dancers, unfortunately, some of the media upon which the recordings have degraded over time. Marcuse's recordings were made on a variety of formats, primarily U-Matic and VHS, before being transferred to digital formats in 2018. The majority of the digitized recordings are clear but the digitized versions of approximately 30 U-Matic recordings from the 1980s are difficult, and sometimes impossible, to see. It is particularly disappointing that recordings of Marcuse's work from the 1980s are on obscure media that could not be digitized since her early choreography, including *baby* and *Four Working Songs*, won awards and brought her international acclaim. It is possible that these recordings might be transferred by a specialized media lab in the future; however, it is likely that additional funding would be needed to proceed with the digitization. Moreover, a handful of Marcuse's recordings were professionally edited to be aired on television. While these recordings for TV have great dramatic impact, and it is easy to view the dancers' movements, the recordings do not easily support the reconstruction of a choreography as a viewer cannot tell what is happening on all areas of the stage nor see the choreography as a whole.

The recordings in the Marcuse's video collection also provide information about the development of Marcuse's processes and productions over time. While such information might not allow a dance researcher to learn moves for a reconstruction process, the information can be important to understanding the context for each choreography. The context of each choreography might impact how a dancer chooses to approach a movement, inhabit a character or convey the significance of their work to new audiences. For example, the collection includes a recording of *Mirrors, Masques and Transformations* (1980), which was the Judith Marcuse Dance Projects Society's first full-evening performance. Marcuse developed the choreography at the Shaw Festival in Ontario. The resulting quality of the digitized U-Matic is low as the image appears dark and fuzzy and it can be difficult, and sometimes impossible, to see the dancers' movements. Nonetheless, I can observe that the program involves three sections that draw upon different dance forms; the first is contemporary ballet, the second blends dance with dramatic elements, and the third is informed by jazz music and world-dance. The different styles of dance involved make for a well-balanced

program that would likely sustain the audience's interest in its diversity, technical excellence and dramatic flair. Marcuse's biography notes that several young dancers, including James Kudelka, Claudia Moore and Sacha Belinksy, performed in the show, and these dancers later became leading performers and choreographers. Indeed, from within the fuzziness of the digital recording, the unmistakable and magnificent form of Peggy Baker slowly emerges, and her extraordinary arms appear to have twice the breadth of any other human's arms. The recording provides evidence of how a choreographer might present a balanced evening of performance and underscores the importance of cultural institutions that bring together dancers and choreographers to create new work. From the perspective of reconstructing dance, more information about *Mirrors, Masques and Transformations* would be needed in order to enable reconstruction since some sections of the dance are impossible to see. The sections that record the dramatic aspects of Marcuse's choreography, however, are clear and useful for learning movement.

Similarly, there are five recordings of *Playgrounds* (1981) that show more experimental choreography that makes use of atonal music, mixed dance vocabularies, a complex set-design and costumes that typify 1980s gym wear. While the aesthetics displayed within Marcuse's video collection shift over time, Marcuse's mastery as a choreographer remains consistently evident. *Playgrounds* was well received by critics in Toronto and Vancouver (Marcuse unpublished biography), which suggests that the choreography is an important part of Canadian dance history. The recordings of *Playgrounds*, unfortunately, would be difficult to use to support dance reconstruction because the U-Matic recordings degraded over time, and so the resulting digital images can be difficult and sometimes impossible to decipher. The opening section of the choreography is missing from the digital copy, the lighting makes it difficult to distinguish the dancers from the sets, and it is particularly difficult to see the aesthetic details. While the digital recording gives researchers a sense of what the choreography may have been, more information about the choreography would need to be collected to support dance reconstruction.

Overall, the recordings that capture Marcuse' concert dance are of high enough quality to support dance reconstruction, and I suggest that SCRB could enhance the way that the collection is presented in order to further support dance education at SFU. For example, SCRB could make the collection known to SFU's Dance Program, such that

students make active use of the recordings for their creative and academic projects. In addition, SCRB could collaborate with Marcuse to gather information about specific choreographies so as to further facilitate dance reconstruction. One way this could be done is with the support of Dance Collection Danse (DCD). For example, Peggy Baker Dance Projects collaborated with DCD to create films and booklets that document six of Baker's choreographies. The films and booklets can be used to learn Baker's choreography for educational purposes only. Baker owns the copyright to her choreography, and therefore the films and booklets are offered for a fee, and special agreements with Baker are required for any performance given (Peggy Baker Dance Projects website). Similar initiatives have been pursued by La Fondation Jean-Pierre Perreault (EC2 website), Merce Cunningham Dance Foundation (Legacy Plan website) and other organizations, and SCRB could draw upon these initiatives to enrich the Marcuse collection.

Should Marcuse wish to more systematically preserve her choreography then additional funding or other support would be required to ensure that there is enough information contained within the archive to enable reconstruction. To start, Marcuse could identify key choreographies that she would like to preserve. Next, a researcher would locate records within the archive that are relevant to the chosen choreography. In addition, Marcuse should be interviewed in order to capture relevant information about the choreography that might not be evident from the existing records. Systematically preserving Marcuse's choreography might be done with the support of dance students at SFU and might be a good educational opportunity for those students.

Before closing my discussion of reconstructing Marcuse's concert dance, I turn my attention back to the theories of archives and transformation that I presented in my previous chapter and also to the affects provoked by the dance records. Again, the discomfort I felt in caring for the Kehewin video recording stood in contrast to the ease with which I cared for and connected with Marcuse's own video recordings. In particular, a recording of *Seascape* from 1982 reminded me of exploring the coastal environment of British Columbia, and the recording lured me to dance. The digital image is slightly dark, and the music is very quiet, but on the whole, the digital images are sufficiently sharp to see the dancers' movements. I was struck by the dancers' clear lines and I was propelled by the accompanying music by Johann Sebastian Bach. After watching the video, I discovered that the recording is of Les Grands Ballets Canadiens performing at

Place des Arts in Montreal, Quebec. Having been a student at the school of Les Grands, and having performed at Place des Arts, it is likely that my training was geared towards performing choreography such as Marcuse's, which may help explain why I am drawn to the choreography. Fortunately, the research desk where I first viewed the recording of *Seascape* is tucked into the far end of the library, and so my silent weeping and dancing in response to the video's beauty didn't interrupt the library staff. Moved by Marcuse's choreography, I asked Marcuse if I could learn *Seascape* using the digital recording. Marcuse agreed, and over the next 11 months, I rehearsed *Seascape* when possible. Learning *Seascape* allowed me to understand the types of information required for learning choreography from an archival collection, and this process informs my recommendations to SCRB included in this chapter.

From a theoretical perspective, the video recording of Marcuse's *Seascape* demonstrated to me how "every will to archive in dance must lead to a will to re-enact dances" (Lepecki 31), a position that I continue to agree with but from a slightly different stance. Through my work archiving the *Seascape* recording, I certainly found that the recording was filled with "non-exhausted creative fields of 'impalpable possibilities'" (31), and I was lured to dance. At the same time, PNAAM led me to be attentive to my relationship to *Seascape* and brought me to see that my settler position is, in part, defined by my memories of my hometown, my attachments to friends and my western dance training. In other words, PNAAM led me to identify my embodied repertoires that have informed my colonialist approaches to managing archives, and PNAAM, as well as the archive itself, also spurred me to find ways to re-attune my affective attachments in support of the long-term goal of unsettling the dance archive. With respect to Lepecki's statement on the will to archive and re-enact dance, PNAAM led me to be attentive to my "will" as being a settler affect, both a desire to dance and embodied reaction to settler culture, that shaped my interaction with Marcuse's dance information. I will return to this discussion of how mutually constituting archives and repertoires can help locate tools for transforming colonial cultural practices.

## **Research Ethics and Community- Engaged Dance**

A second type of moving image recording included in the digital video collection, comprising approximately 90 separate recordings, documents Marcuse's community-engaged art for social change. Judith Marcuse Projects' 2019 Strategic Plan explains:

Community-engaged art for social change involves the creation of art collectively made by groups of people (who may not self-identify as artists) about what matters to them. A specially trained artist or group of artists facilitates this process. (3)

Starting in 1995, Marcuse shifted her focus away from producing concert dance, toward using the performing arts to comment and act upon social issues. Marcuse led youth in creating the ICE Project, which focuses on teen suicide, the FIRE Project, which explores the impact of violence on youth, and the EARTH Project, which considers social and environmental justice. For each of these projects, Marcuse began by devoting three years to offering arts-based workshops to young people going to school in British Columbia (ICASC Strategic Plan). Drawing upon the findings of the workshops, Marcuse would then audition young performers to participate in the creation of a show. The shows toured nationally, presented alongside additional workshops for youth, as well as adaptations for TV and video (Marcuse unpublished biography).

In line with this work, in 2007, Judith Marcuse Projects partnered with Simon Fraser University to launch the International Centre for Art and Social Change. The Centre has been funded by the Social Science and Humanities Research Council of Canada and has partnered with dozens of academic and community organizations in Canada and around the world. The Centre has hosted gatherings, supported arts-based projects, written reports, and is continuing to build its activities into the future (ICASC Strategic Plan). The digital video collection includes recordings from Marcuse's socially engaged work that preceded the creation of the Centre.

Approximately 80 recordings of Marcuse's socially engaged art document the work of young artists in auditions, rehearsal, performance and professionally edited compilations. For example, the digital video archive includes a 2001 televised production by the CBC of *Ice: Beyond Cool*, the performance that emerged through the ICE Project. While the artists that performed in the ICE Project were not all adults, it is logical that the performers knew that their public performances were not private, and so I suggest that no restrictions on access to the recordings be made. By contrast, about ten recordings capture teenagers participating in workshops led by Judith Marcuse Projects, and the content of those workshops fed the development of Marcuse's productions. These workshops included theatre games and movement exercises and led the participants to talk about issues such as violence in their family, mental health diagnosis, substance

abuse and other sensitive and emotional topics. The participants all wear name tags within the recording, and their names, bodies and words are clearly legible in the recording. Inspired by PNAAM, I suggest that restrictions be placed on these ten recordings for ethical reasons.

The 2018 Tri-Council Policy Statement on Ethical Conduct for Research Involving Humans provides a framework for defining ethical research. Although the Statement applies to scholarly research, rather than artistic creation such as Marcuse's, I suggest that since SCRB supports scholarly research on Marcuse's collection, the collection should be restricted in a way that supports ethical scholarly research, as I explain further here. Amongst the various characteristics that defines ethical research, participants will have provided ongoing and informed consent (TCPS2 28), including consent to how data is stored and disseminated. In the case of Marcuse's workshops, the participants have not provided consent for the recordings to be digitized and made publicly available at a library. In this sense, any research on those recordings would contravene the necessity of having research participants provide ongoing and valid consent. In addition, ethical research must show concern for the participants' welfare, which can be protected by upholding participants' privacy. Given the sensitive and emotional nature of the Marcuse workshops, and the fact that the participants are minors who can be easily identified within the video recordings, I suggest that the videos contravene the youths' reasonable expectation of privacy regarding the statements they made (57).

Moreover, a researcher ought to minimize risk to participants, including the possibility of causing emotional harm or damaging their reputations, and the video recordings do not protect participants from such possible harm. SCRB has agreed that it will be important to place restrictions on these materials, and it is significant that PNAAM's recommendation of putting restrictions on culturally sensitive Indigenous materials led us to restrict access to some of Marcuse's videos in support of ethical dance research. In contrast to critiques of PNAAM which suggested that PNAAM would distract information professionals from doing their jobs (Bolcer 4), we found that PNAAM led SCRB to improve its service overall.

## **Indigenous Dance Recordings and PNAAM**

A third type of recording included in the Marcuse collection presents dance developed by the Kehewin Native Dance Theatre, based in Alberta, Canada. The video recording is an 8-minute-long promotional video made in 2005, which was likely shared with Marcuse as audition video for one of the performing arts festivals that Marcuse curated. The recording portrays excerpts from a live performance that is accompanied by the voice of a narrator who explains the performance. The narrator provides the names of the dances performed, including “Men’s Northern Traditional,” “Men’s Fancy Bustle,” “Tiny Tot’s Men Fancy Bustle,” “Modern Hoop Dance,” and “Traditional Hoop Dance.” I watch the “Modern Hoop Dance” a few times over, which is performed to a song by Aaliyah named “Try Again.” Near the middle of the recording, I can see a sign at the back of the proscenium stage, that reads “Miccosukee Tribe Arts Festival” posted above a tribal flag. My research tells me that the Miccosukee Tribe is associated with territory in Florida, the United States. Next, the performers begin telling a story called “How the Trickster got his Name” with the use of bright costumes and masks. The narrator expresses an interest in sharing information about her “culture through stories.” The video closes with a circle dance that involves the audience and a closing “Traveling Song.” The recording does not conclude with any credits displaying the names of the performers, videographer or choreographer. Upon viewing the recording, I feel unsure and I am left with many questions about how the Kehewin Native Dance Theatre’s recording and choreography should be stewarded.

Since the Kehewin Native Dance Theatre recording is a promotional video, it seems likely that the information included in the video is not highly sensitive or sacred. PNAAM defines culturally sensitive materials as being records that are of “confidential, sensitive or sacred nature” (PNAAM online). PNAAM underscores that for Indigenous communities “the public release of or access to specialized information or knowledge – gathered with and without informed consent-- can cause irreparable harm” (PNAAM online). While the promotional video might have been intended for public use, PNAAM implies that SCRB should respect that the Kehewin Native Dance Theatre has the primary rights over a recording that is culturally affiliated with their nation. From a practical perspective, SCRB should therefore reach out to Kehewin Native Dance

Theatre to ensure that they would like the recording to be included in SCRB'S holdings and to determine how the recording can influence dancing (PNAAM online).

Before reaching out to Kehewin Native Dance Theatre to develop a co-stewardship plan, I researched examples of how other libraries have applied PNAAM, so that SCRB would be prepared to ask the Kehewin Native Dance Theatre useful questions towards building a plan. The next section of the case study describes the examples we drew upon from other libraries in preparation for our work with the Kehewin Native Dance Theatre.

## **Finding Guidance: The Application of PNAAM at American Institutions**

In working to help SCRB reform its policy and practices to account for PNAAM, I looked to other libraries for examples of how this work might be done. As of September 2019, the Cline Library at Northern Arizona University and the American Philosophical Society Library in Philadelphia are leading the way amongst settler organizations seeking to apply PNAAM. The two libraries provided direct guidance to SCRB by sharing their revised policy documents and case studies, and by responding to questions within email correspondence. I outline three of these libraries' key findings here, presented in their case studies, because they inform my recommendations to SCRB and counter some of the concerns raised by those who critiqued PNAAM.

First, as I have already discussed, PNAAM avoids being prescriptive and instead serves to inspire the creation of respectful relationships that are sustained by flexible approaches to information stewardship that can respond to different Indigenous protocols and contexts. Under the heading "Building Relationships of Mutual Respect," PNAAM online states:

Collecting institutions and Native communities are encouraged to build relationships to ensure the respectful care and use of archival materials. Meaningful consultation and concurrence are essential to establishing mutually beneficial practices and trust. Through dialogue and cooperation, institutions and communities can identify mutually beneficial solutions to common problems and develop new models for shared stewardship and reciprocity or for the appropriate transfer of responsibility and ownership for some materials.

I suggest that a defense of respectful relationships that supports Indigenous sovereignty lies at the heart of PNAAM, and also that PNAAM shows that such relationships will change over time and in different contexts. Indeed, PNAAM recognizes that building respectful relationships can take weeks, months or years, and PNAAM underscores that its recommendations will have to be tailored to suit the unique needs of each information community. Institutions that have applied PNAAM have worked to build respectful relationships that are responsive to shifting contexts.

For example, the need to prioritize dynamic and respectful relationships over policy is reflected within institutions' revised collection policy statements. The Cline Library's 33 page-long collection management policy only includes two brief mentions of the Library's commitment to PNAAM, and those statements highlight the need to build mutually respectful and shifting relationships over the long-run. In revising its collection policy, SCRB might also consider including a brief statement in support of PNAAM that underscores the importance of building relationships. Following this logic, I have drafted a general collection policy statement that might be added to SCRB's collection policy. The general statement that I have drafted confirms SCRB's commitment to PNAAM and asserts that "Indigenous communities have primary rights to all information and materials that are culturally affiliated to them" (Appendix B). This brief general statement would effectively demonstrate SCRB's understanding of the political issues at stake in collection management and indicate support of building collaborations that support PNAAM.

In addition to creating a general statement, I have also drawn from PNAAM to draft a series of commitments and principles that SCRB could include in its collection policy, and that would identify specific actions that could be taken. For example, the theme of each section of principles I drafted is taken from PNAAM, including: Building Relationships of Mutual Respect, Striving for Balance in Scope and Description, Influencing Access and Use, and Supporting Reciprocal Education and Training. Each of these themes could apply to SCRB's current and future work. In order to avoid being overly prescriptive, the commitments and principles leave space for change over time. For example, the commitment to undertaking "Periodic Review" acknowledges the possibility that the application of Indigenous protocols will have to be reconsidered as new technology and information management practices emerge over time. The commitments and principles that I have drafted are drawn from PNAAM; however, I have

rephrased the commitments using language common in Canada and I have altered some commitments in light of SCRB's work. For example, since SCRB is already aware of the Indigenous content in its holdings, it does not make sense to include a survey of its holdings as one of the commitments. I have also organized the commitments so as to generally reflect the lifecycle of a record, which seems to be a logical way of presenting the points. The draft Principles and Commitments are included in Appendix B.

To supplement general statements included in collection management policies, a library can also create a Memorandum of Agreement (MOA). PNAAM encourages institutions to develop MOAs, which it defines as "a formal written document between two parties (a Native American community and a collecting institutions) which may or may not be binding regarding a course of action or activities" (PNAAM online). For example, the Cline Library has created a MOA with the Hopi Tribe of Northern Arizona. The Cline Library's MOA details how the Hopi Tribe will guide the Library to appropriately care for Hopi belongings and also how the Cline library will work to implement Hopi recommendations. While a MOA tends to list the specific responsibilities that each party has agreed to, the agreements pre-empt the necessity of revising the agreement over time and can usually be dissolved without any penalties.

The fact that a MOA is so flexible might make the contract appear to be a useless colonial habit; however, in the case of the Cline Library the MOA was effective. The Cline library had to create a MOA in order to take any actions that supported the Hopi Tribe but contravened existing university regulations that govern the library. In other words, the MOA enabled the library to act with integrity despite university regulations. Research shows that MOAs can help indicate a library's commitment to building relationships of mutual respect with Indigenous communities (Bishop, Pringle, Tsosie 251), and so SCRB might consider creating MOAs with relevant communities over time. Since SCRB only holds one record related to the Kehewin Native Dance Theatre and including further materials from the Kehewin Cree Nation would not be in line with SCRB's collection development plan, a MOA would surpass the scope of the SCRB and the Kehewin Cree Nation relationship. Rather, a co-stewardship plan could undertake the work of determining how a single record can be jointly cared for by SCRB and the Kehewin Native Dance Theatre without overburdening members of the Kehewin Cree Nation with work. I have nonetheless drafted a MOA for SCRB that might be used

by the library in building extensive and active relationships with other Indigenous communities, and I will discuss MOAs further in my second case study.

Recent research also suggests that transforming library policy and practice can begin with slow, small and multi-directional initiatives, as PNAAM acknowledges. For example, at the American Philosophical Society Library the staff conclude: “developing culturally responsive policies is not a single initiative but an activity with multiple fronts that can be adjusted to different scales” (Carpenter 9). At the American Philosophical Library, the staff pursued a series of grant-funded projects, mostly related to the digitization of moving images and sound recordings, and throughout which they developed new relationships with Indigenous communities with whom they collaborated to determine how to proceed with each project (3). Similarly, at the Eli M. Oboler Library at the Idaho State University, the library’s approach to its holdings changed profoundly after they hired a student intern, who happened to be a Sun Dancer and a member of the Bad River Band of Lake Superior Chippewa. The intern identified photographs of sacred aspects of the Sun Dance within the university’s holdings, and the intern recommended that the Head of Special Collection and Archives determine how to respectfully hold the materials. With the Head’s support, the intern contacted leaders from the adjacent reservation to build and implement a co-stewardship plan for the culturally sensitive photographs. In this case, the minor act of hiring an attentive intern brought the library to transform its practices and build new relationships (Ryan 2).

An additional example is at the University of Arizona Libraries Special Collections, which undertook a survey of its collections as their first step in understanding how to implement PNAAM. The library found that by conducting the survey, “Whole areas – such as congressional collections – came into view as sources for extensive and variety inquiry” (Reyes-Escudero and Cox 135). These examples show how smaller acts can result in profound changes in how a collecting institution understands itself and operates. These findings can ease an institution’s fears that they should have a complete vision of the future before launching into transformative work. Rather, research suggests that change can happen incrementally, without special funding and within day-to-day practices (Carpenter 10). Collaborating with John, Artistic Director of the Kehewin Native Dance Theatre, is an example of a small act that might invite further change at SCRB.

Finally, collecting institutions note that implementing PNAAM has improved institutions all-around (Cox and Escudero 137, Krmpotich 225, Carpenter 11). While some critics of PNAAM feared that the recommendations would distract or inhibit institutions from fulfilling their core professional duties (Bolcer 4), institutions have found that PNAAM has improved their work. For example, through their work encouraging the Pitt River Museum and British Museum to repatriate Indigenous belongings and better accommodate Indigenous researchers, Krmpotich and Peers concluded that the efforts “improved every aspect of what a museum should do” (Krmpotich and Peers 255), including conserving objects and providing access to collections. Similarly, at the American Philosophical Library the staff concluded that “placing restrictions on culturally sensitive materials has benefited researchers” (Carpenter 11). From their perspective, since the library started working with Indigenous mentors to define and restrict the use of culturally sensitive materials, researchers were given more guidance to respect Indigenous protocols that impact the use of cultural heritage.

While critics of PNAAM feared that placing restrictions on access might significantly limit research, institutions have found that “restricting culturally sensitive materials has not diminished use of the collection overall” (11). The American Philosophical library explains: “the improved metadata from the audio digitization projects and outreach efforts led by Powell brought about a massive increase in use of the Indigenous collections. From 2011 to 2015, requests for these collections increased by approximately 30 to 40% each year” (Carpenter 8). In other words, as institutions gained knowledge of the content of their collection, they could disseminate more information about the holdings, develop new relationships and improve access overall. As SCRB proceeds with its transformative work, it would be worthwhile to track information about how the changes have impacted its usership and services. With PNAAM and these main findings from other libraries in mind, SCRB began corresponding with the Kehewin Native Dance Theatre.

## Kehewin Native Dance Theater’s Co-stewardship Plan

Through my correspondence with the Kehewin Native Dance Theater’s director Rosa John, we collaborated to develop a co-stewardship plan for her video recording included in SCRB’s holdings. In reaching out to John to ask about her recording, it was important to me to not burden John with work. Through my coursework at the University

of British Columbia's iSchool, I had witnessed how Indigenous information professionals and communities have been inundated with requests to share their expert knowledge without compensation, and that these requests pose a real burden on people's health and well-being. Having witnessed this, I tried to do as much work as I could on John's behalf, such as drafting the organizational history, and to be brief in our correspondence. The brevity of this section of my chapter, reflects my goal of being respectful of John's time and work by focusing on how she would like the video record to be used rather than my own research questions. In exchange for her work, I made a donation to her dance group in support of their educational summer dance program for Indigenous youth. John expressed her gratitude for the donation, and I hope she feels that our exchange was equitable.

To begin, I followed PNAAM's suggestion to "inform Native communities about collections of relevant materials" (PNAAM online). At the start of our correspondence, John expressed her appreciation that I had contacted her. While PNAAM suggests that it might be more appropriate to arrange for the "transfer of responsibility and ownership of some materials" to Indigenous communities (PNAAM online), John was pleased that SCRB would hold and provide access to a digital copy of her work. At the same time, following PNAAM's recommendation to share copies of materials when appropriate, I asked John if she would like a digital copy of her recording, an offer that she accepted. As I discussed in the introductory chapter, Enote asks "if the digital is so good, why don't you keep it?" (Bell, Christen, Turin 197). I find Enote's question to be particularly provocative in the context of information institutions that hold Indigenous belongings and have only repatriated digital images to source communities. In the context of the Kehewin Dance Video, the object in question is a VHS recording that will likely degrade to the point of being unreadable within the next ten to twenty years (Greenstone 2017). For that reason, the digitized version of the VHS is more reliable and valuable than the VHS itself, and so digital repatriation is appropriate. In addition, John wanted SCRB to hold a copy of the video recording and John also expressed her gratitude for having a digitized video recording for her own dance group's use. In this sense, Enote's critique does not fully apply to the context of the Kehewin Dance Video.

In addition to providing the Kehewin Native Dance Theatre with a digital copy of their recording, I asked John if she would be interested in ensuring that the recording was accurately described in SFU's digital database. My question responds to PNAAM's

encouragement of presenting Indigenous materials with sufficient and informed context. Based on the information included on the Kehewin Native Dance Theatre's website, and in order to minimize the burden of work on John, I drafted an organizational history of the dance troupe, which John then edited. John requested that none of her words be changed when her text would be included in SCRB's finding aid. In particular, John did not accept the use of the word "settler" and replaced the word with "non-native." The text for the organizational history is included in Appendix C, and SCRB agreed to use John's text without altering it.

Moreover, PNAAM recommends that in some instances it might be necessary to place restrictions on how Indigenous belongings are accessed. Although John did not feel that it would be necessary to place restrictions on the video, she encouraged students to reach out to her daughter, Crystal John, who is living in Vancouver, should they wish to embody the choreographic repertoire recorded by the video. I was interested to learn that John encouraged non-native dancers to learn dance related to the Kehewin Native Dance Theatre, and I attempted to contact Crystal John to learn more. I did not hear back from Crystal John, and since she has performed with Nelly Furtado and Much Music Video Awards amongst other prominent collaborators (Huggins online), I suspect that Crystal John is tending to her busy career. SCRB might consider contacting the John family again should they wish to sustain relationships regarding Kehewin Native Dance Theatre's choreography in the future. Overall, PNAAM effectively guided my interactions with John, and helped me ask useful questions towards building a stewardship plan for John's dance information. In addition, by spurring me to create a relationship with John, PNAAM also shifted my affective relationship with John's work.

## **Shifting Affects: Towards the Respectful Stewardship of Dance Information**

In building this co-stewardship plan with John, my affective relationship to her moving image recording began to shift. Rather than feeling vaguely confused and uncomfortable with respect to the record, I started to feel inspired by John's work. I learned more about the summer program that John runs for Indigenous youth, which includes intensive training and performing opportunities. I was impressed to read about the young participants' enthusiasm for the summer program, and their decision to create a performance about missing and murdered Indigenous women and girls. I imagined

how courageous the young dancers must have been to choose to present a performance about women in their families and it became clear that John must be an extraordinary leader and educator.

While SCRB's uncontextualized archival object left me feeling ambivalent, my interaction with John raised my connection to her work and motivated me to find new ways to collaborate or support John. From a theoretical perspective, PNAAM's encouragement of building relationships with Indigenous information communities reanimated the archive for me, bringing to the forefront the creative potential of the records. In other words, PNAAM allowed me to recognize the ways in which archives and repertoires construct one another, and in doing so, I could focus on cultivating embodied strategies that changed the way I interacted with the archive. For example, PNAAM inspired me to pay attention to the colonial repertoires with which I have tended to interact with culture, including my desire to reconstruct dances that are familiar to me as well as the assumptions I brought to my conversations with John. In addition, PNAAM led me to learn from my discomfort and seek out ways to provide John with some control over the use of her dance information. Although just a minor shift, I expect that SCRB's finding aids, which now include John's own description of her work, will enable the digitized video recording to have more impact on researchers. In addition, I hope that this effort will serve as a model for other transformative decolonizing initiatives.

Moreover, the Sechelt photograph I described in my previous chapter and John's video can be felt side by side since they are both part of publicly accessible collections. I suggest that these images can be felt side by side despite the fact that the dance records exhibit striking differences. While the Sechelt photograph depicts Indigenous children forced into a racist performance, John's video presents Indigenous dancers who freely engage in contemporary Indigenous dance. For this reason, the photograph reminds me of the violence of residential schools, and the video reminds me of strategies of cultural and national resurgence used by Indigenous dancers in the face of colonization. At the same time, felt side by side, the photograph re-orchestrates (Robinson 231) my affective relationship to the video. The photograph brings me to watch John's "Modern Hoop Dance" with wide eyes and a quick heart. I observe how the children in the photograph have been separated from the families, while the children in John's video perform alongside members of their family. In the shadow of the photograph, the Kehewin dancers' use of a song by Aaliyah, a singer who had recently

died in an airplane crash, is heard not only for its useful downbeat but also for its message to “pick yourself up and try again.” Although the dancers are with their children on stage, I sense in their performance that their struggle with colonialism continues. For me, felt alongside the photograph, the choreography becomes an unsettling feminist protest performance, one that underscores the importance of updating cultural practices and respectfully providing access to the Kehewin Native Dance Theatre’s dance information.

To conclude my discussion, I briefly return to Nathan, Shaffer and Castor’s article for further guidance on how the Kehewin Native Dance Theatre’s video might be respectfully stewarded and researched alongside the Sechelt photograph (Nathan, Shaffer and Castor 2015). I have suggested that felt alongside the Sechelt photograph, I sense an anti-imperialist and feminist performance in the Kehewin Native Dance Theatre’s work. Having stated this, however, Nathan, Shaffer and Castor’s article reminds readers of the multiplicity of ways that archival belongings can be felt and compels researchers to respectfully invite differing and conflicting perspectives into their conversation. In order to enable those conversations, Performance Studies and Dance scholars might collaborate to shift their capacities in support of Indigenous sovereignty and thoughtfully engage with diverse perspectives on cultural information. I further this discussion on the relationship of archives and repertoires within my second case study, which uses Karen Jamieson’s choreographic processes as a model for performing ethical archival acts.

## **Chapter 5.**

### **PNAAM and Karen Jamieson Dance Archive**

My second case study considers the implications of the Protocols for Native American Archival Materials (PNAAM) for the Karen Jamieson Dance company (KJD) archival collection. The KJD archival collection is wide-ranging, involving dance from over 15 Indigenous communities, and so applying PNAAM is especially complex. KJD nonetheless decided to consider how it should use the archival collection because holding respectful relationships with dance communities is at the core of the dance company's work. In addition, a consideration of PNAAM is pressing because KJD makes active use of its archival collection for marketing materials, public education and making art. For example, in 2020, KJD intends to draw upon its archival recordings of *Stone Soup*, a production organized by KJD in 1997, to create a documentary film funded in part by the Canada Council for the Arts. Through archival research, interviews and collaborative thinking, in this case study I outline the work undertaken to begin the process of developing a co-stewardship plan for the *Stone Soup* recordings. While the case study focuses on just one of KJD's productions, the research will inform how KJD will address other parts of the collection in the near future.

The case study opens with a discussion of the emergence of Jamieson's choreographic process, which brings to the forefront some of the political issues at stake in collaborating with Jamieson and clarifies the significance of transforming colonial cultural practices. I suggest that just as Jamieson's artmaking has shifted over time to respect Indigenous sovereignty, so too can her company's archival processes. Inspired by PNAAM, and with the goal of shifting KJD's archival practices, I look to Jamieson's choreographic process, including the embodied techniques that ground her work, for a model of co-stewarding her archival collection. While artmaking and archiving are different processes, I propose that Jamieson's archival process should uphold the techniques of Jamieson's collaborative artmaking, which she developed with the guidance of Indigenous mentors over multiple decades of intensive work. In other words, Jamieson's collaborative choreographic process provides organizations with approaches to implementing PNAAM.

I distilled Jamieson's choreographic technique into an archival theory by studying Jamieson's archival collection and by conducting interviews with Jamieson. Thereafter, I drew upon Jamieson's choreographic process to begin to consider the implications of PNAAM and develop a co-stewardship plan for *Stone Soup*. In preparation for developing the co-stewardship plan, I provided recommendations to KJD, I drafted a Collection Policy for KJD, and I followed Jamieson's lead in refusing to table a Memorandum of Agreement. I propose that Jamieson's work serves to validate and cultivate transformative repertoires and, through her rejection of tabling a Memorandum of Agreement, Jamieson intervenes in archival practice by calling into question one aspect of PNAAM. I conclude the case study by discussing Jamieson's choreographic process in relation to contemporary politics in British Columbia. Through my discussion, and by drawing upon the conception that archives and repertoires are mutually constituting, I underscore the political value of Jamieson's work, which consciously cultivates embodied repertoires for unsettling dance information in Canada.

## **Developing the Karen Jamieson Dance Company**

Karen Jamieson grew up in Vancouver in the 1960s, and Vancouver's politics and environment resonate throughout her work. In 2018, KJD's part-time archivist, Clare Asquith Finnegan, recorded interviews with Jamieson, and within the interviews Jamieson explains how growing up in Vancouver influenced her art. Jamieson explains that her father, Stuart Marshall Jamieson, was a professor of economics at the University of British Columbia (UBC). Professor Jamieson's research was known to be meticulous, creative and "motivated by a passion for social justice [...] and a strong aversion to exploitation" (Riddell, Rosenbluth and Thompson 3). At UBC, Professor Jamieson taught and befriended Percy Gladstone, a student of Haida descent who completed a Masters of Economics. In 1950, Professor Jamieson and Gladstone co-published two articles about labor relations in the fishing industry in BC, and their research fed provincial and federal legislation regarding the industry (2). Eventually, Gladstone came to live with the Jamieson family, and Karen Jamieson recalls overhearing her family's lively discussions about fisheries, BC legislation and Indigenous rights (Jamieson).

At age 10, Karen Jamieson gained further exposure to her family's research as she joined her father on his field research across British Columbia. While traveling, the

family camped on Indigenous reservations, and Jamieson remembers noticing differences between life on and off reserve. She also recalls witnessing her father argue with a business owner who refused to serve Indigenous customers, and she was troubled by the hostility that this business owner and some of his customers directed towards her family. These early experiences may have propelled Jamieson to follow in her father's footsteps, and in 1968, Jamieson completed her studies at UBC in Anthropology and Philosophy. While she had originally intended to do a PhD in Anthropology, Jamieson opted to pursue a teaching degree at Simon Fraser University instead (Jamieson).

Jamieson's exposure to BC's natural environment and beauty led her to turn towards the dance. Jamieson loves being outdoors, and in her oral history recordings Jamieson recalls the exhilaration of spring skiing on a glacier and the magnificent sounds triggered by trudging across a frozen Garabaldi Lake. As a young adult, Jamieson longed to bring this embodied connection to her environment into her daily work, and she found that opportunity within dance. While in the teaching program at SFU, Jamieson was introduced to dance through the university's Dance Workshop lead by Iris Garland. Under Garland's leadership, Jamieson fell in love with dance, and she decided to build a career in the field. Jamieson explains that through dance she found a way to bring her love for ideas, movement and the environment together (Jamieson).

Jamieson spent a few months in a dance group led by Garland before moving to New York City from 1970 to 1974. In New York City, Jamieson studied in the schools of Alwin Nikolais, Merce Cunningham, Martha Graham and other extraordinary choreographers. Jamieson returned to Vancouver in 1974, where she co-founded, danced and choreographed with Terminal City Dance from 1975-1982 (Pepper 2007). In 1983, she launched Karen Jamieson Dance (KJD), and it was in this context that she developed her unique collaborative dance work (Gerecke, *Moving Publics* 66). My research focuses on the repertoire that Jamieson developed with KJD, which includes more than eighty choreographic pieces (Gerecke 72).

## **Learning About Cultural Appropriation**

This section of my case study describes how under the mentorship of Indigenous cultural leaders and other collaborators, Jamieson began to learn about cultural

appropriation and how the concept relates to perceptions of the relationship between archives and repertoires. At the end of the 1980s, Jamieson was not aware that the appropriation of Indigenous cultures by settler artists could injure Indigenous communities and perpetuate colonialism. However, within the next handful of years, in response to Indigenous leadership and activism, Jamieson's choreographic processes and the critical responses to her work began to shift.

In 1987, Jamieson presented *Rainforest*, a show that she now considers to be "unspeakably incorrect" and "blasphemous" with regards to Indigenous cultural protocols. In *Rainforest*, Jamieson sought to investigate the stories and sensations associated with Vancouver's natural and social environments. She was feeling limited by modern dance vocabulary, which seemed to yield repetitive themes and forms, and she wondered whether Vancouver's environments could bring new inflections into her work. As a former student of anthropology at UBC, Jamieson decided to return to the UBC campus and do research at the Museum of Anthropology (MOA). She reasoned that Indigenous peoples of British Columbia, who have lived on the territory since time immemorial, had the most knowledge of BC's lands. Jamieson expected their knowledge to be on display at MOA and shared within the writing of MOA staff, including Audrey Hawthorne. Jamieson was particularly drawn to the masks on display and sought to develop choreography that embodied the expressive qualities of the masks. KJD presented *Rainforest* in several venues across BC, and she acknowledges that the choreography's public reception became a turning point in her career (Jamieson).

More specifically, KJD's initial invitation to present *Rainforest* at the Museum of Anthropology was withdrawn. The Director of the Museum of Anthropology, Michael Ames, uninvited KJD because an Indigenous advisor to the museum, Doreen Jensen, deemed *Rainforest* to be an example of cultural appropriation. Jensen was an "artist, teacher, historian, curator, political and environmental activist" (Bell and Williams 289), who taught at UBC and Emily Carr University, supported the revival of Gitksan dance at 'Ksan Village and was nominated for a BC Governor General's Award in 2008 (MOA Online). With patience and generosity, Jensen agreed to meet with Ames and Jamieson to consider ways forward with Jamieson's work. Jensen explained that *Rainforest* was like an object in a museum, inspired by Indigenous culture, but cut loose from living people and places. Jensen's understanding of cultural appropriation hinges on the relationship between the archive and the repertoire. In Jamieson's work, Jensen viewed

a treatment of the archive as if it were detached from a repertoire of cultural practices that inform Indigenous life. Indeed, in describing the work in 1987, Jamieson stated “I kind of ransacked the archives” without considering the people that created those archives (Mertens 2). Although Jamieson and Jensen’s interactions were initially tense, Jamieson came to understand that *Rainforest* was an example of cultural appropriation and that she should seek to build relationships with Indigenous dancers who could respectfully and legitimately animate the archive (Jamieson). Otherwise said, Jensen encouraged Jamieson to see how archives and repertoires are interconnected and to carefully value and respect both aspects of dance information within the creative process.

Once Jamieson learned more about the concept of cultural appropriation, she asked her mentors whether it was possible to create a dance piece that did not engage in cultural appropriation and respected the Indigenous repertoires that formed the archive at MOA. Together, Jamieson, Jensen and Ames considered whether settler and Indigenous dancers could collaborate to create choreography that benefits Indigenous dancers and respects Indigenous protocols. Over the next three decades, Jensen continued to mentor Ames and Jamieson, and their collaborative work should be appreciated as a significant aspect of dance making in Vancouver. A result of their collaboration, *Gawa Gyani* was presented in 1991, and I explain Jensen’s motivation to collaborate in my description of the development of *Gawa Gyani* (Jamieson).

Before turning to my discussion of *Gawa Gyani*, however, I wish to note how a journalist, one of the few that wrote about *Rainforest* in the late 1980s, also lacked an understanding of cultural appropriation. Susan Mertens’ 1987 article, “*Rainforest Does Have Its Moments*,” acknowledges, but does not question, Jamieson’s appropriation of Indigenous culture. She writes “Jamieson deserves praise for generally finding movement language that seems a seamless blend of native and contemporary rock culture” (Mertens 2). At the same time as celebrating the appropriation of Indigenous culture, Mertens questions whether *Rainforest* was successful. Mertens states: “I’m not sure, however, that Rainforest quite measures up as one of those singular expressions but it packs some interesting intellectual content and it does have its moments” (1). Interestingly, one of Mertens’ preferred moments is in the “15-second, scene-shifting solo interludes by Alejandro Ronceria,” a ballet, modern and Indigenous Columbian dancer who trained in New York City, and who became a prominent choreographer and

later co-founded the Aboriginal Dance Program at the Banff Centre for the Arts (Dance Collection Danse online). While Mertens' analysis suggests that the choreography varied in quality throughout the full-length performance, she does not question whether the choreography is an example of cultural appropriation. As I will explain in the next section of this chapter, Mertens' text contrasts to critical writing about Jamieson's work written just a few years later.

## **Developing *Gawa Gyani*: Inviting Indigenous Leadership**

Out of the failures of *Rainforest* grew *Gawa Gyani*, an ambitious collaboration between the Harris Family Dancers, Karen Jamieson Dance, Doreen Jensen, and the Museum of Anthropology. To open my discussion of *Gawa Gyani*, I first study the *Gawa Gyani* archive in order to try to articulate why Indigenous leaders chose to collaborate with Jamieson. I open with this question because their reasons highlight why PNAAM's defense of transforming cultural practices to support Indigenous sovereignty is important, and this discussion is relevant to shifting both performance and archival practices. In discussing *Gawa Gyani*, I also take an interest in how the production engages with public understandings of the role of archives versus repertoires in providing legal evidence in Canadian courts, putting my study into conversation with Performance and Dance Studies.

The *Gawa Gyani* archives suggest that Indigenous collaborators agreed to work with Jamieson in order to shape public discussions of Indigenous rights to sovereignty over land and law. British Columbia's political environment of the late 1980s, more specifically, the four-year long trial "Delgamuukw v. the Queen" (1987-1991), serves as a backdrop to the development of *Gawa Gyani*. About "Delgamuukw v. the Queen," Dara Culhane explains:

The issue before the court can be stated simply: The Gitksan and Wet'suwet'en has asked for legal recognition of their ownership and jurisdiction over 22,000 square miles of land and resources in the northwest region of the Province of British Columbia, Canada. They based their claim on the fact that they are descendants of people who lived there, in the same territory, since the beginning of time as they conceptualize it. When the Europeans arrived during what *they* call the eighteenth century, the ancestors of contemporary Gitksan and Wet'suwet'en peoples were already living there. Neither the Gitksan nor the Wet'suwet'en ever entered into treaties with Britain or Canada, the governments representing the

interests of newcomers. Nor was there a war in which their territory was conquered militarily by the new colonial forces. Nor were any rights to land or resources every sold by Indigenous peoples to any individual settlers, or to the British or Canadian governments. The Gitksan and Wet'suwet'en, therefore, continue to consider themselves the rightful owners and governors of the territory in question. They say they hold the "Aboriginal title and rights" to this land. (26)

Despite extensive evidence and witnesses in support of the Gitksan and Wet'suwet'en position, the Province of British Columbia denied the claim in 1991. The Gitksan and Wet'suwet'en appealed Chief Justice McEachern's decision, and the decisions made in the Court of Appeal of British Columbia in 1993 and then the Supreme Court of Canada in 1997 did more to favour the Gitksan and Wet'suwet'en's positions; however, these court decisions continue to be the subject of political debate, as I describe further in the concluding section to this case study.

Amongst other reasons, Chief Justice McEachern came to this judgment because he "gave no weight to the oral tradition testimony except, minimally, where it could be supported by data from research conducted within the paradigm of western science" (Culhane 257). Culhane explains that oral histories are forms of evidence "transmitted by specialists in institutionalized forums and in public ceremonies" (258). Moreover, oral histories are "dynamic and evolving accounts that pick up and include new elements as they arise in the lived experiences of the subjects of the accounts" (258). In his judgment, Chief Justice McEachern misunderstood how oral histories convey evidence of specialized, publicly accepted and evolving evidence. Culhane writes:

[...] the judge wanted to imagine "true" history as taking place in hermetically sealed time capsules that follow one after another in a linear progression. The oral histories, according to this way of thinking, should have been stored, like scrolls, in such capsules, and then regurgitated verbatim each time they were told. (258)

In other words, Chief Justice McEachern assumed that evidence should come in the form of stable archives rather than living repertoires. Exposing colonial attachment to the archive was on Jensen's mind when she agreed to work on *Gawa Gyani*

In an "Interview with Doreen Jensen," Jensen describes her political work in relation to her presence in Chief Justice McEachern's court during "Delgamuukw v. the Queen." Jensen states:

I'll never forget the first day of the Gitxsan and Wet'suwet'en court case. Mary Johnson, one of the elders from Kispiox, wanted to sing one of our dirges before the court began because that's our traditional way of doing things. Before you do anything important you sing this very ancient dirge. And Judge McEachern said, "I'm not having drums in my Court House! And besides I've got a tin ear." So Chief Mary Johnson went right up to the judge and said, very slowly, "your Honour, I have a can opener!" and then she laughed. Chief Mary Johnson was devastated that she could not use her very ancient song, so she used humour in her response. But it was lost on the judge because he had no sense of humour, he just didn't understand her point. But I felt she made quite a brilliant response. (William and Lynne 296)

As Jensen's description of Chief Mary Johnson's actions suggests, Jensen was closely involved in Gitksan political life, which she tended to articulate through the arts.

While Jensen explains that there is no Gitksan term for "art" (William and Lynne 292), she also uses the word to describe her own work. Jensen explains the political motivation behind her work as an art teacher, historian and organizer. She states:

When the potlatch ban was lifted in 1951, I felt that work had to be done to educate people to develop a better awareness of our art and culture: this is how I started as a teacher. And I am a historian because I go and seek out people who have knowledge, the old knowledge, nothing that you can read in books. As to being a community organizer, we are raised to understand how to be good community organizers because the women are the ones who put on these huge feasts. Our system works so well, everybody knows what to bring to a feast. (291)

After the potlatch ban was lifted, Jensen helped found the Kitanmax School of Northwest Coast Arts, as a way to "reclaim our traditional performance arts" (297). Jensen describes her process in reclaiming Gitksan performing arts traditions. She writes:

I just found a space and did it because it needed to be done. The old people, my masters as I call them, taught me the songs, the dancing, and how to perform the movements of different animals. I was taught by twenty great masters, and because I could write down the songs I was able to teach a whole group of people. At first they were resentful because they didn't want to have all this stuff on the blackboard they didn't understand. But it wasn't long until they caught on. Even the people who could not speak the language could sing the songs because they could read Gitxsan. So it worked out really well in the end, and there's about three or four generations now who are singing the songs. (299)

Jensen's work to revive repertoires within the School was successful and her dedication to reviving and sharing her culture motivated her continued work in the arts (303).

The program for *Gawa Gyani*, which was published by the Museum of Anthropology, also reflects Jensen's motivation for collaborating with Jamieson. The program states:

Doreen Jensen recounts that when she was invited to collaborate there was much discussion in First Nations communities about cultural appropriation, and so she was somewhat hesitant to become involved in this project. However, as she followed media reports of the Meech Lake constitutional debate, and how the participants were struggling to resolve major questions, she realized that her own people have a process or concept – *Gawa Gyani*- that could be shared for the betterment of society. [...] Karen Jamieson offered an opportunity to communicate this concept to a wider public. (*Gawa Gyani* Program)

Although Jensen was initially hesitant to support *Gawa Gyani*, she ultimately decided to take part because she felt it was important to publicly display how Gitksan law functions and to shape public discourse on Indigenous law. The *Gawa Gyani* program also states:

Should the political message – that the Gitksan do have their own distinctive laws, customs and other accoutrements of civilization contrary to the belief of the judge who ruled against them in the Gitksan and Wet'suwet'en land claims case – be made more or less explicit? (*Gawa Gyani* program).

It is clear that through *Gawa Gyani*, the collaborators were motivated to draw the public into a discussion of British Columbia's politics, and particularly the way colonial legal traditions have dismissed Gitksan legal repertoires in favour of colonial archives.

In moving away from *Rainforest*'s cultural appropriation, through *Gawa Gyani* Jensen collaborated with Jamieson in order to grapple with presenting Indigenous sovereignty over land and law while also establishing and performing Indigenous sovereignty over culture. Similarly, some present day Indigenous information professionals, such as those that drafted PNAAM, also seek to transform cultural practices because they recognize the interconnectedness of enacting Indigenous sovereignty over land, law and culture (Raven, McCuaig, Sandborn, Bell etc. 2005, Bell and Napoleon 2009, Bell and Paterson 2009). Given these shared political goals within the realms of cultural production and archival stewardship, I continue by identifying transformative strategies used within the development of *Gawa Gyani* that might be applied to take up PNAAM and transform KJD's archival practices.

## **Developing *Gawa Gyani*: Moving Towards Respectful Collaboration**

Mique'l Dangeli's recent research on *Gawa Gyani*, presented in her dissertation *Dancing Sovereignty: Protocol and Politics in Northwest Coast First Nations Dance* (2015), highlights the importance of enabling Indigenous collaborators to lead cultural production. As I have explained, Dangeli suggests it is possible for non-Indigenous dancers to follow the lead of Indigenous collaborators to dance together in ways that respect Indigenous protocols and assert Indigenous rights (96). In Dangeli's words, under the leadership of Indigenous collaborators, cultural productions can "enact dancing sovereignty in ways that hold non-Indigenous collaborators and audiences accountable to protocol" (97-98). Dangeli proposes that *Gawa Gyani* is an example of dancing sovereignty. My discussion of *Gawa Gyani* leads me to suggest that following PNAAM and Jamieson's choreographic processes, the KJD archival collection might also be stewarded to support Indigenous sovereignty.

In contrast to *Rainforest*, *Gawa Gyani* was developed under the guidance of Indigenous cultural and political leaders. Chief Kenneth Harris, the hereditary chief of the Gisgahaast clan of the Gitksan nation, lead the development of *Gawa Gyani*. Out of their discussions of *Rainforest*, Ames and Jensen agreed that there might be a way forward, and the first step would be to introduce Jamieson to a powerful Indigenous dancer and leader. In an oral history recording, Jamieson explains that Jensen introduced her to Chief Kenneth Harris. Chief Harris was also the leader of the Harris Family Dancers (later the Dancers of Damelahamid), a dance troupe that grew out of the revival of Gitksan performative traditions (The Canadian Encyclopedia online). Jamieson approached Harris with an idea for a collaborative dance, which the two discussed at length before Harris diplomatically turned down the idea down. Jamieson suggests that her initial idea lacked substance and could not have engaged an intellectual, artistic and powerful person such as Chief Harris (Jamieson).

Drawing upon their conversation, Jamieson reformed her concept, and she approached Chief Harris a second time. Chief Harris agreed to support Jamieson's revised concept, and he suggested that the concept was a *Gawa Gyani*, which is a multifaceted Gitksan term that refers to a legal process in which "two groups of opposing views come together at a designated space to arrive at a just resolution of conflict" (Scott

1991). Following Dangeli's lead, I will not attempt to recount the Gitksan story of Sc'a Waa told in *Gawa Gyani*, since it is not my story to tell (Dangeli 97). However, for the purpose of my discussion, I note that *Gawa Gyani* presented a Gitksan legal concept to its publics as a way of responding to and acting upon the racist and colonial politics of British Columbia. In line with Dangeli's formulation of dancing sovereignty, in *Gawa Gyani* we see that Indigenous political and cultural leaders agreed to collaborate with Jamieson because they wanted to mould public discussions of Indigenous culture, land and law, while also performing Indigenous protocols and sovereignty. With the support of Jensen and Chief Harris, Jamieson started working on developing the choreography.

To develop *Gawa Gyani*, the Museum of Anthropology offered KJD a year-long residency, which provided Jamieson with a space in which to create movement and rehearse. While Chief Harris, Ames, Jensen and Jamieson had developed the concept of the choreography together, Jamieson worked more independently, though with regular guidance from her mentors, to translate that concept into a staged performance. To start developing movement, Jamieson's mentors recommended that she ask Indigenous dancers to develop movement with her. Jamieson was surprised to find that Jensen suggested a practical approach of recruiting Indigenous dancers that had experience with modern dance without limiting the recruitment to a particular First Nation. Jensen believed that it was important to create a balance between settler and Indigenous perspectives rather than seeking input exclusively from Gitksan dancers (Asquith 2018).

To expand the KJD company, Jensen introduced Jamieson to Evan Adam, who helped recruit a total of 14 performers, including Denise Lonewolfe, Maureen Adams, Donald Morran, Alice Jeffries and Charlene Allen. In addition, Jamieson invited Byron Chief Moon to participate since he had expressed interest in working with KJD after he saw *Rainforest*. In developing the movement vocabulary for *Gawa Gyani*, Jamieson worked closely with Adam, who was a Coast Salish dancer who had traveled the coast of British Columbia to learn dances. Adam taught Jamieson some traditional Indigenous dances, and the two dancers included some of this movement vocabulary in *Gawa Gyani*. Moreover, Jamieson invited her dancers to improvise and reflect upon the Indigenous belongings on display at the Museum of Anthropology as well as Chief Harris' telling of Sc'a Waa. Through this collaborative process, and under the guidance of Indigenous dancers, the dancer began to reanimate the Museum of Anthropology's

archive and the movements for *Gawa Gyani* took form. In contrast to *Rainforest*, *Gawa Gyani*'s aesthetics and content were developed with direct leadership from Indigenous collaborators. Similarly, inviting Indigenous leadership will be key to determining the implications of PNAAM for the KJD archival collection.

## **Presenting *Gawa Gyani*: Receiving Permission to Dance**

In addition to developing the aesthetics of *Gawa Gyani* under the mentorship of Indigenous leaders, *Gawa Gyani* is also an example of dancing sovereignty because Indigenous collaborators enabled *Gawa Gyani* to enact Gitksan embodied repertoires and protocols. The first performances of *Gawa Gyani* were presented under the name *Mixk'Aax* since permission to use the title *Gawa Gyani* had not yet been received. *Mixk'Aax* presented the creative work of the 14 dancers that made up KJD and opened on June 7<sup>th</sup>, 1991 at the Vancouver Playhouse (Dangeli 76). In order to use the name "Gawa Gyani," Chief Harris, in the company of Jamieson, asked permission from Edgar Good, since the Good family owns the term and ceremony associated with "Gawa Gyani." Good gave permission to Chief Harris, and the statement of permission was recorded on a cassette tape on Tuesday May 21<sup>st</sup>, 1991 at Kitwancool, B.C. by Chief Harris (*Gawa Gyani* program). Good granted permission to Chief Harris "because of a very high regard that we have for our grandson Haxbawootxw (Ken B. Harris). Go'onu will make an exception and will allow Ken to use the title Gawa Gyani with his story of Sc'a waa" (*Gawa Gyani* Program). It was only after receiving permission to use the term *Gawa Gyani* that the Harris Family Dancers joined in as dancers in *Gawa Gyani*, including the performance opening at the Museum of Anthropology in July 1991. *Gawa Gyani* toured BC in 1991, and then travelled to Japan with dancers from the Harris and Good families (Jamieson).

Beyond a changing the name from *Mixk'Aax* to *Gawa Gyani*, the production also shifted in its content, critical framing and relationship to Indigenous protocol. Dangeli's dissertation provides an in-depth discussion of the meaning of *Mixk'Aax* shifting to *Gawa Gyani* in relation to Indigenous protocols. Dangeli uses "Indigenous research methodologies" (97) and her "lifelong training in protocol" (97) to analyze how *Gawa Gyani* respects protocols. Since I do not share Dangeli's training, I do not provide any judgements on whether *Gawa Gyani* successfully respects Gitksan protocols. In short, however, Dangeli suggests that *Gawa Gyani* enacts Gitksan protocols in part by

receiving permission from the Good family to present the dance. My discussion of the shift from *Mixk'Aax* to *Gawa Gyani* is rooted upon Dangeli's analysis of protocols, but I return to the *Gawa Gyani* archives with a focus on the roles of non-Indigenous collaborators. Again, I take this focus because my discussion aims to identify strategies and embodied attitudes that settler information professionals might adopt in implementing PNAAM. As I have explained, PNAAM was developed by Indigenous information professionals and communities with the goal of guiding settler information professionals in enacting more respectful approaches to stewarding Indigenous information and belongings. In line with PNAAM, Jamieson's work demonstrates how settlers can cultivate repertoires that build respectful relationships and cultural practices. With this goal in mind, the next two sections of my case study identify actions taken by the Museum of Anthropology and Jamieson to support the making of *Gawa Gyani* under the leadership of Indigenous collaborators who knew how to respect Indigenous protocols.

## **Developing *Gawa Gyani*: Actions taken by the Museum of Anthropology**

The *Gawa Gyani* archives held by the Museum of Anthropology exhibit the types of strategies applied by Museum of Anthropology in helping Indigenous collaborators direct *Gawa Gyani*. It should be stated, yet again, that the Museum applied these strategies under the guidance of Doreen Jensen, and so each reference to the Museum of Anthropology in this section of my essay refers primarily to the collaborative efforts of Michael Ames, Doreen Jensen, and the museum staff. Beyond offering Jamieson a space to work, the Museum undertook research, wrote thoughtful text, raised funds, honored dignitaries, hosted roundtable discussions and created an elaborate program for *Gawa Gyani*. It is unusual that a dance group would have such extensive support from an institution to produce a performance, and it is clear that the Museum of Anthropology's actions aimed to respect and enable Indigenous leadership over *Gawa Gyani*.

For example, in a letter written by Michael Ames in 1991, the Museum Director requests urgent funding from the Museum of Anthropology's Gift Shop to support the continued development of *Gawa Gyani* before it travelled to the Canadian Museum of Civilization. In the letter, Ames explains that there was no time to apply for government

funding to support the development of the show, and that funding is needed to understand how Indigenous protocols can be respected when *Gawa Gyani* travels outside of Vancouver. Ames wondered whether some of the masks from the performance could be put on display cases at the Museum of Civilization, and he expresses the desire to conduct more oral histories to determine whether further permissions are needed to perform *Gawa Gyani* in Ottawa. Moreover, Ames explains that he would like additional funding in order to cover the cost of stipends, honoraria, gifts or travel expenses for the Gitksan collaborators. While the archive does not reveal whether Ames received the additional funding to proceed with this work, it is clear that the Museum invested a great deal of effort in ensuring that their Indigenous collaborators were appropriately honoured or compensated for their work on *Gawa Gyani*. Another way of describing these actions is to suggest that the Museum of Anthropology was well aware of how archives and repertoires are interconnected, and the museum found ways to respect both the museum objects and the people who made them. Here, again, we see how attending to the relationship between the archive and the repertoire can help unsettle Canadian cultural practices.

In a letter addressed to the *Globe and Mail*, dated March 16<sup>th</sup>, 1992, Ames further reflects upon the actions of the Museum of Anthropology in producing *Gawa Gyani*. In response to an article written by a journalist Mr. Dafoe, Ames writes: "I was distressed, however, by your neglect, even trivializing, of the third party to this collaboration, the Museum of Anthropology. Not even the location was noted" (Ames Letter, Directors Fonds, Museum of Anthropology). In response to his distress, Ames explains to the journalist that *Gawa Gyani* emerged as a collaboration and that "MOA staff played a crucial role of mediating, facilitated the participation of key people including Doreen Jensen (a long term MOA consultant), and contributed significantly to the interpretive programme" (Ames). Ames took offence at Mr. Dafoe's article, in part, since his "omission of MOA's role reinforces a popular but erroneous stereotype of museums as passive (and demure?) venues rather than as active agents in cultural production" (Ames). Ames' discussion of the Museum's actions helps reveal the type of work that is needed for successful collaboration between Indigenous and settler partners. I cannot judge whether the Museum of Anthropology successfully respected Indigenous protocols (Dangeli 97); however, I highlight the types of work that Ames undertook under the guidance of Jensen as examples of actions that might be taken by non-Indigenous

collaborators working under the guidance of Indigenous collaborators and trying to respond to the calls to action implied by PNAAM.

One of the most important actions that the Museum of Anthropology undertook was to make the *Gawa Gyani* program. Dangeli's analysis of the critical reception of *Mixk'Aax* versus *Gawa Gyani* underscores the "tremendous influence the program had on the way the media represented the performance" (84). While journalists referred to the *Gawa Gyani* program to appreciate how Indigenous protocols related in *Gawa Gyani*, the journalists who wrote about *Mixk'Aax* did not make references to Indigenous protocol. The program tells the story of Sc'a waa, provides information about the ownership of *Gawa Gyani* by the Good family, and describes how Chief Harris gained permission to use *Gawa Gyani* in collaboration with Jamieson. The program also provides a seven page-long description of the process of developing *Gawa Gyani*, including a discussion of the controversy that surrounded *Rainforest*, and probing questions related to cultural appropriation that asks the audience to consider the successes or failures of *Gawa Gyani*. For example, the program asks: "Do non-native performers have the right to borrow First Nations themes without permission? Who has the authority to grant that permission? What is the value of cultural sharing?" (*Gawa Gyani Progam*). While such a program might be more common as a curatorial statement for museum exhibition, the length and content of the program is unusual for a theatrical production, and the text reflects some of the collaborators' courage to enter into "messy conversations" regarding colonization (Lilley and Lawson 2015).

I agree with Dangeli that the program for *Gawa Gyani* impacted the way journalists wrote about the production (84), and I have also found that writing about *Gawa Gyani* differs significantly from critiques of *Rainforest*. As I propose above, the article from 1987 regarding *Rainforest* did not consider the prospect of cultural appropriation; however, by the early 1990s the articles regarding *Gawa Gyani* provided some reflection on Indigenous politics. Beyond the program, it is also probable that journalists had learned a lot about Indigenous politics during the 1980s and 1990s due to Delgamuukw, Meech Lake, the Oka Crisis and other transformative political events. For example, in an article about *Gawa Gyani* written in the *Ottawa Citizen* in 1992, the author explains that *Gawa Gyani* was made by Gitksan artists, and he writes: "Gitksan have lived on the upper Skeena River in Northern British Columbia for centuries. They are currently locked in a major land-claims case now under legal appeal" (Siskind). A

mention of land-claims within this brief article on how to entertain children during March Break in Ottawa indicates an expanded understanding of colonial politics in Canada. Overall the Museum's program certainly helped shape public dialogue and demonstrates the value of thoughtfully worded texts that accompany performance (Sklar 1). As the program demonstrates, it is possible that similar strategies could feed the transformation of cultural practices within the realms of museums, archives and performance. For example, carefully selected words used to describe the Kehewin Native Dance Theatre's video recording and the Residential School History and Dialogue Centre's Sechelt photograph, may shape repertoires of cultural practice and transform how individuals relate to culture and colonization. Overall, the Museum of Anthropology's many actions in support of *Gawa Gyani* reflect the types of strategies and commitment needed to transform cultural practices and respectfully collaborate across national difference.

## **Developing *Gawa Gyani*: Actions taken by Karen Jamieson Dance**

As a model of action for settler information professionals seeking to apply PNAAM, I also highlight the ways that Karen Jamieson helped respect Indigenous protocols when creating performances under the leadership of Indigenous collaborators. My analysis of *Stone Soup* will theorize Jamieson's collaborative processes in greater detail, but to conclude my discussion of *Gawa Gyani*, I highlight the humble spirit with which Jamieson approached *Gawa Gyani*. Dangeli's dissertation also underscores Jamieson's humility as being key to giving space to Indigenous dancers to take a leadership role in determining the content and context of the performance and to shape the performance such that it could aim to respect Indigenous protocols. Dangeli discusses Jamieson's "approach to navigating protocol [as having an] emphasis on humility and self-reflection" (Dangeli 46), and I see evidence of this humility in two ways.

First, Jamieson was open to altering the performance to accommodate Indigenous protocols. For example, in the handful of weeks between the first performance of *Mixk'Aax* and the first performance of *Gawa Gyani*, Jamieson agreed to restructure the entire choreography in order to integrate the Harris Family dancers into the performance and respect the protocols related to the Good family's ownership of *Gawa Gyani*. While many choreographers would be invested in upholding their vision of a complete choreography, Jamieson was open to working quickly to make major

changes. In *Gawa Gyani*, the KJD dancers did not dance at the same time as the Harris Family dancers. Instead, the piece alternated between the two dance groups, except at the end, when the performance concluded with a dance in the round. Jamieson emphasizes that while the dance in the round provided some sense of conclusion to the performance, the piece purposefully turned away from any attempt at integrating western and Indigenous dance in order to uphold the protocols embedded in traditional dance (Jamieson 2019). The changes made to *Mixk'Aax* allowed *Gawa Gyani* to more respectfully relate to Gitksan repertoires and protocols.

Second, I sense Jamieson's humility within the *Gawa Gyani* program, which clearly underscores possible points of failure in *Gawa Gyani*. For example, the program states:

A project as complex as this one could not occur without controversy surrounding it, of course, and we view that as a healthy sign for it reflects widespread interest in important issues. When is inspired borrowing (which anthropologists used to call "stimulus diffusion") a form of appropriation, for example? Can cultural genres be mixed or combined without modifying ("distorting") them to some decree, and when is that good or bad? Is *Gawa Gyani* a commercialization of a sacred history? Does the performance destroy or enhance a sacred history? (*Gawa Gyani* program)

It is unusual for a dance artist to engage head on, and as part of the performance event itself, with potential criticisms of the work, and I suggest that Jamieson showed courage and humility in working closely with criticism of her work. Over time, Jamieson's humble approach has led her to become "the only non-First Nations dance artist in Vancouver to produce a large body of work in collaboration with First Nations artists" (Dangeli 46). Jamieson's collaborative work is not only distinctive in Vancouver but also across Canada.

For example, in 2005, the Canada Council for the Arts asked Jamieson to accept funding to create a new collaborative production. Although Jamieson hadn't asked for the funding, she agreed to use the funding to begin a new project. The Canada Council explained that her work would serve as a template for the evaluation of what the Council termed "community engaged art" (Percy Gladstone Interview, Asquith). It is important to note the key distinctions between "community engaged art" and the work that Jamieson organized under the leadership of Indigenous collaborators (Dangeli 47). For community engaged art, a professional artist leads non-artists in creative pursuits. By contrast, in

the *Gawa Gyani* project Jamieson aimed to invite Indigenous artists to determine the content and context of their collaborative work. While this distinction may not have been clear to the Canada Council at the end of the 2005, the fact that the Council elected to give Jamieson funds is nonetheless evidence of Jamieson's distinctive role in Canadian dance. Six years after *Gawa Gyani*, with the ongoing support of her mentors, and by incorporating the embodied strategies she had learned through developing *Gawa Gyani*, KJD presented *Stone Soup*. Before turning to my analysis of *Stone Soup*, I first describe the development of KJD's archival collection.

## **Karen Jamieson Dance Company's *Stone Soup* Archive**

Karen Jamieson Dance Company is an exceptional dance organization in Canada because it has worked with an information professional to systematically organize, maintain and use its historical records. In 2005, in preparing to move into a new office space, KJD decided to organize its records. Pamela Tagle, now the General Manager of KJD, noted that the KJD records were scattered across multiple offices in Vancouver. At the time, Tagle was relatively new to KJD, and she preferred to regroup all the records in one place so that she could easily refer to the records in order and learn about the company. In addition, Tagle had read about Danny Grossman Dance Company's efforts to safeguard its choreographic legacy, which further motivated Tagle to implement a systematic approach to KJD's records. In 2006, Tagle applied for special cultural funding from the City of Vancouver, which was made available as part of the Vancouver Olympics, and she received a grant to digitize some of KJD's moving images. Since then, KJD has continued to secure funding to upgrade its archive though government funding.

In 2016, KJD received funding from the BC Arts Council to hire Clare Asquith Finegan, who was completing a Masters in Library and Information Science at the University of British Columbia. Asquith Finegan is responsible for reorganizing the KJD records by production, which has proven to be the most useful way for staff and researchers to access the KJD records. Asquith Finegan has since joined KJD as a part-time member of their staff, and she has focused on recording interviews with Jamieson, digitizing records as part of an Irving K. Barber Grant and helping other dance organizations learn about records management. Asquith Finnegan is also interested in ensuring that the KJD archive takes into account the Protocols for Native American

Archival Materials. Under Asquith Finnegan's leadership, the archival collection has been formalized into about 200 meters of paper records as well as thousands of digitized photographs, moving images and sound recordings. KJD also maintains costumes and props, which are actively used by the company, as well as original copies of the moving image recordings.

The *Stone Soup* records include digital photographs, moving images, sound recordings and a program. The program was developed with the support of Jay Rankin, who produced *Stone Soup* and is now the Administrative Director at Dance Collection Danse. The program is 23 pages long and includes a detailed description of the tour, including statements from the Indigenous dance groups or Chiefs that welcomed KJD. In creating a documentary film about *Stone Soup*, Jamieson will largely draw upon the moving image recordings of the process. *Stone Soup* used dance to present the process of asking permission to enter Indigenous territories and dance alongside Indigenous dancers; however, Jamieson explains that KJD didn't ask for permission to make video recordings of the process. At that point in time, recording rehearsals and performances seemed like a natural part of KJD's process, and so the company simply recorded the work as usual. Now, 20 years later, Jamieson is keen to reanimate her archive and involve her collaborators in determining how the video recordings can be used in light of PNAAM and in support of the *Stone Soup* documentary.

In preparing for these discussions, I suggested that we turn to Jamieson's collaborative creative process itself as a model for how KJD can open discussions about the archive. In an interview that took place on November 14<sup>th</sup>, 2019, Jamieson and I distilled her collaborative choreographic process into seven main actions: to learn, to invite, to wait, to listen, to gather, to move, and to eat. While distilling an over thirty-year long career into seven actions may be reductive, Jamieson and I found it worthwhile to use words to articulate how she has learned to collaborate so that others may also try to collaborate respectfully. I suggest that these seven actions help build an embodied repertoire that animates the archive and transform colonial cultural practices. In order to exemplify how these seven actions function, in the next section of this case study, I describe the *Stone Soup* process through the lens of the seven actions, and I highlight transformative affects along the way.

## The *Stone Soup* Tour in Seven Acts

### Action 1: To Learn

The first step in Jamieson's collaborative process is to learn. Jamieson warns that settler collaborators should not "assume that you know what you do not know" (Jamieson). Instead, Jamieson suggests that settler collaborators should approach their work with an attitude of wanting to learn and to listen respectfully. With an open mind, a settler collaborator can begin by learning what they can before launching into a collaborative process. Jamieson explains that it is important to have a foundation to stand on before you ask others to collaborate so that you can avoid making blunders. Jamieson admits that her collaborative processes have involved blunders but, if possible, it is best to avoid blunders that upset or disrespect Indigenous collaborators (Jamieson 2019).

Jamieson's learning in preparation for *Stone Soup* had started several years earlier within the mentorships that emerged from *Rainforest* and *Gawa Gyani*. For *Stone Soup*, Jamieson continued learning about how to respectfully collaborate with Indigenous dancers under the mentorship of Doreen Jensen and hereditary Gitksan Chief and dancer Alice Jeffries. Through her conversations with these women, Jamieson came to understand that Gitksan people use song, dance and ceremony to rework broken parts of social fabrics. In other words, Jamieson came to see the political significance of dance as an embodied practice, or repertoire, that has a real impact on lives lived. In addition, Jensen introduced Jamieson to the Gitksan concept named "gluk," which means righting a wrong, or more literally, replacing a broken part in the foundation of a built structure. Jamieson wondered whether dance could be used to repair the relationship between settlers and Indigenous people, which had a rotten foundation. *Stone Soup* proposed to begin repairing relationships between settler and Indigenous dancers by having KJD respect Indigenous repertoires and protocols by asking permission from Indigenous people who had a hereditary connection to different territories across British Columbia to enter their territory and dance. In preparation for *Stone Soup*, Jamieson brought some understanding of how Indigenous dance might function in relation to her dance company and an openness to the possibility that her proposal might not function (Jamieson 2019).

## Action 2: To Invite

The next step in Jamieson's process is to invite Indigenous collaborators to work with her. Jamieson compares her invitations to dropping a stone in a lake. Jamieson explains that as a choreographer, she was used to entering into a choreographic process with strong and developed ideas. By contrast, when working with Indigenous collaborators, Jamieson has learned to let go of her visions, her hopes, her expectations, or any other preconceived idea that is not useful or appropriate to the collaboration. At the same time, Jamieson recognizes that by inviting someone to collaborate, she had to have some idea in mind such that she could "trigger something." In that sense, the invitation had some intention behind it but was not bound to a specific vision or expectation. Jamieson's invitations were open ended questions (Jamieson 2019).

In an oral history recorded by Asquith Finegan, Jamieson explains that the invitations to collaborate on *Stone Soup* were extended many times over but were initially made over the telephone or by fax. Planning for *Stone Soup* took more than a year, and while the initial invitations were not made in person, the invitations were later restated during in-person meetings. To start, Jamieson and Rankin began by identifying Indigenous territories in and around Vancouver that would be possible to drive to in a six-week period. Next, they identified contact information for community representatives in the phonebook with the hopes of eventually speaking to the person who could grant permission to KJD to enter their territory to dance. Once the initial invitation was made, Jamieson would wait for a response (Jamieson 2019).

## Action 3: To Wait

Waiting was the third action in Jamieson's collaborative process. Jamieson explains that at times waiting made her feel uncomfortable. Jamieson learned to wait silently for a response given over the phone or in person. At times, she felt tense, waiting with "white knuckles," and she didn't know what expression to have on her face or whether she should speak or what she should say. At other times, when Jamieson waited with her dancers, she worried that nothing would materialize. As a choreographer, it was usually Jamieson's job to control how the creative process would take place and when. Instead, when collaborating with Indigenous dancers on *Stone Soup*, waiting was an outcome of giving up control over the process and allowing Indigenous dancers to take the lead. As with other transformative processes I describe

in my dissertation, Jamieson also flags discomfort as being an element of shifting cultural practices (Couture 2019, Halbert and Nathan 2015, Lilley and Lawson 2015, Nathan, Shaffer and Castor 2015, Regan 2010, Robinson 2017). Over time, Jamieson has learned the value of sitting with discomfort and going slowly. She now seeks to “slow down, way down, to the pace of a glacier.” Although it can be uncomfortable, Jamieson believes that slowing down gives time and space to Indigenous collaborators to shape the project as needed and for Jamieson to respond appropriately to this shaping (Jamieson 2019).

Through *Stone Soup* Jamieson became more accustomed to waiting. After sharing the initial invitation over the phone or fax, Jamieson waited for a reply. Jamieson believes that none of her requests to enter a First Nation’s territory for *Stone Soup* were refused but it wasn’t always clear what had been agreed upon. For this reason, after receiving a response to the invitation by phone or fax, Jamieson and Rankin organized in-person meetings. During the in-person meetings, KJD would restate the invitation and begin to listen for the reply. Many weeks later, an invitation would often be repeated a third time, once KJD arrived in an Indigenous community, often on a reservation, with the KJD dancers and crew. Often, when KJD arrived within a community, the dance company would have agreed to meet at a community hall on a reservation. Most of the time, while Jamieson had agreed to meet at a particular place and time, it wasn’t always clear to her who she would be meeting with. Therefore, once the tour started, KJD often arrived at the site and waited for collaborators to arrive. Jamieson explains that this period of waiting was the most stressful to her because, with a company in tow, she felt pressured to have a performance. Invariably, Jamieson explained, each Indigenous community selected leaders, including Chiefs, dancers, musicians and community organizers, to meet with Jamieson and respond to the invitation (Jamieson 2019).

#### Action 4: To Listen

Next, Jamieson learned to listen. Jamieson argues that colonization has involved the imposition of colonial ideas and values upon Indigenous communities. In her collaborative process, Jamieson therefore makes an effort to have information flow from her Indigenous collaborators towards her. Jamieson explains that learning from her collaborators has required her to learn to listen deeply. Jamieson describes deep listening as a process in which she cultivates an empty mind through an embodied

technique that she uses in dance. Today, Jamieson practices her embodied technique on a regular basis, and the technique draws upon meditation and breathing practices. Jamieson's embodied technique focuses on generating an integrated state of body and mind, such that she is wholly present to her environment and able to attend and sense her collaborators with fewer preconceptions. In this state, Jamieson feels that she can listen more closely to what is and isn't being said, and she can also identify her own obstacles to learning, including her own reluctances and barriers. In an attentive state, Jamieson can more easily let go of her ideas, be shaped by the ideas that are coming her way, and slowly shape the dialogue while trying not to limit the scope of the conversation. In this sense, deep listening also involves patience and waiting (Jamieson 2019).

For *Stone Soup* Jamieson and Rankin listened closely to the responses to the invitations they put forward. Each patient conversation involved waiting for a response, listening closely to the response, and thoughtfully developing another question. Through this dialogue, the nature of the collaborative undertaking was eventually clarified for both parties. Jamieson explains that in contrast to her work as a choreographer on other productions, her role as a choreographer for *Stone Soup* was to draw a circle around the project. Jamieson's drew a thread of connection around the project and left open space at the center of the circle for Indigenous dancers to lead the dance and be listened to (Jamieson 2019).

Jamieson, Rankin and Indigenous collaborators mostly engaged in dialogue during the in-person meetings that happened prior to KJD's tour. By meeting in-person, Jamieson felt that she could more easily respond to what was being said and what was left unspoken. For example, through the in-person meetings, although unspoken, it became clear to Jamieson that the performances should be hosted on reservations because it was unlikely that Indigenous dancers would feel welcome to dance off-reserve and feel comfortable to collaborate. Similarly, seeing the spaces within which the collaboration would take place helped KJD better understand how the performance space would constrain or enable the performance. Through listening, the collaborators had a strong enough conception of what might take place in order to move ahead (Jamieson 2019).

## Action 5: To Gather

The next step in Jamieson's process involved gathering resources to proceed with the collaboration. The Protocols for Native American Archival Materials (PNAAM) suggests that settlers should take an active role in gathering resources that can be used to fund and enable collaboration and PNAAM emphasizes the need to compensate Indigenous collaborators appropriately for their time and expertise (PNAAM). Without appropriate compensation, the work of decolonizing Canadian cultural institutions can become a colonizing burden to Indigenous communities (Bell and Napoleon 87).

*Stone Soup* was one of Jamieson's best funded productions, which was supported by grants, corporate sponsorships and in-kind donations. *Stone Soup* received grants from the City of Vancouver, the British Columbia Arts Council and the Canada Council for the arts. In addition, *Stone Soup* received corporate sponsorships from Pacific Northern Gas, Eurocan Pulp and Paper, Air Canada, B.C. Hydro, Imperial Oil and other companies. KJD also received the support of both Indigenous and non-Indigenous volunteers who contributed time, skills and food. While the ethics of how KJD distributed the funding and accepted funding from corporations that were polluting Indigenous territory is questioned by Jamieson herself (Asquith Finnegan 2018), it is worth noting that KJD resisted interference from her funders. For example, while some of the arts councils put pressure on Jamieson to present off-reserve, Jamieson refused to comply unless her Indigenous collaborators were open to the idea. In short, with funding in place Jamieson was able to hire trucks, dancers, lights, sound systems, etc., and set out on tour (Jamieson 2019).

In addition to funding, *Stone Soup* also brought together dancers and other collaborators in support of the tour. The KJD dancers included some of Jamieson's previous collaborators as well as recent graduates from Simon Fraser University's dance program. As I have mentioned, Jamieson also continued to work under Indigenous mentors, including Alice Jeffries and Doreen Jensen. Moreover, in gathering upon reservations to dance, the performances brought together Indigenous and non-Indigenous volunteers who helped with tasks such as managing audiences, making costumes and cooking. In revisiting *Stone Soup* and creating a documentary film, Jamieson expresses an interest in understanding the significance of the gatherings in greater depth and breadth (Jamieson 2019). In an interview, Jamieson shared a story

about gathering with the Spirit of the Kitlope Dancers, and Jamieson's questions about the possible significance of this gathering will shape her co-stewardship planning process for the *Stone Soup* archive.

From the *Stone Soup* program, I learned that the Spirit of the Kitlope Dancers considers itself to be a contemporary Haisla dance group that was formed in 1995 under the direction of Dolores Pollard in Kitimaat Village. In 1997, the Spirit of Kitlope Dancers included up to 100 dancers who made their own traditional and contemporary regalia. The program also explains that at the Spirit of Kitlope's first performance in Kitimaat Village, KJD was welcomed within the performance by a Clan Chief. In addition, the program explains that numerous volunteers supported the performance and subsequent feast, including a local Multicultural Society. Jamieson explains that Pollard was a strong leader, and that she funded KJD's week-long stay at Kitimaat Village by having KJD perform for local school groups. The length of their stay allowed KJD and the Spirit of Kitlope Dancers to work together to add some dramatic elements to the structure of choreography while maintaining the separation between Western and Indigenous dance. In this case, the separation of Western and Indigenous dance was important because it enabled the Indigenous dances to respect and enact Haisla protocols used to welcome foreigners onto Haisla territory (Jamieson 2019).

The Spirit of Kitlope's second performance took place in Kemano and included a welcome from the Kemano Community Association. Jamieson explains that Kemano was an Alcan company town that was built upon territory taken from Haisla people. In the 1950s, Alcan built the Kenney Dam on the Nechako River, which reversed the flow of the river, flooded Indigenous land and damaged fish habitats. In November 2019, First Nations continue to oppose the construction of the Kenney Dam; the Saik'ux and Stellat'en First nations have sued Rio Tinto Alcan and demanded that the river be restored to its natural state (Trumpener 2019). Jamieson explains that at the time of their performance, people of Haisla descent were not welcome in Kemano, and that the small grouping of Spirit of Kitlope Dancers that joined KJD for the performance in Kemano had not been on that part of their ancestral lands for decades. Jamieson felt that the Spirit of Kitlope Dancers were pleased to dance their traditional dances on their traditional land, but Jamieson does not know whether the performance in Kemano served as an expression of sovereignty over Haisla land. In building a co-stewardship plan with the Spirit of Kitlope Dancers, Jamieson intends to open a discussion with Haisla dancers

about the possible significance of this performance, and to ask whether the performance served to enact Haisla repertoires in relation to Haisla territories (Jamieson 2019). Given that the performance in Kemanon was so steeped in colonial politics, it is likely that in developing a co-stewardship plan, Jamieson should be prepared to put restrictions on these archival materials or take care in using them in a respectful way.

### Action 6: To Move

The seven week-long *Stone Soup* tour traveled to Nisga'a, Wet'suwet'en, Gitksan, Tsimshian, Haisla, Haida, Musqueam and the Squamish and Tsleil Watuth Territories.<sup>33</sup> When the KJD dancers arrived in each community, the dancers usually only had a day or two to determine what they would actually perform for the audience. Through their initial conversations, the dancers had usually agreed to a basic format for the performance, which displayed KJD asking permission to enter the territory. In the performances, KJD would use words and gestures to ask permission to enter a territory. In response, a person with the hereditary rights would grant permission to enter the territory using words, gestures and songs. Next, KJD would present their hosts with the gift of a KJD *Stone Soup* t-shirt, which Jamieson feels were well liked. Thereafter, KJD would receive gifts from their hosts. KJD would then perform a dance that told the story of the European legend of making soup from stones. Following KJD's performance, the host dancers, usually a pre-existing dance group, would perform traditional dances. To conclude, the dancers and members of the audience would feast (Jamieson).

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<sup>33</sup> On April 2<sup>nd</sup> 1997, the tour began at a recreation centre in Laxgalts'ap, Nisga'a Territory. KJD collaborated with the Laxgalts'ap Cultural Dancers and was welcomed by the Laxgalts'ap Village Government, matriarch and chieftains. On April 3<sup>rd</sup>, KJD presented with the Gitwinksihlkw Four Crest Dancers in a community hall in Gitwinksihlkw, Nisga'a Territory. On April 8<sup>th</sup>, KJD collaborated with the Wet'suwet'en Dance Group, and they performed at the Dze L K'ant Friendship Centre in Smithers, Wet'suwet'en Territory. On April 10<sup>th</sup>, Gitksan dancers worked with KJD at the Kispiox Community Hall in Kispiox, Gitxsan Territory. On April 12<sup>th</sup>, in Kitsumkalum Hall, Kitsumkalum, Tsimshian Territory, the Kitsumkalum Dance Group and the Many Nations Dance Group performed with KJD. On April 17<sup>th</sup> in the Kitimaat Village Community Centre, Kitimat Village, Haisla Territory, the Spirit of Kitlope performed with KJD. On April 20<sup>th</sup>, the Spirit of Kitlope dancer performed a second time with KJD, this time at the Kemanon Recreation Centre, Kemanon, Haisla Territory. On April 25<sup>th</sup>, Tsimshian dancers performed with KJD at the Jim Ciccone Civic Centre in Prince Rupert, Tsimshian Territory. On May 2<sup>nd</sup>, the De Chennie Dancers, Old Masset Dancers and KJD performed at the Old Masset Community Hall, in Old Masset, Haida Territory. On May 3<sup>rd</sup>, the Hlgagilda Dancers performed with KJD at the Skidegate Recreation Centre in Skidegate, Haida Territory. Finally, the tour concluded with three nights of performances at the Roundhouse Theatre in Vancouver on Musqueam and the Squamish and Tsleil Watuth Territory.

In each community, the performance would be different based on the ideas that had emerged through dialogue and in response to local Indigenous protocols, but the basic structure tended to remain the same. As with *Gawa Gyani*, in *Stone Soup* there was a clear separation between traditional and modern dance. Like *Gawa Gyani*, *Stone Soup* also demonstrated Indigenous protocols to audiences by foregrounding the process of asking for permission to enter Indigenous territory. The differences at play in each rendition of the performance reflects the need to respond to the unique protocols of specific Indigenous communities on how foreigners can be granted permission to visit Indigenous land. Similarly, PNAAM recommends that collaborators develop co-stewardship plans on a case-by-case basis in order to respect the specificities of each nation's protocols.

#### Action 7: To Eat

Jamieson explains that in each community, the performance would end with a feast. The story of *Stone Soup* was about creating a soup and eating with a host community, and so eating together at the end of the show extended naturally from the dance. More importantly, Jamieson observed, from the perspective of her Indigenous hosts, having an event without a feast would have been considered bad form. The feasts resulted from collaborative cooking efforts and the menu changed from place to place. In her oral histories, Jamieson recalls the feasts with great fondness, and she suggests that some of the foods the dancers ate improved the quality of their performance (Jamieson 2018). Having outlined these seven actions, I suggest that the seven steps could be used to build a repertoire of actions that can guide the co-stewardship planning process for KJD's *Stone Soup* archive and, by extension, other collections of Indigenous dance held by settler organizations or made available online.

### **Co-Stewardship Planning in Seven Acts: Spirit of the Kitlope and Karen Jamieson Dance Archive**

As of February 2020, Jamieson expressed that her dance company is not yet ready to open discussions with their Indigenous collaborators about the dance archive

and documentary film. Although Jamieson is keenly aware that an effort to respectfully steward these archival records and reanimate associated repertoires and relationships is important, and she is committed to undertaking the work, she feels that it would be best to enter slowly and cautiously into the initiative. Before opening discussions, and as with her choreographic process, Jamieson will start by taking the time to learn about possible outcomes and to get a sense for what resources she might gather in support of the initiative. Out of respect for Jamieson's process, I therefore conclude this case study by supporting the first action in Jamieson's process: to learn. I hope that by supporting Jamieson's learning process about archival practice, and providing her with guidelines and recommendations, Jamieson will feel more confident to enter into respectful discussions about the archival collection in the near future.

### Action 1: To Learn

In preparation for entering into discussions about the KJD archive with Indigenous dancers involved in *Stone Soup*, KJD was open to learning more. In contrast to other collecting institutions, KJD did not have to be convinced that Canadian colonialism and Indigenous sovereignty exist. Instead, KJD was open to learning more about how other archives have sought to enable Indigenous sovereignty over archival records. Jamieson wished to learn more about archival practice, as well as about the contents of the KJD archival collection, so that she could enter into discussions with a sense of what might be possible (Jamieson 2019). As with her collaborative choreographic process, learning about possibilities was essential to minimizing blunders, imagining respectful futures and inviting meaningful collaboration.

In support of KJD's learning about archival practice, I drafted a Collection Policy that includes a general statement on Indigenous Sovereignty (Appendix D), developed recommendations (Appendix E), and provided KJD with a draft Memorandum of Agreement. I have shared these documents with the KJD team, and we are in the process of reviewing them together. In addition, we discussed some of the findings I shared in the earlier chapters of this dissertation, and KJD is open to applying various strategies used to enact co-stewardship plans, such as placing restrictions on recordings, sharing digital copies of archival records with collaborators, repatriating recordings to communities, and seeking out collaborators for creating the documentary film on *Stone Soup*. KJD Archivist Asquith Finnegan is excited to revisit KJD's Collection

Policy in light of PNAAM. While Jamieson is preparing to open conversations with her collaborators about the archive, she has rejected the idea of signing a Memorandum of Agreement, a point I analyze further below.

Having learned about archival practice, Jamieson is now digging into the KJD archival records to learn more about possibilities for the documentary film. As with her choreographic process, Jamieson hopes to learn about the possibilities of a proposed project such that she can initiate her second action, to invite, from an informed position. As I have explained, by starting from an informed place, Jamieson can aim to diminish the burden of work on Indigenous collaborators by minimizing, as much as possible, the need to teach settlers and undertake emotional labour caused by settler ignorance. Although Jamieson tries to start collaborations from an informed place, she remains open to learning more and taking projects in unexpected directions. Once Jamieson feels like she has gained knowledge of the KJD archival records and current archival practices, she will invite collaborators into a discussion about developing a co-stewardship plan and documentary film.

Through our conversations, KJD and I agreed that to start, KJD would invite one Indigenous dance group into conversation about their archival records. We proposed that beginning with just one group would allow us to learn from the process along the way and become better prepared to host conversations as our process continues. In addition, I suggested that KJD begin by collaborating with a group that already has a strong digital presence, since such a dance group would likely have already developed an understanding of how their cultural protocols can, or cannot, be respected in a digital space. My online research showed that the Spirit of Kitlope Dancers have an online presence, through both an active Facebook page and dozens of YouTube clips. In addition, their Facebook page suggests that the dance group continues to be active in Kitimat, as well as to dance at Hoobiye, the Nisga'a New Year celebration at Vancouver's Pacific National Exhibition Forum (Spirit of Kitlope online). The Spirit of Kitlope's active presence both online and in Vancouver might make it easier for KJD to connect with the dance group. When KJD is ready to invite the Spirit of Kitlope dancers to talk about their archival records, I am prepared to support Jamieson's conversations going forward in line with the seven steps involved in Jamieson's choreographic process. I also hope that the recommendations I have drafted (Appendix F) will help guide the creation of a co-stewardship plan with the Spirit of Kitlope dancers.

## **Rejecting the Memorandum of Agreement: Valuing Repertoires and Relationships**

Although PNAAM recommends that collecting institutions sign Memoranda of Agreement with Indigenous collaborators (PNAAM online), and some collecting institutions have found it useful to create such documents (Bishop, Pringle, Tsosie 251), Jamieson has rejected this recommendation. Jamieson views the Memorandum of Agreement as being a type of colonial contract, and she feels that asking her Indigenous collaborators to sign one would impact the quality of their relationships. Through her choreographic process, especially within *Stone Soup*, Jamieson sought to respect Indigenous cultural and legal mechanisms, including oral and embodied vehicles for enacting Indigenous law. Jamieson feels that putting forward a Memorandum of Agreement would counteract her efforts to respect embodied expressions of law and to value respectful relationships as being important sites of political action (Jamieson 2019). In other words, Jamieson chooses to reaffirm embodied repertoires as being actions that perform legitimate and reliable political and cultural functions.

In rejecting the Memorandum of Agreement, Jamieson follows the line of reasoning of Performance and Dance Studies scholars who also give value to the repertoire (Schneider 2001, Taylor 2003). As I have already quoted, Diana Taylor writes:

By taking performance seriously as a system of learning, storing, and transmitting knowledge, performance studies allows us to expand what we understand by “knowledge”. This move, for starters, might prepare us to challenge the preponderance of writing in Western epistemologies. (16)

I suggest that by rejecting the Memorandum of Agreement, Jamieson also challenges the stronghold of legal contracts and disrespectful relationships that can propel Canadian colonialism. Instead, Jamieson provides a model for building respectful relationships that aims to uphold Indigenous repertoires that perform sovereignty over culture and land. To conclude, I suggest that bringing an eye to repertoires of Canadian colonialism, and emphasizing the value of respectful relationships, continues to be a bold position in Canadian politics.

## **Conclusion: “A Pocket Full of Mumbles: Such are Promises”**

In January 2020, “*Delgamuukw v. the Queen*” came back into the forefront of political debate and action when British Columbia’s Supreme Court granted an injunction that disallowed Wet’suwet’en from obstructing progress on TC Energy’s Coastal GasLink pipeline. The pipeline is slated to be constructed through Wet’suwet’en territory, and, since at least 2014 (Gray-Donald 2020), Wet’suwet’en hereditary chiefs have publicly demonstrated their opposition to the pipeline project because it would damage their traditional territory (Brown and Bracken 2020). Amongst other actions, and in protection of their land, in 2010, Freda Huson of the Wet’suwet’en Nation and Unist’ot’en Clan built a cabin directly in the path of the proposed pipelines. Over time the Unist’ot’en camp grew to include a “bunkhouse, a traditional pit house, traplines, and a three-story healing centre,” and similar encampments on Wet’suwet’en territory have also been established (Brown and Bracken 2020). Following the 2019 injunction, and starting on February 6<sup>th</sup>, 2020, the Royal Canadian Mounted Police began raiding encampments, forcibly removing Wet’suwet’en from their land and approximately 80 Wet’suwet’en individuals have been arrested in total (Bracken 2020). In response, protests have taken place across Canada (Bracken and Cecco 2020) and political debate about “*Delgamuukw v. the Queen*” has been reignited.

There are three main outcomes of “*Delgamuukw v. the Queen*” that have returned into political debate (Grant 2007). First, the decision of the Court of Appeal of British Columbia in 1993 found that the Canadian government has a duty to consult with Indigenous peoples before permitting any projects that may impact Indigenous rights (Government of Canada online). Second, the Supreme Court of Canada’s decision in 1997 found that “oral history is an important type of evidence that courts must treat as equal to other types of evidence” (Canadian Encyclopedia Online). Third, the 1997 decision also acknowledged that the “Wet’suwet’en had never ceded their lands to Canada” (Gray-Donald 2020). In 1997, the court defined “Aboriginal title as an Indigenous peoples’ exclusive right to the land and affirmed that Aboriginal title is recognized as an ‘existing aboriginal right’ in section 35 of the *Constitution Act, 1982*” (Canadian Encyclopedia). Despite the outcomes of *Delgamuukw*, in 2019, the Supreme Court of British Columbia’s Justice Church defended the Wet’suwet’en injunction by stating: “The Aboriginal title claims of the Wet’suwet’en remain outstanding and have not

been resolved either by litigation or negotiation, despite the urging of the Supreme Court of Canada in *Delgamuukw*” (Gray-Donald 2020). While Justice Church’s statement may be accurate (Gray-Donald 2020), debate has ignited regarding whether, in our supposed era of reconciliation, the Federal government and settler Canadians have a greater duty to define, defend and respect Indigenous title, oral history and the duty to consult (May 2020).

For example, on February 18<sup>th</sup>, 2020, Elizabeth May, Member of Parliament, responded to Prime Minister Trudeau’s statement that decisions regarding Coastal GasLink and the Wet’suwet’en nation are within provincial jurisdiction. Quoting a song by Paul Simon, May urged the Federal government to take action to ensure that the implications of *Delgamuukw* are acted upon, lest the Supreme Court of Canada’s laws become “a pocket full of mumbles, such are promises.” I suggest that May’s comment draws attention to how repertoires of Canadian colonialism can overshadow the implications of written contracts, leaving legal archives little force to compel responsible action. In this instance, May suggests that Canada’s colonial repertoire trumps the archive, and that a new balance between the archive and the repertoire would have to be struck in order to respect Wet’suwet’en rights. In this light, although perhaps only on a micopolitical scale (Massumi 2008), *Gawa Gyani* and *Stone Soup* can be exalted as a model for responsible action beyond just the cultural realm; the dancers help build a new set of repertoires in order to activate the political values expressed in *Delgamuukw*. As recent political events suggest, the dancers’ repertoire embodies a bold set of values that may help suture Canada’s fractured promise of reconciliation.

## **Chapter 6.**

### **Conclusion: Transforming the Stewardship of Dance Information in Canada**

My research at the intersection of Performance, Dance and Information Studies has sought to identify techniques for unsettling colonialist approaches to stewarding dance information in Vancouver. The techniques I present are inspired by the Protocols for Native American Archival Materials (PNAAM) and also serve to help implement PNAAM in Vancouver. As I describe in Chapter 2, at its core, PNAAM defends Indigenous sovereignty, including the right of Indigenous people to exert control over materials that are culturally affiliated to them. Extending from this declaration of rights, PNAAM presents a series of recommendations to help settler information professionals collaborate in support of Indigenous sovereignty and to work towards unsettling colonial information practices.

Moreover, in Chapters 2 and 3, I argue that PNAAM can also be read as a document that acknowledges that *archives* and *repertoires* are mutually constituting. I draw upon Rebecca Schneider's scholarship, which presents the archive "as a performative act" and as "houses of the theatrical slip and slide, the error-riddled tendencies of the live" (106). As shifting and affective signifiers, both archives and repertoires perform information "in ways that resist archontic 'house arrest' and 'domiciliation'" (105). Schneider's work helps to counteract colonialist attachments to the archive, which rest on the belief that archives have a stronghold over reliable and accurate information. For example, as I discuss in Chapter 5, Chief Justice McEachern assumed that evidence should come in the form of stable archives, a stance that influenced his decision to reject the Gitksan and Wet'suwet'en's position in "Delgamuukw v. the Queen" (1987-1991), a decision that has had a long-standing influence on Indigenous communities in British Columbia. Pushing back upon colonial investment in archives, PNAAM points out the ways that human actions and relationships shape archives, and from this perspective, PNAAM calls upon information professionals to take action in support of transforming colonial cultural practices. Within my case studies, I draw upon PNAAM, both as an articulation of a practice of Indigenous

sovereignty and as a theory of information, to guide my work with settler dance organizations.

Within my case studies, I use the term “dance information” to signal the concept of mutually constituting archives and repertoires. My case studies focus on helping Vancouver-based dance artists steward their dance information in ways that align with PNAAM. In Chapter 4, I describe my work to collaborate with Rosa John, director of the Kehewin Native Dance Theatre, to develop a co-stewardship plan for her video recording held at Simon Fraser University’s Special Collection and Rare Books (SCRB) within the Judith Marcuse Fonds. PNAAM also led me to recommend that restrictions be placed on some of Marcuse’s video recordings, and so I propose that, in contrast to critiques of PNAAM, the recommendations included in PNAAM allowed SCRB to improve its service overall. Moreover, in Chapter 4, I show how PNAAM drew my attention to my affective position of feeling comfortable in the archive and inspired me to work through my discomfort to develop new relationships for respectfully stewarding Indigenous dance information. In this way, I suggest, PNAAM also choreographs embodied techniques that help unsettle colonial information management practices.

I further my discussion of the role of embodied techniques, including feeling uncomfortable, for unsettling colonial information practices within Chapter 5, wherein I discuss Karen Jamieson Dance’s information. Jamieson has over thirty years of experience working with Indigenous artists to present performances that intend to respect Indigenous sovereignty, and so I look to Jamieson’s work to guide settler information professionals that seek to help give momentum to PNAAM. Chapter 5 distills Jamieson’s choreographic process into seven embodied practices that can help unsettle colonial cultural practices, and I begin to put those steps into action with regards to the stewardship of Jamieson’s archival records. My work with Karen Jamieson Dance is ongoing, and I am grateful to the company for the generous spirit with which they share their politically significant work.

Finally, my dissertation also proposes that further efforts are needed to continue transforming information stewardship in Vancouver, including how dance information is produced, stewarded and used. For example, to draw upon Mique’l Dangeli’s research, Jamieson’s collaborative choreographic process demonstrates how settlers can follow the lead of Indigenous artists who have a practice of dancing sovereignty (Dangeli 75).

Dangeli and Jamieson's work might serve to inspire dance organizations and artists who wish to collaborate with Indigenous artists in producing repertoires that respect Indigenous protocols. With regards to how dance information is stewarded and used, I suggest that more collaborative efforts could be initiated between universities, collecting institutions, performing arts organizations and settler and Indigenous individuals. I advise that such collaborative efforts are needed in order to bring decolonizing and Indigenous voices into the center of Performance, Dance and Information Studies and practices, in a way that builds upon each collaborators' strengths and respects Indigenous sovereignty. I propose that PNAAM could effectively guide the formation of such collaborative and transformative relationships.

To that end, I was encouraged to have participated in a recent symposium entitled "Preserving Performance in the Pacific Northwest." The three-day long symposium took place in February 2020 and was hosted at the University of Victoria and the Royal British Columbia Museum. The symposium was offered by the *Gatherings Partnership*, a Social Science and Humanities Research Council funded project that brings together various Canadian initiatives that seek to protect performance legacy. The Principle Investigator for the *Gatherings Partnership* is Stephen Johnson at the University of Toronto, and the partnership includes members from universities and cultural institutions. The symposium was attended by Indigenous and settler Performance and Dance Scholars, information professionals and artists from across Canada, and many of the concerns raised in this dissertation were part of the lively discussion.

Amongst the concerns shared at the symposium, there were three main points of discussion that intersect with this dissertation. First, symposium participants, particularly those who work in the fields of performance and dance, expressed their strong interest in developing a more systematic approach to managing performance information. Such participants included scholars, artists, educators and arts managers, and they tended to suggest that a more systematic approach to information management would make their jobs less difficult in the long run. Second, symposium participants suggested that developing a more systematic approach to information management for the performing arts would imply a lot of necessary work, and participants acknowledged the need to turn to information professionals and organizations to support this work. Specific details about who, what or how a systematic approach would be developed were not tabled at

the symposium. Finally, symposium participants tended to recognize the relationship of information management to practices of social justice and, in particular, how information practices relate to colonialism.

The *Gatherings Partnership* symposium indicates that there is currently a will to address information stewardship with performing arts organizations in Canada in a way that takes Indigenous sovereignty into consideration. To that end, based on my research, I have created a series of recommendations for the *Gatherings Partnership*, presented in Appendix G. The recommendations include a discussion of current electronic information management systems that might be endorsed by the *Gatherings Partnership*, as well as a discussion of approaches to information stewardship currently used by key performing arts organizations. My recommendations also underscore the importance of looking to PNAAM to guide the *Gatherings Partnership*'s transformative effort.

The *Gatherings Project* also demonstrates that there is an urgency and a need among Performance and Dance Studies scholars in Canada to learn and take guidance from Information professionals on the use and management of performance information. As this dissertation has demonstrated, those repertoires are necessarily entangled with the history of colonialism in this country, and so both the political aims and the practical suggestions of PNAAM should be at the heart of rethinking and transforming the use and management of performance information. This, in turn, requires shifting settler scholars' own affective connections to performance information: in terms of the expectations with which we approach information, how those expectations might be unsettled by information, and what we do with such feelings.

As my dissertation suggests, my journey towards transforming my affective attachments to dance information is incomplete; I would need to continue working through my discomfort to slowly develop respectful relationships and different embodied stances. In doing so, I would also need to rehearse these changes, as they will take practice and daily repetition. PNAAM helps set the stage for such changes, encouraging settler artists, scholars and information professionals to be more attentive to the impacts of their actions and to welcome direction from Indigenous leaders.

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## **Appendix A.**

### **SCRB Study of Records Management for Dance Organizations Survey Results**

#### **Introduction**

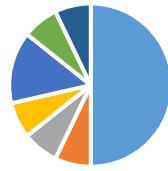
With the support of a Simon Fraser University Community Engagement Initiative grant, Special Collections and Rare Books (SCRB) initiated a survey of dance organizations in Vancouver in order to gain insight into the state of dance records management in the city. The findings of the survey would help SCRB determine how it could support records management for the performing arts through training, internships, collection management support or other collaborative initiatives.

In October 2018, the Dance Centre distributed the survey to their organizational members. The survey included 30 questions and it took respondents an average of 17 minutes to complete the survey. The survey was shared with 65 dance organizations, and 18 organizations participated in the survey. This response rate of 28% was slightly higher than anticipated by the Dance Centre. The information included below conveys the survey findings.

#### **Question 1: What type of dance does your organization present?**

There was a wide range of answers provided to this question, with half of the participants identifying as contemporary dance organizations. The category called classical/folk included both Japanese classical dance and Ukrainian Folk Dance.

### Types of Dance Organizations or Work

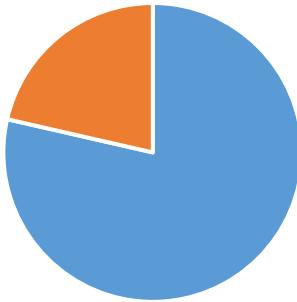


- Contemporary Dance (50%)
- Tap Dance (7%)
- Classical/Folk (14%)
- Young Audiences (7%)
- Ballet (7%)
- Butoh (7%)
- Writing (7%)

**Question 2: How many full-time equivalent workers does your organization employ? (For example: if your organization employees two full-time employees and a half-time contractor you would answer: 2.5)**

A simple way to categorize the answers to this question is to tally the number of organizations that have fewer/greater than five employees. The majority of dance organizations (79%) had less than five employees.

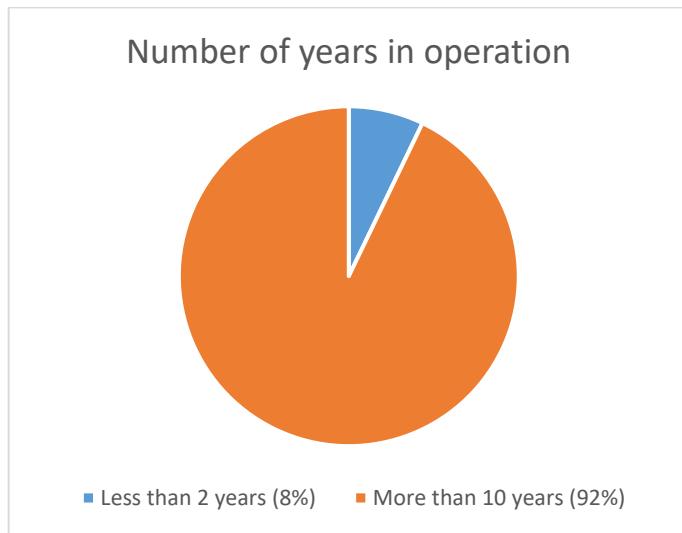
### Number of Employees



- Less than 5 Employees (79%)
- More than 5 employees (21%)

### **Question 3: How many years has your organization been in operation?**

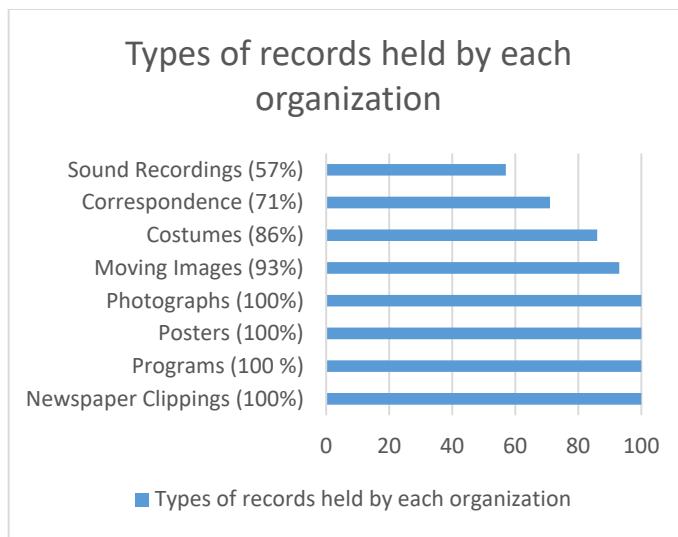
Most of the participating organizations have existed for more than ten years, and it is possible that organizations with greater longevity were more likely to have interest in archiving and in completing this survey.



### **Question 4: Beyond the administrative and financial files that your organization is obliged to maintain, what historical records does your organization maintain?**

**Please check all that apply:**

All of the participants hold newspaper clippings, programs, posters and photographs.  
Most of the participants also hold sound recordings, correspondence, costumes and moving images.

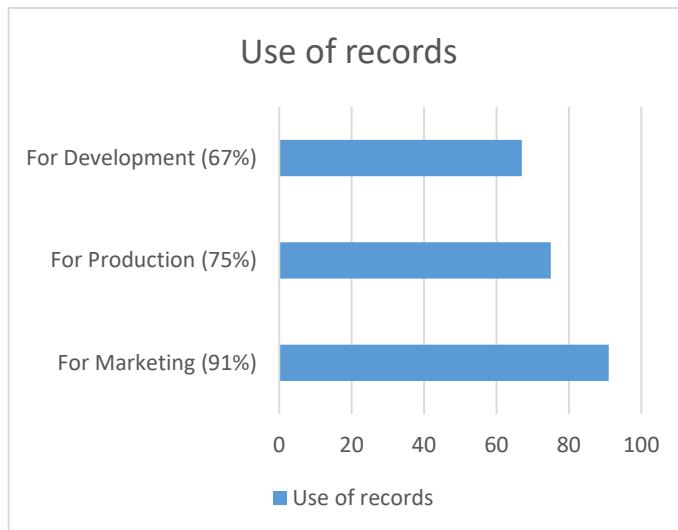


**Question 5: Approximately in which decades were your materials created?  
(Estimates and best guesses are fine).**

The responses indicate that the participants held records for their entire administrative histories.

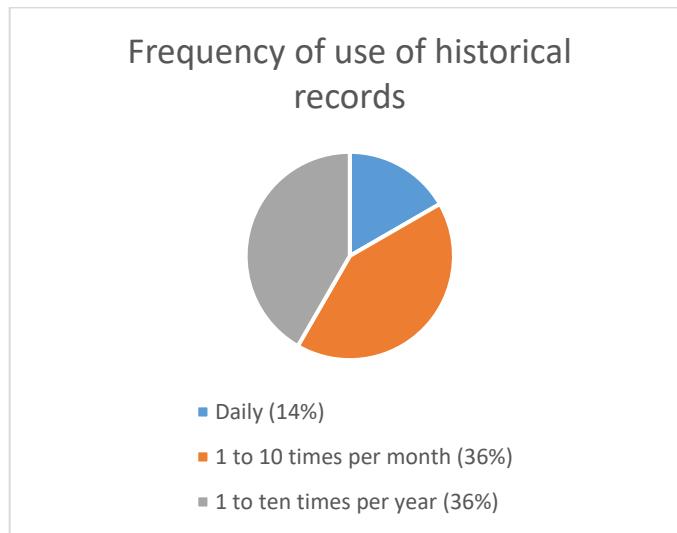
**Question 6: How does your organization use its materials? Please check all that apply:**

In addition to the three main responses, participants use materials for educational purposes.



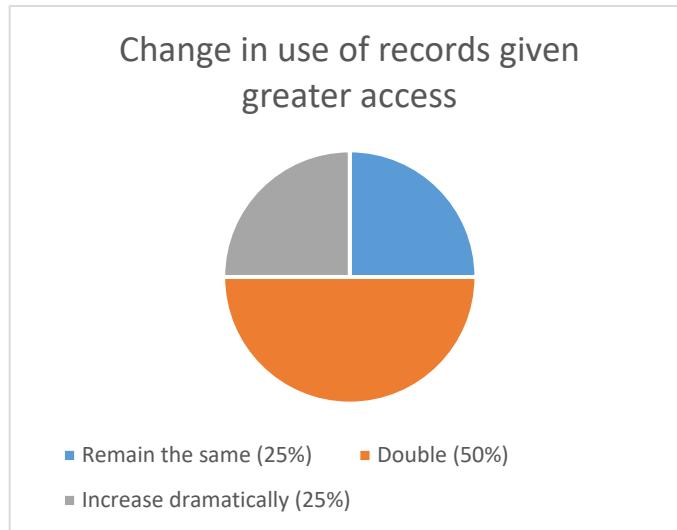
**Question 7: How frequently does your organization currently use its historical materials? (For example, four times per year, or two times per month.)**

The majority of organizations used their historical materials one to ten times per month or year.



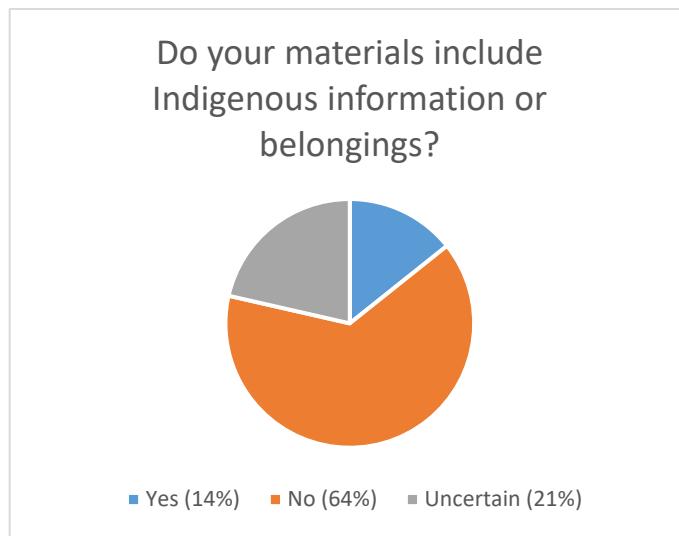
**Question 8: If it were easier to access this material, how frequently do you think your organization would use its historical materials? (For example, four times per year, or two times per month.)**

If it were easier to access their historical records, half of the participants would double their use of administrative, production and development records.



### **Question 9: Do your materials include Indigenous information or belongings?**

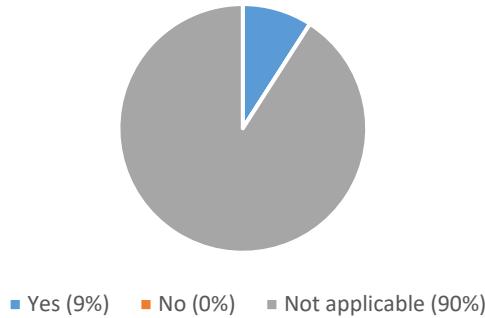
The majority of organizations reported having no records related to Indigenous information or belongings. Given the lack of records management among Vancouver-based dance organizations, it is probable that there are more Indigenous materials than is known and 21% of organizations expressed this uncertainty.



### **Question 10 + 11: If your materials do include Indigenous information or belongings, does your organization seek out permission from Indigenous communities to hold and use these materials?**

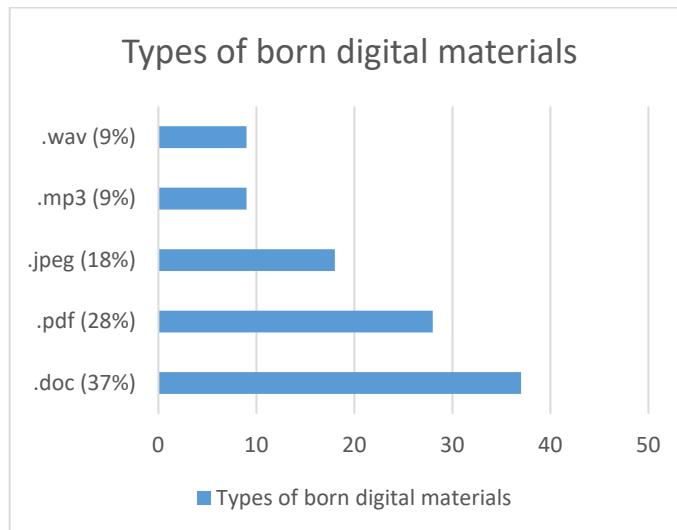
The majority of organizations do not think they hold Indigenous information or belongings and therefore seeking permission to hold or use them does not apply to them.

Does the organization receive permission to hold and use the records?



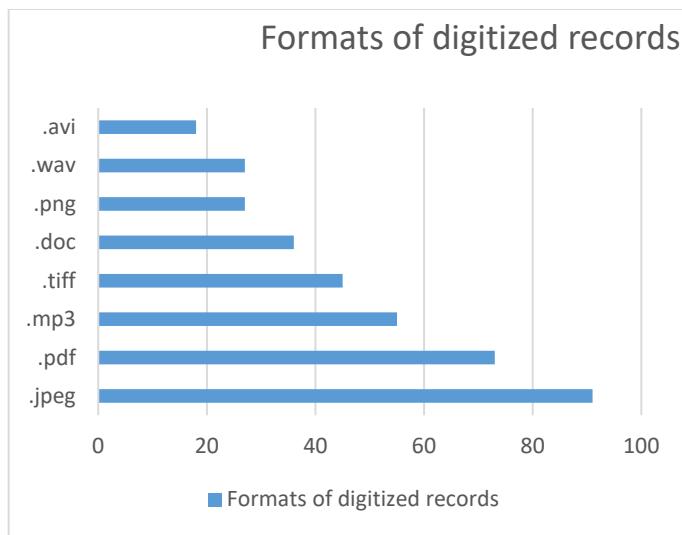
**Question 12 + 13: Do your records include born digital materials (created and stored in a digital format)? If your records include born digital materials, then what formats are they stored in? Please check all that apply:**

85% of organizations have born digital materials amongst their historical records, and those records are saved in a variety of formats.



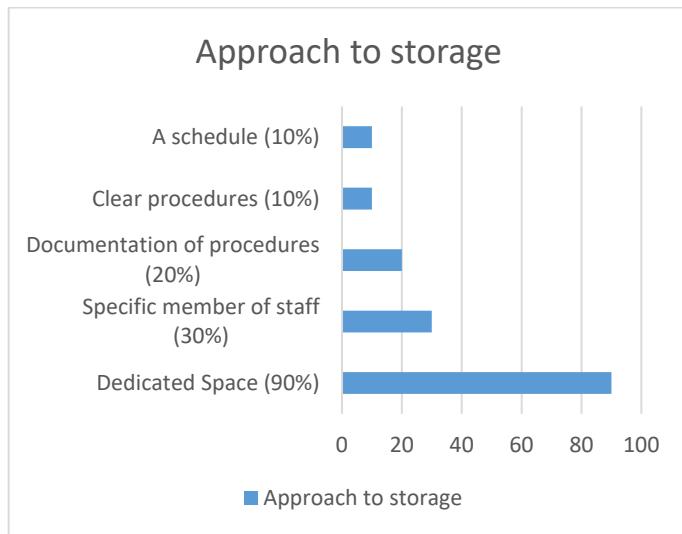
**Question 14 + 15: Do your records include content that has been digitized (e.g., photos that have been scanned, reports that have been scanned)? If yes, what types of file formats are included? Please check all that apply:**

79% of organization have records that have been digitized into various formats.



**Question 16: Describe your organization's approach to storing your paper or object-based records (items that are not exclusively digital). Check all that apply:**

While most organizations have a dedicated space for their historical records, few have a specific staff member caring for the records, documented and clear procedures, or a records retention schedule.

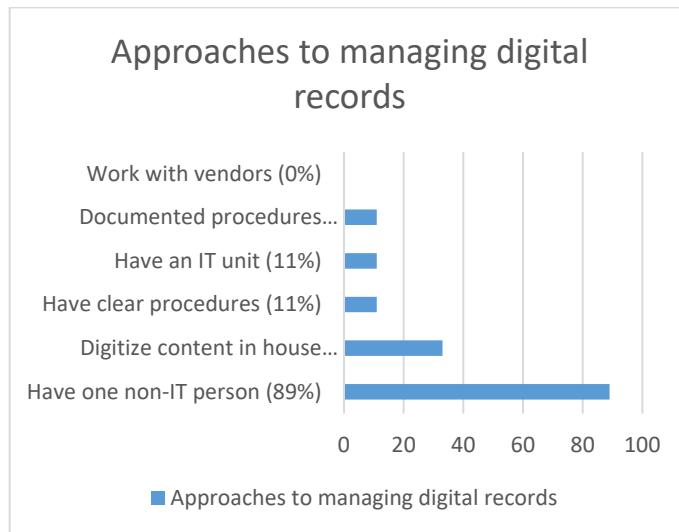


**Question 17: If your organization has a systematic approach to organizational records, have the records been arranged and described following Canada's Rules for Archival Description? Or, do you have another existing records management or file classification system? Please comment:**

Only one organization follows the Rules of Archival Description.

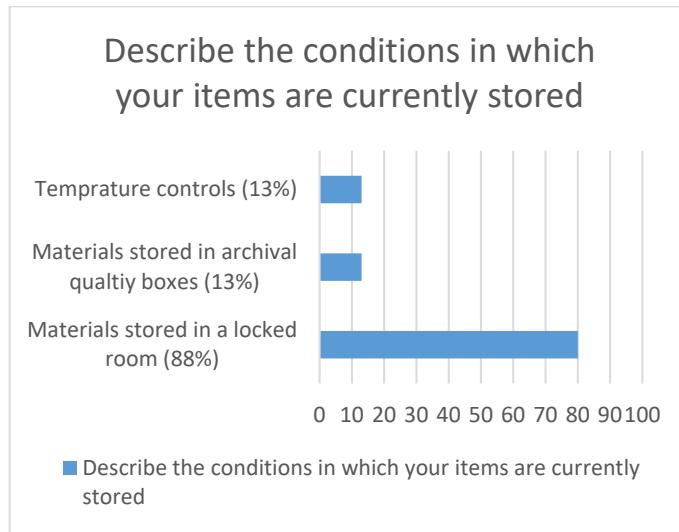
**Question 18: Does your organization have a systematic approach to digital materials? Does your organization (check all that apply):**

Most organizations have limited resources to put towards their archival initiatives.



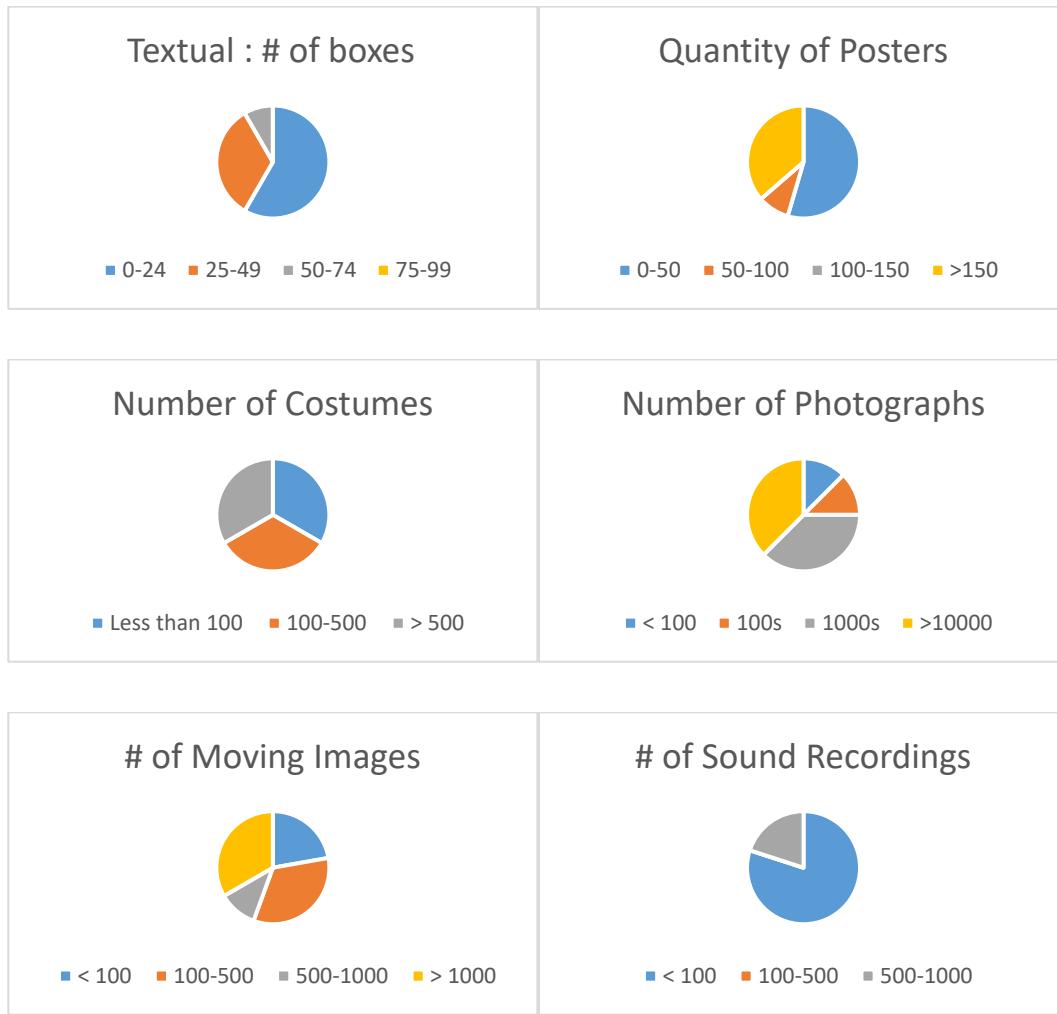
**Question 19: Describe the conditions in which your items are currently stored (estimates are fine). Check all that apply:**

Most organizations store their materials in a locked room but few have humidity control or access to archival quality boxes.



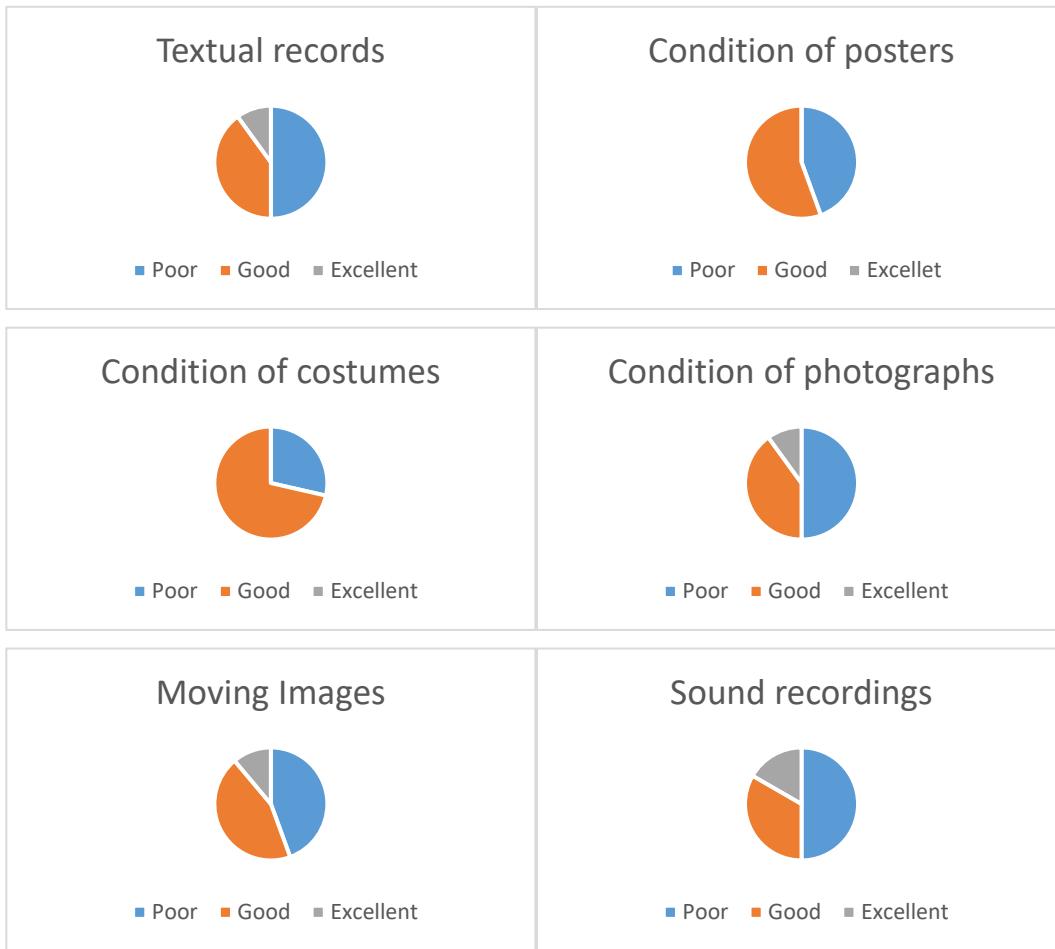
**Question 20: Estimate the quantity of your materials. Please provide a count of boxes and/or measure the length of your boxes or file cabinets to estimate the quantity. (Example of possible answer: 24 boxes or 20 metres):**

The majority of organizations had fewer than ten boxes of textual records, less than 50 posters, hundreds of costumes, thousands of photographs, hundreds of moving images, and less than 100 sound recordings.



**Question 21: Estimate the condition of your materials using the following terms:**  
**Unknown (condition status had not been established), Poor (dusty boxes, unlabeled content/labels falling off), Good (clearly labeled, organized in filing cabinets), Excellent (archived systematically).**

The majority of textual records are in poor condition, posters are in good condition, costumes are in good condition, photographs are in poor condition, moving images are in good condition, and sound recordings are in poor condition.



**Question 22: Are there any materials you can't access because you lack the proper playback equipment? If yes, please check box and specify formats for all that apply:**

Most organizations lack playback equipment for sound recordings, moving images and data.

**Question 23: Historical legacy materials can often be used to support an organization's larger mission. However, they also present challenges. How would your organization benefit from a more systematic approach to maintaining historical records? Please comment:**

"We are proud of our history and would like to maintain it. We believe it would be helpful for education, marketing development etc."

"We believe that it would be particularly useful for the marketing department to access the historical records. Our company remounts some shows but most of the technical information related to the shows are stored in a digital format. It is possible that the artistic team would be interested in records."

"We would use it for helping us to write grants. We would use the photos in our newsletter. We would like to create a reading room and library. We would like to put important posters on the wall. We would also like to ensure that the knowledge of our founder is captured before she retires."

"We would be able to articulate our history with a searchable database. This would be a massive undertaking."

"Ideally my materials should be in the care of archival experts."

"I could keep track of artistic progress and share it more with collaborators, public and funders"

"We have been assembling our archives for 5-6 years with professional and student support. It is a matter of funding issues to continue."

"Quick and direct access would help us to bring a history into the present marketing and development work of the company. We'd like to keep the past work present to inform the greater image of the accrued work and trajectory of the organization."

"It would make it easier to give works a longer life."

"I would love some help digitizing items. I'd also love help retrieving some items from my computer."

"Better access – organized and maintained respect for materials (valuing the records) artistic development improved promotion and public awareness potential."

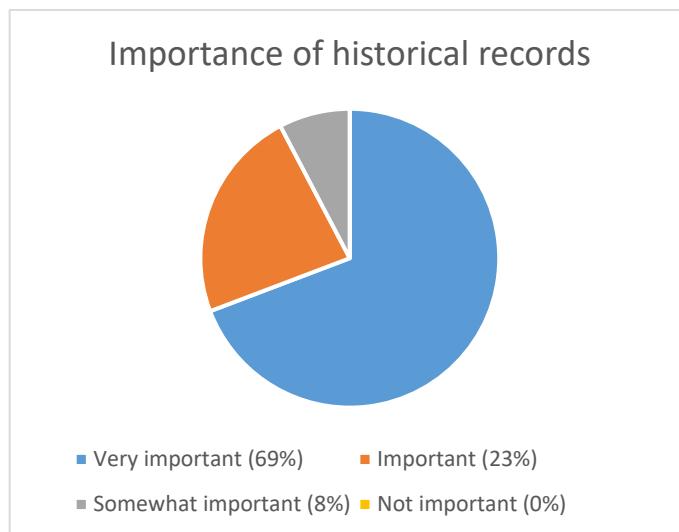
**Question 24: What challenges or concerns might prevent you from developing a more systematic approach to maintaining your historical records? Check all that apply:**

Most organizations lack resources, knowledge and time needed to maintain their historical records. Very few lack interest in maintaining their records.



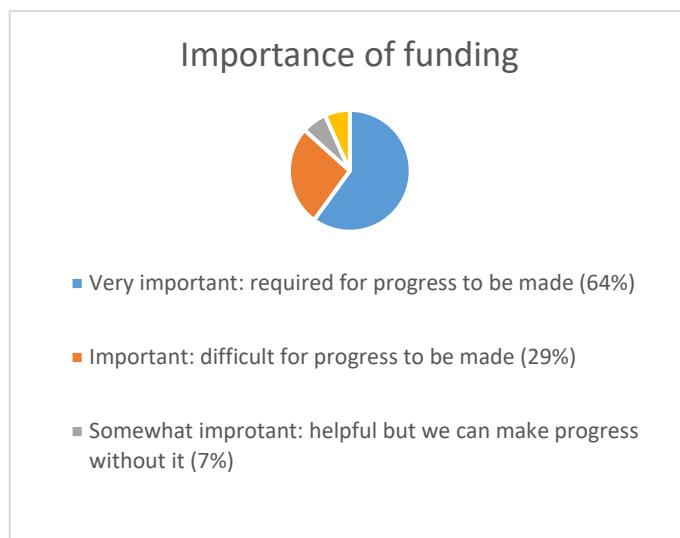
**Question 25: Rate the importance of maintaining historical records for your organization. Check one:**

The majority of organizations felt that maintaining historical records is very important to their organization.



**Question 26: Rate the importance of access to funding to help safeguard your historical records. Check one:**

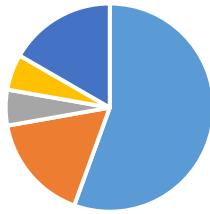
The majority of participants emphasized the need to find additional funding in order to make progress in records management. One organization explained that their funding allowed them to hire a student but not a records management professional.



**Question 27: Describe your level of interest in collaborating with other dance organizations in building a city-wide dance legacy strategy. Check one:**

While most organizations are interested in collaborating on a city-wide initiative, some are not. It seemed like some of the lack of interest is due to restrictions on time or budget. In other words, even collaborations could be too large a burden on dance organizations.

### Interest in collaborating with an established archive

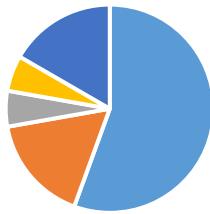


- Very interested
- Interested
- Somewhat interested
- Not interested
- Other

### Question 28: Describe your level of interest in collaborating with established archival organizations to maintain your records. Check one:

While most organizations are interested in collaborating with an established archival organization, some are not. The comments explained that some of the lack of interest is due to restrictions on time or budget. In other words, even collaborations could be too large a burden on dance organizations.

### Interest in collaborating with an established archive



- Very interested
- Interested
- Somewhat interested
- Not interested
- Other

### Question 29: Any final questions, comments, or concerns to share? Is there anything we didn't ask that we should have?

“ [...] It would be fabulous if there was somewhere I could leave them [costumes] to as opposed to dumping them into a Value Village.”

“We are open to anything and everything to promote dance archiving, to funding issues and to collaboration.”

“To the best of our knowledge we are not aware of any granting agency that provides grants for archival purposes.”

“We have been hoping to address our records for years, and not much has happened.”

“We have tons of research material ... that all needs to be digitized. With no resources or time or knowledge to deal with it. Other companies are likely in the same position.”

## **Appendix B.**

# **DRAFT: SFU Special Collections and Rare Books Statement on Indigenous Sovereignty over Indigenous Information and Belongings**

### **General Statement:**

Special Collections and Rare Books (SCRB) at Simon Fraser University commits to enacting the *Protocols for Native American Archival Materials* in all aspects of stewarding Indigenous information and belongings in SCRB's holdings. SCRB acknowledges that Indigenous communities have primary rights to all information and materials that are culturally affiliated to them, and these rights apply to how Indigenous information and belongings are collected, preserved, accessed, used and restricted.

### **Principles and Commitments:**

#### **I. Building Relationships of Mutual Respect**

- i. Mutual Respect: SCRB will seek to establish and maintain relationships of mutual respect with Indigenous information communities. Nurturing respectful relationships may take many years and will be renewed over time with diverse and changing Indigenous communities.
- ii. Notification: SCRB will notify Indigenous communities about relevant materials in their holdings.
- iii. Co-Stewardship plans: In collaboration with Indigenous information communities, SCRB will develop and document co-stewardship plans for Indigenous information and belongings in SCRB's holdings.
- iv. Periodic Review: Indigenous information and belongings co-stewarded by SCRB will be subject to periodic review with the support of affiliated information communities. These reviews may result in changes to description, restrictions on access, deaccessioning, or return of information and belongings.

#### **II. Striving for Balance in Scope and Description**

- i. Balanced Perspectives: SCRB will aim to collect resources that present a balanced perspective on colonialism and Indigenous politics and life.
- ii. Indigenous Creators: SCRB will endeavor to hold collections made by Indigenous people and not only about Indigenous subjects.
- iii. Relevant Materials: the materials acquired by SCRB should be relevant and interesting to Indigenous communities at SFU.
- iv. Holding Space: SCRB will hold space in their vaults that is intended for use by Indigenous information communities at SFU. In accepting new acquisitions, SCRB will collaborate with Indigenous communities to ensure that Indigenous protocols are respected.
- v. Respectful and Legitimate Description: SCRB will find ways to include and compensate Indigenous information communities in identifying and

implementing descriptive language that reflects Indigenous world views and upholds Indigenous protocols.

- vi. Provide Context: SCRB will try to update or provide context for inaccurate or dated language used in archival description.

### **III. Influencing Access and Use**

- i. Indigenous Protocols: SCRB accepts that Indigenous Protocols should take precedence in determining how Indigenous information and belongings are used, copied, digitized and circulated online. SCRB understands that Indigenous protocols differ amongst communities and that the implications of specific protocols may shift over time and across contexts. SCRB therefore commits to building respectful relationships that will enable the appropriate co-stewardship of Indigenous information and belongings.
- ii. Fair use: SCRB permits the use of archival materials for the purpose of research, private study or education. In addition, SCRB acknowledges that fair use may conflict with Indigenous protocols. Therefore, SCRB asserts that Indigenous protocols should take precedence over the principle of fair use.
- iii. Comfortable spaces: SCRB will strive to be a comfortable, safe and welcoming space for Indigenous researchers. SCRB will aim to warn researchers if the materials they will access might be unsettling and SCRB will have resources on hand to provide researchers with access to emotional support if needed.
- iv. Ethical Research: SCRB will request that researchers obtain consent from affiliated communities to use Indigenous information and belongings in research. SCRB will also encourage researchers to share their findings with affiliated communities.
- v. Upholding Restrictions: SCRB will collaborate with Indigenous communities to identify culturally sensitive materials in SCRB's holdings and will enforce any restrictions recommended by Indigenous communities. If SCRB is still in the process of collaborating to determine whether a record is culturally sensitive, SCRB will be cautious in providing access to the record.

### **IV. Supporting Reciprocal Education and Training**

- i. Staff Training: SCRB will insist on cross-cultural training for staff.
- ii. Paid Internships: SCRB will support Indigenous students in education and training through its work-study placements.
- iii. Raising Awareness: SCRB will encourage non-Indigenous students to learn about colonialism, ethical research and supporting Indigenous initiatives through research.
- iv. Appropriate Compensation: SCRB will compensate Indigenous communities that provide support to SCRB.

## **Appendix C.**

### **Bibliographic information to be included in Simon Fraser University's online archival database description of Kehewin Native Dance Theatre**

**Written by Rosa John, Founder and Director of Kehewin Native Dance Theatre - As requested by John, this description should not be altered**

#### **Kehewin Native Dance Theatre (KNDT)**

Kehewin Native Dance Theatre was founded in 1991 by Melvin and Rosa John. The troupe offers community workshops, training programs, educational resources and performances that incorporate Indigenous theatre, dance and storytelling. They have performed around the world including presentations throughout Europe, New Zealand, Mexico, Ecuador, Australia and the United States. Their performances are known for dazzling audiences with presentations by champion Pow Wow dancers, breathtaking Contemporary Dance and renown storytellers. Their repertoire focuses on creation stories, trickster stories and stories of healing. Moreover, KNDT provides educational opportunities for Native and non-Native youth. KNDT performs at schools, share resource materials, and lead workshops in mask making, hoop making, hoop dancing, talking feathers and medicine wheels. Kehewin Native Dance Theatre also offers an annual summer arts program for Indigenous youth held at the Kehewin Native Dance studio on the Kehewin First Nation in Alberta. The summer arts program provides the youth instruction in pow wow dance, hoop dance, contemporary dance, script development, story creation, costume creation and Native theatre. Each Summer the youth create an original performance. These have included performances around the themes of water, with the performance of WATER IS LIFE, Missing and Murdered Indigenous Women in Sahkitowin Iskwewak/LOVE OUR WOMEN, the effects of colonization in UNMASKING IDENTITY, and youth identity and sexuality inKISAKIHITIN. Each year the youth have been invited to tour their performances throughout Ontario. Kehewin Native Dance Theatre has also provided leadership to Indigenous dance initiatives at the Banff Centre for the Arts from 1995-2002, The Centre For Indigenous Theatre from 2007-2010 and the creation of SKY WOMAN FALLS TO THE EARTH at Trent University in 2004. They have

hosted, coordinated and supported festivals and pow wows including the Summer Solstice Festival and Pow Wow in O\_awa, Canadian Aboriginal Festival and Pow Wow in Toronto and the yearly Aboriginal Youth Festivals held on-reserve in Kehewin from 2000-2004.

## **Appendix D.**

### **Recommendations to Special Collections and Rare Books at SFU**

By studying Marcuse's and John's recordings and current best practice in information management, I have developed the following recommendations for SCRB. While the initial intent of this case study was to consider the implications of PNAAM for the Indigenous records in the holding, I found that PNAAM prompted us to carefully consider the use of all of the items in the holdings, therefore improving the SCRB's services on the whole. As SCRB continues to make the Marcuse and John records available to the public and pursue their goal of decolonizing and Indigenizing the library, SCRB might consider the following ten recommendations.

- 1) Update the SCRB collection policy to include a general statement indicating support of PNAAM (see Appendix A).
- 2) Update the SCRB collection policy to include principles and commitments drawn from PNAAM (see Appendix A).
- 3) Following PNAAM, consider discussing a MOA with relevant Indigenous communities with whom SCRB wishes to build meaningful and sustained relationships (see example shared with SCRB).
- 4) Following PNAAM, in the future, avoid digitizing Indigenous information and belongings without permission.
- 5) Implement the co-stewardship plan with Kehewin Native Dance Theatre:
  - a. ensure that Kehewin Native Dance Theatre receives a copy of the digital video recording
  - b. ensure that the organizational history as edited by Rosa John is included in the archival description
  - c. ensure that the names of the dancers are included in the record's description
  - d. ensure that dance students are invited to contact the Kehewin Native Dance Theatre and the John family to learn more about their choreography rather than use the dance video to learn movement
  - e. ensure that words taken from the video recording are used to describe the dances within the archival description
- 6) Track the data about SCRB's services before and after transformation
- 7) Place restrictions on the video recordings of youth workshops included in the Judith Marcuse digital video dance collection
- 8) Collaborate with Marcuse to create choreographic capsules that give momentum to her repertoire
- 9) Encourage dance students and faculty at SFU to make use of the dance collections

## **Appendix E.**

# **DRAFT - Karen Jamieson Dance Statement on Indigenous Sovereignty over Indigenous Information and Belongings**

### **General Statement:**

Karen Jamieson Dance ("Company") commits to enacting the *Protocols for Native American Archival Materials* in all aspects of stewarding Indigenous information and belongings in the company's holdings. The Company acknowledges that Indigenous communities have primary rights to all information and materials that are culturally affiliated to them, and these rights apply to how Indigenous information and belongings are collected, preserved, accessed, used and restricted.

### **Principles and Commitments:**

#### **v. Building Relationships of Mutual Respect**

- i. Mutual Respect: The Company will seek to establish and maintain relationships of mutual respect with Indigenous information communities. Nurturing respectful relationships may take many years and will be renewed over time with diverse and changing Indigenous communities.
- ii. Notification: The Company will notify Indigenous communities about relevant materials in their holdings.
- iii. Co-Stewardship plans: In collaboration with Indigenous information communities, The Company will develop and document co-stewardship plans for Indigenous information and belongings in The Company's holdings.
- iv. Periodic Review: Indigenous information and belongings co-stewarded by The Company will be subject to periodic review with the support of affiliated information communities. These reviews may result in changes to description, restrictions on access, deaccessioning, or return of information and belongings.

#### **vi. Striving for Balance in Scope and Description**

- i. Respectful and Legitimate Description: The Company will find ways to include and compensate Indigenous information communities in identifying and implementing descriptive language that reflects Indigenous world views and upholds Indigenous protocols.

#### **VII. Influencing Access and Use**

- i. Indigenous Protocols: The Company accepts that Indigenous Protocols should take precedence in determining how Indigenous information and belongings are used, copied, digitized and circulated online. The Company understands that Indigenous protocols differ amongst communities and that the implications of specific protocols may shift overtime and across contexts. The Company therefore commits to

- building respectful relationships that will enable for the appropriate co-stewardship of Indigenous information and belongings.
- ii. Fair use: The Company permits the use of archival materials for the purpose of research, private study or education. In addition, The Company acknowledges that fair use may conflict with Indigenous protocols. Therefore, The Company asserts that Indigenous protocols should take precedence over the principle of fair use.
  - iii. Ethical Research: The Company will request that researchers obtain consent from affiliated communities to use Indigenous information and belongings in research. The Company will also encourage researchers to share their findings with affiliated communities.
  - iv. Upholding Restrictions: The Company will collaborate with Indigenous communities to identify culturally sensitive materials in the Company's holdings and will enforce any restrictions recommended by Indigenous communities. If the Company is still in the process of collaborating to determine whether a record is culturally sensitive, the Company will be cautious in providing access to the record.
- VIII. Supporting Reciprocal Education and Training**
- i. Staff Training: The Company will insist on cross-cultural training for staff.
  - ii. Raising Awareness: The Company will encourage non-Indigenous dancers to learn about colonialism, ethical research and supporting Indigenous initiatives through research.
  - iii. Appropriate Compensation: The Company will compensate Indigenous communities that provide support to the Company.

## **Appendix F.**

### **Recommendations to Karen Jamieson Dance in Preparation for Co-Stewardship Plan**

In preparing for the co-stewardship plan, I have come up with the following recommendations for KJD. These recommendations are based on scholarly texts of Indigenous information professionals and communities, as well as from Jamieson's own process. Moreover, in line with my conversation with KJD, these recommendations are focused on opening a conversation with just one dance group, the Spirit of Kitlope Dancers. After completing a first round of discussions about building a co-stewardship plan, KJD intends to reach out to other Indigenous collaborators regarding their records. As with her choreographic process, Jamieson takes this slow and thoughtful process to be a valid approach to collaboration across national difference.

- 1) Consider updating the collection policy in light of PNAAM, as presented in the draft in Appendix E.
- 2) Undertake some fundraising or allocate funds towards engaging the Spirit of Kitlope Dancers in dialogue.
- 3) Invite the current leader of Spirit of Kitlope Dancers to meet and discuss their records.
- 4) Following the spirit of Jamieson's collaborative process, open a conversation with the Spirit of Kitlope Dancers by opening space and time for a discussion, and compensating people for their time. KJD can propose some ways forward based on current practices in Indigenous Information Stewardship, including placing restrictions on materials, repatriating materials to source communities, collaborating on the documentary film, ensuring that Indigenous contributors are recognized, and other options.
- 5) Implement the Spirit of Kitlope's recommendations regarding the stewardship of their records and the creation of the documentary film.
- 6) Reflect upon the process before moving forward to consult with other Indigenous communities about their records.

## **Appendix G.**

### **Recommendations, Models and Digital Tools available to the Gatherings Partnership**

#### **Key Recommendations**

- 1) In working towards improving the stewardship of performance information in Canada, I recommend that the *Gatherings Partnership* consider PNAAM at each phase of its efforts.
- 2) Building respectful relationships between settler and Indigenous information communities will be key to enacting PNAAM. I suggest that such relationships have just started to be cultivated in Canada.
- 3) Surveying the contents of collecting institutions holdings, including museums, archives and performing arts organizations, will be key to responsibility stewardship performance information.
- 4) The Gatherings Partnership's immense workload might be best approached through a collaborative effort by universities, collecting institutions, researchers, and settler and Indigenous performing arts organizations and artists. Further conversations would have to be fostered in order to develop and solidify such a collaborative effort.
- 5) Universities have resources, including information management platforms, and expertise that could allow them to host or manage an electronic information over the long run. In addition, some Canadian universities have committed to decolonizing or Indigenizing their information management practices, and so universities can also provide leadership in enabling Indigenous communities to shape every aspect of a performance legacy initiative.
- 6) Performing arts organizations would benefit from having access to a more robust electronic information management platform as well as guidance in best practices for information stewardship. I outline existing information management platforms here below under "Available Information Management Systems".
- 7) Performance studies instructors are interested in incorporating more archival materials into their classes, such as photographs or recordings of performances or interviews. If performing arts organizations were given more support to improve their records management, then instructors would be better able to locate and access relevant materials to share with their students.
- 8) Looking to how other performing arts organizations around the world steward their information may help inspire practical approaches to safeguarding performance legacy. I outline some examples as "Models of Practice" here below.

## Models of Practice

### Shakespeare's Globe Theatre

Shakespeare's Globe Theatre is an example of a performing arts organization that has an information management plan and procedures that guide both active and historical records. Victoria Lane, Shakespeare Globe's Library and Archive Manager, explains that she has tried to implement a single electronic information management platform between the theatre and the archive; however, she has not yet convinced the entire organization that this approach would be a worthwhile investment. In general, Lane notes that active theatre practitioners are very busy and asking them to do more to manage their records has seemed like a burden. Lane notes that the challenge of changing an organization's approach to information management isn't due to the technical capacities of information systems, or due to a lack of skill from the side of information management professionals. Rather, the difficulty lies in convincing staff that information management should be a priority. Lane suggests that organizational change would require leadership from the heads of organizations that value efficient information management (Lane 2019).

Although the Shakespeare Globe doesn't have a shared electronic platform for its historical and active records, the organization has an information management plan that guides the management of both their active and historical records. More specifically, the Globe's approach determines how records are shared between the theatre and the archive by outlining a specific records retention schedule. The records retention schedule details what and when the theatre should transfer records to the archive, including costumes, photographs, video recordings and posters. Lane explains that although the theatre was once responsible for creating specific file names, the archive now takes a lead on accurately naming files. Although Lane does not find her approach to file naming complicated, she realized that the theatre felt that it was too busy to correctly implement the naming system. Overall, Lane suggests that their records management system has been effective, and she has offered to share details on their system with the *Gatherings Partnership*.

## **Jacob's Pillow Dance Festival**

Jacob's Pillow Dance Festival is a unique dance institution based in Western Massachusetts. The Pillow is also known as the "hub and mecca of dancing" (Time Magazine) due to its education programs, creative research centre, precedent-setting archive and extraordinary international summer dance festival. In 1931, Ted Shawn bought the farm upon which the Pillow was built, and Shawn's Men Dancers were the first of many extraordinary dance groups to grace the Pillow's stages. Under the direction of Norton Owen, The Pillow is also leading the way in dance preservation through its archive and digital initiatives.

The Pillow provides on-site and online access to its archives. The archival collection includes records from before the founding of the Pillow to contemporary times, including a wide variety of records, such as video recordings, photographs and props. Visitors can consult the Pillow archives, which are housed in a refurbished barn, and the moving image collection tends to be particularly popular with visiting dancers and researchers. In addition, the Pillow has recently increased access to their online archives with their Jacob's Pillow Dance Interactive site and PillowTV YouTube channel.

The Jacob's Pillow Dance Interactive Site is a visually appealing and informative site. The site includes over 300 moving image recordings from the 1930s to contemporary times. In my correspondence with Patsy Gay, Pillow Associate Archivist, Gay explained that Dance Interactive is primarily a way for the archive to share its contents with the public. The system was developed by Barrel, a developer based in New York City, and is powered by Vimeo and WordPress. The combination allows Pillow staff to edit content; however, Barrel is still on hand to troubleshoot and alter the design. Gay also explains that the site is premised on US Fair Use copyright law, and so the site is free to access and focuses on education. Although there are hyperlinks that connect the engagement tool and the Pillow collection database, the two systems are otherwise separate (Gay 2019). In other words, the Pillow has a separate electronic information management database for managing their active records, archival records and digital records. In addition, Jacob's Pillow has an established system that guides the management of their active records. Jacob's Pillow has agreed to support the *Gatherings Partnership* with its efforts going forward.

## **Stratford Festival**

Incorporated in 1952, the Stratford Festival is now North America's largest classical repertory theatre company (Stratford Festival online). Based in Stratford, Ontario, the organization maintains four venues and produces more than ten plays each season. While the institution focuses on producing Shakespeare plays, the Festival also presents contemporary plays and musicals. The theatre has been a creative home to theatrical luminaries, including Alec Guinness, William Hutt, Maggie Smith, Colm Feore and many more. In 1967, the Festival founded its archives, which serves Festival staff and welcomes members of the public to access their historical records (Stratford Festival Website).

The archives house thousands of costumes, props, photographs, moving image recordings and other records. The archive has an online catalogue, which sometimes enables publics to view digital images of objects along with a description of the item. Although the catalogue is still a work in progress, there is an extensive amount of information contained in the catalogue, including 2700 items from wardrobe, 8000 biographical profiles, 650 moving image recordings, and tens of thousands of photographs and press clippings. The archive also upholds a rigorous process regarding artists' intellectual property rights, which is a useful model that might be drawn upon by other organizations. The Stratford Festival has also offered to provide recommendations to the *Gatherings Partnership*, and, again, the Festival should be appropriately compensated for their leadership.

## **Available Information Management Systems**

### **Proprietary Information Management System**

M-Files is an “intelligent information management system” that is currently used by organizations in a wide variety of industries. The Association for Intelligent Information Management (AIIM) defines “modern, intelligent information management” as follows:

Neither a single technology nor a methodology nor a process; it is a dynamic combination of strategies, methods and tools used to capture, manage, store, preserve and deliver information supporting key organizational processes through its entire lifecycle. (ECM Guide)

M-Files supports intelligent information management in various ways and primarily by classifying information by metadata rather than location. In a traditional electronic information management system, information is stored in folders and users must recall where the information is stored in order to locate it. By contrast, when information is classified using metadata, users can search for a document based on its content. Metadata enables users to find a document in multiple ways, which can increase the findability of an organization's information.

In addition to facilitating the process of locating useful information, M-Files also proposes other useful functions. M-Files has an application that allows records to be accessed on all devices, which facilitates collaboration and enables information to be accessed by different kinds of users. M-files can also be used to support monitor training or learning, which would support the aim of widely sharing educational resources. M-Files allows permissions and controls to be applied to records, which would allow organizations to customize the presentation of materials in such a way that supports Indigenous protocols. Moreover, M-Files can store and back up records in multiple ways. Records can be stored and backed up on the cloud, using an organization's on-premise approach (such as a hard drive), or both. M-File's flexible approach to storing and backing up records enables organizations to continue with their current system if it is working for them. Furthermore, M-Files supports optical character recognition for scanned records, which improves the findability of records. Overall, M-Files' multiple capabilities would allow the system to effectively support the goals of members of the *Gatherings Partnership*.

Although M-Files could enhance information management for performance organizations, the system is expensive and would likely require the ongoing support of an information professional. Since M-Files is currently being used by Canadian universities, it is possible that performing arts organizations might piggy-back on a university's existing records management strategy. Moreover, since university libraries are mandated and capable of preserving important cultural information in the long run, it is possible that a university partner would be willing to support the *Gatherings Partnership* innovative work by hosting and managing their information.

## **Open Source Solutions**

Mukurtu is a “free, mobile, and open source platform built with Indigenous communities to manage and share digital cultural heritage” (Mukurtu Online). Mukurtu was developed in 2007, in Australia, in collaboration with Warumungu community members Kim Christen and Craig Dietrich (Christen). Christen’s article “Archival Challenges and Digital Solutions in Aboriginal Australia” describes the process of development Mukurtu. Christen explains that in the context of opening the Nyinkka Nyunyu Art and Cultural Centre, Michael Jampin and Trisha Narrurlu, Warumungu community members, collected thousands of images related to Warumungu cultural heritage. In addition, the Cultural Centre had repatriated objects and information from other museums and it became evident that a digital information system was needed to make the records searchable and accessible. The team therefore worked together to build a database that had “variable user access, community-focused metadata and search categories, user-generated comments and tags, restricted content based on Warumungu protocols, and the ability to print, edit, and or remix content for their own use” (Christen 21). From these requirements grew Mukurtu, which responds to Warumungu protocols while making appropriate records searchable online.

By using metadata to tag objects and creating detailed profiles for each user, Mukurtu enables each user to view only the objects that they should have access to according to Warumungu protocols. For example, Warumungu protocol dictates that men can see some objects while women can see other objects. Therefore, when a man logs into Warumungu to search for records, the system would ensure that the man can only access records that should be available to him according to Warumungu protocols. Christen explains that building Mukurtu to respect Warumungu protocols was a “time consuming, but necessary, process” (Christen 22). Mukurtu serves as an example of how PHWG might respect Indigenous protocols in information stewardship.

Mukurtu is now available for free to subscribers and it is intended to be an online access point to digital collections. To clarify, the online versions of the digital artifacts are not preservation quality; rather, they are lower resolution copies of items that publics can use to identify useful materials. Organizations that use Mukurtu would therefore need another system to store and back up their preservation quality digital records (Mukurtu online). Mukurtu staff are based at the Washington State University, and the staff

suggest that organizations would also need the support of an information technology specialist to maintain the site approximately every 12 weeks. Therefore, although Mukurtu is open source, there are associated costs to using the system. In addition, Mukurtu staff are available to help users with training, troubleshooting and basic customization (Mukurtu online). The *Gatherings Partnership* might consider endorsing Mukurtu but should recognize the associated costs implied by the system.

A second open source platform is AtoM, a “web-based, open source application for standards-based archival description and access in a multilingual, multi-repository environment” (AtoM online). AtoM stands for Access to Memory, and the application grew out an international and multiorganization initiative led by the International Council on Archives. Funding for the project was provided by the World Bank Group Archives, the Dutch Archiefschool, the Direction des Archives de France, and the United Arab Emirates Centre for Documentation. In addition, the research that led to the development of AtoM was spearheaded by the Netherlands Institute for Archival Education Research (Bushey 1-2). AtoM is a free application that focuses on enabling institutions to provide online access to their collections in a way that follows established rules for archival description. By following the rules for archival description, organizations can ensure that their materials are optimally searchable, and organizations can more effectively collaborate with other memory institutions and granting partners. AtoM is currently used by large archival organizations in Vancouver and is usually implemented and maintained by a trained archivist. The *Gatherings Partnership* could consider partnering with AtoM but may find that the system is too complicated for staff untrained in information management.

A third open source electronic information management system is CollectiveAccess, a tool for managing and publishing museum and archival collections (CollectiveAccess online). CollectiveAccess is a robust system that enables institutions to catalogue collections, manage data, publish records, and make records discoverable. CollectiveAccess is currently used by Jacob’s Pillow Dance Festival and the Residential School History and Dialogue Centre, two cutting edge organizations that are leading the way in information management. Although CollectiveAccess itself isn’t specifically built to enable Indigenous sovereignty, leading organizations have selected to use the robust system. With respect to cataloging collections, CollectiveAccess is compatible with multiple metadata standards. In addition, for data management, the system can handle

multiple types of media, which is particularly useful for performance organizations that tend to generate many types of media. Moreover, CollectiveAccess maintains preservation files, which makes it a unique system amongst the open sources tools, though the system can also generate derivative records as well. In addition, the publishing component of the system is highly customizable and aesthetically engaging, which allows CollectiveAccess to support education and public engagement projects. Overall, I would recommend that the *Gatherings Partnership* consider partnering with CollectiveAccess, since it is a versatile, effective, and well-liked system.

Although not national in scope, as I have already discussed, Memory BC provides an example of how organizations can work together to increase access to collections. To remind readers, Memory BC is an online portal where publics can access one-page descriptions of the scope of collecting institutions' contents as well as a weblink to collecting institutions' own websites. Memory BC is currently overseen by the Archival Association of British Columbia, which provides a detailed manual that supports collecting organizations to use Memory BC. The *Gatherings Partnership* might consider endorsing the use of Memory BC by performing arts organizations working in British Columbia, and as a starting place for providing access to information and promoting dialogues about Indigenous control over their information and belongings. I suspect that a local organization such as Memory BC might be better prepared to understand and value PNAAM's recommendations and might be particularly well suited to stewarding Vancouver-based dance records in a way that promotes Indigenous sovereignty.