

## **The Need for Community-Institution Collaboration in Describing Indigenous Sound Recordings**

**By Yuri Shimoda**

The power of music to transcend language, age, and gender barriers is undeniable, which explains why many of the audio holdings found in cultural memory institutions contain songs. Capturing the essence of a community can also take form in oral histories from different elders, birdsong and other nature recordings taken from their physical environment, and performances by skilled bird callers and tellers of folktales. These archival materials are incredibly valuable to the community and researchers, as oftentimes they're the only extant recordings left to document aspects of life during certain eras of time. "When considering the potential impact of audiovisual archives, it is absolutely essential to recognize that recordings are more than just sounds. They are sounds to which people attach individual significance that may stem from a specific personal context and/or a more general social process,"<sup>1</sup> writes UCLA Emeritus Professor, former Distinguished Professor of Ethnomusicology, and former Director of the UCLA Ethnomusicology Archive Anthony Seeger. Archivists care for these recordings because their value lies not just within the sounds they carry, but in the meaning imbued onto them by the community from which they originated.

Some of the oldest known sound recordings are housed within larger institutions versus community-based archives because of the huge financial burden that comes with proper climate and humidity control and other preservation needs of these materials. However, many of these mainstream institutions fail to accurately represent the true meaning of the content found in these recordings to the native community and the context in which they were originally recorded. This paper argues that collaboration with indigenous communities to describe sound recordings captured within these communities is a goal that cultural memory institutions need to be striving towards. In calling for the need for archival description derived from community-institution collaboration, a brief history of the role of an archivist is presented, as well as an examination of a specific case study of the Ancestral Voices pilot project through the lens of existing academic

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<sup>1</sup> Anthony Seeger, "New Technology Requires New Collaborations: Changing Ourselves to Better Shape the Future," *Musicology Australia*, 27, no. 1 (2004): 102.

discourse on participatory efforts between indigenous groups and libraries, archives, and museums. First, however, it is necessary to provide some background on Ancestral Voices.

A few weeks after seeing Dr. Kimberly Christen (Director of Digital Initiatives for the College of Arts and Sciences, Director of the Center for Digital Scholarship and Curation at Washington State University, and founder of Mukurtu CMS (Content Management System) and the Local Contexts initiative) speak about the Ancestral Voices project at a UCLA Digital Archiving Series event on legal and ethical issues, her work was mentioned in a couple of the readings assigned for this course: the Katherine Becvar and Ramesh Srinivasan “Indigenous Knowledge and Culturally Responsive Methods in Information Research” piece (25) and chapter four of Srinivasan’s *Whose Global Village? Rethinking How Technology Shapes Our World* (165) book. This prompted me to delve further into Ancestral Voices, and its relevance to several other readings eventually inspired this paper.

Ancestral Voices stems from the American Folklife Center (AFC) at the Library of Congress’ (LC) Federal Cylinder Project (FCP), which launched in the 1980s. It was a decade-long, “large-scale initiative to preserve and provide access to historic and fragile field recordings captured on wax cylinders, many dating back to the late nineteenth century.”<sup>2</sup> The end result of the FCP was the repatriation of nine thousand cylinder recordings (transferred to the most accessible format at the time, cassette tapes) to one hundred tribal communities. Three years ago, the AFC partnered with members of the Passamaquoddy tribe of Maine, creators of the Local Contexts initiative (Christen and New York University professor of anthropology and museum studies Jane Anderson), and Mukurtu CMS for the Ancestral Voices pilot project.

By working with tribal communities to determine what is missing from current collection information and adding that perspective to the catalog records, this effort repositions communities as authorities over their cultural histories and heritage, paralleling the earlier efforts of the FCP.<sup>3</sup>

Ancestral Voices involves the application of Traditional Knowledge Labels (TK Labels) to the LC finding aid for a Passamaquoddy song, one of the first sound recordings ever made featuring Native American voices, recorded by anthropologist Jesse Walter Fawkes in the early 1890s.

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<sup>2</sup> <https://www.loc.gov/collections/ancestral-voices/about-this-collection/>

<sup>3</sup> Ibid.

This point in time is also important in the evolution of archival theory since 1898 is when the *Manual for the Arrangement and Description of Archives: Drawn up by the Netherlands Association of Archivists*, aka the “Dutch Manual,” entered circulation, articulating that principles like provenance and *respect des fonds* (original order) served as the main thrust in an archivist’s duty. Sir Hilary Jenkinson echoes the sentiment of archivists as passive guardians of the “Truth” in records in the 1920s and ’30s when “archival records were arranged, described, and maintained to reflect the context of their creation ... the properties of records as evidence of actions could rightly be (re)established and defended.”<sup>4</sup>

The next major figure in American archival theory arrived in the 1950s. T. R. Schellenberg put the focus on appraisal, with an archivist actively selecting what records should be maintained. “Only the records of ‘notable persons,’ to use Schellenberg’s phrase, were thought worthy of being preserved.”<sup>5</sup> Conversely, the emergence of social history in the next decade called for the inclusion of stories that came from the bottom up in society, and for some academics like Howard Zinn, the expectation of a neutral archivist began to melt away. In the 1970s, Zinn stressed the “fakeness” of neutrality and encouraged archivists to create oral histories of the oppressed, collect papers of social movements, and focus on the capture of necessary information to ensure government accountability.<sup>6</sup>

Then came a period in the history of archiving that was marked by the dawn of community-based archives and the activist archivist, who works

in the community to encourage archiving as a participatory process shared with many in society ... [with archivists becoming] apprentices to learn new ways (and sometimes, very old ways) that communities have for dealing with creating and authenticating evidence, storytelling memory-making, documenting relationships that are often very different from our own. Aboriginal or indigenous people have especially rich traditional cultures in this regard from which we could learn much.<sup>7</sup>

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<sup>4</sup> Terry Cook, “Evidence, Memory, Identity, and Community: Four Shifting Archival Paradigms,” *Archival Science* 13, no. 2-3 (2012): 106.

<sup>5</sup> Dominique Daniel, “Documenting the Immigrant and Ethnic Experience in American Archives,” *The American Archivist* 73, no. 1 (2010): 84.

<sup>6</sup> Anne Gilliland, “Trust Matters,” unpublished: 4.

<sup>7</sup> Cook, 114.

The activist archivist is exemplified in the AFC’s team of Judith Gray (also a member of the FCP team), Guha Shankar, Margaret Kruesi, and Kelly Revak, who, alongside Christen and Anderson, enabled Passamaquoddy tribal members to apply TK Labels to “identify and clarify community-specific access protocols associated with the materials and convey important information such as guidelines for proper use and responsible stewardship of cultural heritage materials,”<sup>8</sup> as well as additional metadata that adds rich context and meaning to the description of the song in the Library of Congress’ online finding aid (<https://www.loc.gov/item/2015655578/>), which just celebrated its official launch on June 4, 2018. Beneath the audio file on the page, along the right-hand side, are the TK Labels. (See Image 1.)

It is worth noting that the name for every label – in addition to the song title, “Mihqelsuwakonutomon,” (“He/She tells memories of it”) on the main online finding aid page – is listed in the Algonquian language spoken by the Passamaquoddy tribe. This illustrates the tribe’s agency in ascribing meaning to the TK Labels and determining what symbols are assigned to this particular cultural artifact. It can also be seen as a means of the indigenous tribe to reclaim the song that has always belonged to them, although its media carrier has remained under the physical custodianship of the AFC.

Now that a brief history of theory concerning an archivist’s role and background on Ancestral Voices have been presented, it is necessary to attempt to define some of the key terms relevant to this case study in the context of this paper. First is ‘community,’ which is “any group of people who come together and present themselves as such.”<sup>9</sup> Critics may posit that certain members could hold more sway than others in a community, and by only having a handful of members voice their opinions over those others is just further excluding them. Additionally, lumping all Passamaquoddy representatives under one collective heading ignores the multiplicity of characteristics that make each person unique, and every tribal member may consider himself/herself to be a part of many different groups simultaneously within the one tribe. This is why it is necessary to keep the above definition of community extremely open and fluid, to avoid the

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<sup>8</sup> <https://www.loc.gov/collections/ancestral-voices/about-this-collection/rights-and-access/>

<sup>9</sup> Andrew Flinn, Mary Stevens, and Elizabeth Shepherd, “Whose Memories, Whose Archives? Independent Community Archives, Autonomy and the Mainstream,” *Archival Science* 9 (2009): 75.

occurrence that some past participatory efforts may have experienced, where “inequalities, oppressive social hierarchies, and discrimination are often overlooked.”<sup>10</sup> In making the term self-determined by the group, it accommodates all the intersecting identities that can possibly exist in one individual tribe member.

In assigning meaning to ‘collaboration’ between a community and cultural memory institution, Ricky Punzalan, professor in the College of Information Studies at the University of Maryland, finds it helpful to turn to the Collaboration Continuum presented in an OCLC (Online Computer Library Center) report. This continuum of Contact, Cooperation, Coordination, and Collaboration leading ultimately to Convergence refers to partnerships between libraries, archives, and museums, but applied to this context, Convergence refers to “a state in which collaboration around a specific function or idea has become so extensive, engrained and assumed that it is no longer recognized by others as a collaborative undertaking. Instead, it has matured to the level of infrastructure and becomes ... a critical system.”<sup>11</sup> Not all collaborations lead to Convergence, but the seamless integration of mutual respect and equality of input between a community and institution is something to aspire to.

Finally, ‘description’ is defined by the Society American Archivists as “the process of creating a finding aid or other access tools that allow individuals to browse a surrogate of the collection to facilitate access.”<sup>12</sup> This is such an integral step for an archivist, especially for an audio archivist because, unlike a book, patrons cannot determine what is on a sound recording just by looking at the media in person or in an online online. Adequate metadata is essential since the ultimate end goal for any repository is for a patron to actually make use of materials in its collection. Insufficient description can result in underuse of materials, which can directly affect the institution’s ability to obtain funding for any endeavors they hope to undertake in the future.

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<sup>10</sup> Irene Guijt and Meera Kaul Shah, *The Myth of Community: Gender Issues in Participatory Development*, (New Delhi: Vistaar Publications, 1998): 7.

<sup>11</sup> <https://www.oclc.org/content/dam/research/publications/library/2008/2008-05.pdf>

<sup>12</sup> <https://www2.archivists.org/glossary/terms/d/description>

The role of archives is “to keep materials until those particular moments in the lives of individuals or the histories of communities when they might use them to create a new future for themselves ... [archival collections] are potentially the tools for peoples’ self-determination.”<sup>13</sup> This notion is carried through in work by Michelle Caswell in which she expands on Arjun Appadurai’s notion of the imaginary and applies it to archival studies.

The archival imaginary is the dynamic way in which communities creatively and collectively re-envision the future through archival interventions in representations of the shared past. Through the archival imaginary, the past becomes a lens to the future; the future is rooted in that which preceded it. ... by uncovering previously untold, ignored, or misrepresented histories, communities can imagine and reimagine different trajectories for the future. ... In collecting archival traces of struggle and rebellion, we forge new narratives of resistance and solidarity that feed the activism of the present and fundamentally alter our vision of what will be possible.<sup>14</sup>

Members of the Passamaquoddy tribe are literally able to insert their own ‘cultural narrative’ into the song’s description in the Notes section of the finding aid. It is of utmost importance to highlight the text because of the wealth of information it provides users that was previously missing from the LC finding aid, so the verbatim descriptions are below with discussion of each narrative directly after.

**Cultural narrative for “Mihqelsuwakonutomon pihce elonukkopon” (He/She remembers what happened long ago):** There were many ‘war’ songs that the Passamaquoddy sang, and this English title – war song – is inadequate and simplistic for understanding their independent complexity and diversity. There were songs in preparation for going to war, there were songs sung by those who were away at the battle and different songs for those still in the community thinking of those away. There were also songs for returning warriors, there were songs for loss and songs for honoring and remembering those warriors who were lost. There were also a range of spiritual and medicinal songs for warriors to help protect them at all stages of their journey. J. Walter Fewkes notes in his letters to Mary Hemenway in March 1890 that he recorded several war songs in his three days with the Passamaquoddy. All of these are different and because of their fragmentary nature (the wax cylinder could only record several minutes of much longer songs), it is difficult to understand them in relation to each other. In this

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<sup>13</sup> Seeger, 100.

<sup>14</sup> Michelle Caswell, “Inventing New Archival Imaginaries: Theoretical Foundations for Identity-Based Community Archives,” in *Identity Palimpsests: Archiving Ethnicity in the U.S. and Canada*, eds. Dominique Daniel and Amalia S. Levi (Sacramento: Litwin Books, 2014), 49-50.

song, Mihqelsuwakonutomon, a sadness can be heard and felt. This could mean that it was a mourning song for warriors who did not return from battle. This is translated into Passamaquoddy, Somakponossok etoli-ntakihtuwut (soldiers who are being mourned). This would be the kind of song sung on Veterans Day. Molly Neptune Parker also identified similarities in this song to contemporary Passamaquoddy funeral songs. Wayne Newell describes these songs as a “puzzle that we keep trying to put together by listening to them.” All the war songs that Fewkes recorded in the 1890 trip have been identified as a whole series of songs and they have been given the name: Matonotuwi-lintuwakon which means generally ‘war songs.’<sup>15</sup>

**Cultural narrative for “Esunomawotultine:”** Esunomawotultine is the Passamaquoddy name for song 2 on Fewkes’ cylinder 17 (Cylinder 4260; AFC 1972/003: SR29). Esunomawotultine means “let’s trade.” It was sung on the cylinder by Peter Selmore, who also provided the cultural narrative. This narrative is found in Fewkes’ Calais field notebook and was published in the *Journal of American Folklore*, 1890. The song and dance is common to Passamaquoddy, Maliseet and Mi’kmaq communities. According to Nicholas Smith, the Wabanaki had at least three different types of trading dances. “The important gift-giving trait was an element in two of them. One was the trading dance of the ceremonial prelude to the actual trading at the fur trading posts. I have called another the hunter’s trading dance...The third was the misunderstood peddler dance, a dance song in which the Indian satirizes the peddler as a highly motivated businessman. They despise greedy traders. The Peddler was apparently ignorant of the importance of the gift-giving role in Indian culture.” (Smith 1996) According to Smith, who interviewed Maliseet (Peter and Minnie Paul of New Brunswick) and Passamaquoddy (Sabattus Tomer of Peter Dana Point) elders about the various trading dances, the peddler dance cannot be considered a trading dance song, but it added humor at social gatherings.<sup>16</sup>

In these cultural narratives, community members are able to rectify and/or previously inadequate or missing metadata, like the initial English song title, which failed to convey the intended use for the song within the Passamaquoddy tribe. The elders’ comments reveal the fact that there exist multiple layers of meaning in just this one song. Each tribal representative is named alongside the specific comments they wished to be included in the finding aid. This serves as reminder that, in the act of describing, they are taking control of their agency as the knowledge-bearers of “Mihqelsuwakonutomon”’s place in Passamaquoddy culture. Their

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<sup>15</sup> <https://www.loc.gov/item/2015655578/>

<sup>16</sup> Ibid.

comments are valuable insights that only members of the tribe could provide. (Note: Mary Hemenway, who is mentioned in the first cultural narrative, was Fewkes' patron.)

As shown in these insightful passages contributed by Passamaquoddy elders, Ancestral Voices goes beyond other participatory efforts that merely invite community members to contribute to an item's description via online tagging or via comments left in a box on their website. Initiatives such as those "fail to account for important cultural differences in the understandings around how information circulates within communities."<sup>17</sup> In this revamped finding aid is proof that "involving community members in archival arrangement and description could help acknowledge and preserve context and embedded knowledge architectures."<sup>18</sup>

Empowerment, however, "is more than inviting people to partake in needs assessment or a decision-making process. Offering the marginalized opportunities for consultation, without following this through with analysis about causes of oppression and feasible action to redress the causes, is unlikely to be empowering."<sup>19</sup> This would constitute a legitimate criticism of Ancestral Voices, but as mentioned previous, the pilot project of the "Mihqelsuwakonutomon" finding aid just officially launched last week. Moving forward, it would be ideal if the AFC, Local Contexts, and Mukurtu offered Passamaquoddy members (and other tribes they might work with in the future) forums for discussion and possibly even workshops on community archiving.

It would be interesting to see if there could be some type of collaboration between Ancestral Voices and other successful initiatives for such workshops. Examples of other projects include the Plateau Peoples' Web Portal, a collaboration between several indigenous groups (the Spokane Tribe of Indians, the Confederated Tribes of the Colville Reservation, the Confederated Tribes of the Umatilla Indian Reservation, the Coeur d'Alene Tribe of Indians, the Confederated Tribes of Warm Springs, the Confederated Tribes and Bands of the Yakama Nation, The Confederated Salish and Kootenai Tribes of the Flathead Reservation, the Nez Perce Tribe) and the Center for Digital Scholarship and Curation and Native American Programs at Washington

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<sup>17</sup> Katherine Becvar and Ramesh Srinivasan, "Indigenous Knowledge and Culturally Responsive Methods in Information Research," *Library Quarterly* 79, no. 4 (2009): 4.

<sup>18</sup> Katie Shilton and Ramesh Srinivasan, "Participatory Appraisal and Arrangement for Multicultural Archival Collections," *Archivaria* 63 (2007): 95.

<sup>19</sup> Guijt and Shah, 11.

State University for the tribal representatives to curate materials in the Portal themselves. There is also the Us Mob series and site, the *Raven Tales: How Raven Stole the Sun* digital animation story, and the Igloodik Isuma media production group, who released the *Atanarjuat: The Fast Runner* feature film.

Some may argue that calling a process a collaboration does not automatically make it a liberation of the previously marginalized voices. Mainstream cultural institutions may ask a community for consultation to help with arrangement, description, and classification, but does this act serve to legitimize them as the ones in power, the keeper of the artifacts, and rule-maker over the entire endeavor? In Robin Boast's discussion of the contact zone concept, previously introduced by Mary Louise Pratt and extrapolated on by James Clifford, contact zones have resulted in a "*clinical collaboration, a consultation* that is designed from the outset to appropriate the resources necessary for the academy and to be silent about those that were not *necessary*,"<sup>20</sup> while their actual goal is to decentralize some of the institution's control within the community to create "a space where disparate cultures or communities encounter one another while recognizing past and present asymmetries of power and voice."<sup>21</sup>

The contact zone can be where the fluid meaning of community can further come into play, as individual tribe members express the intersecting aspects of identity within themselves in multiple ways and in different moments. When community members employ such a tactic, it is referred to by Srinivasan as code switching.<sup>22</sup> Each Passamaquoddy representative brings their own notion of what it means to be a part of this tribal community, as well as their individual set of values and notions of what "Mihqelsuwakonutomon" means in their own life, to the collaboration. As every person voices his/her opinion, it adds depth to the description of the song.

In her observation of Aboriginal landowners sharing their firing strategies with environmental scientists, Helen Verran recognizes moments such as these as postcolonial, "where

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<sup>20</sup> Robin Boast, "Neocolonial Collaboration: Museum as Contact Zone Revisited," *Museum Anthropology* 34, no. 1 (2011): 66.

<sup>21</sup> Ramesh Srinivasan, *Whose Global Village? Rethinking How Technology Shapes Our World* (New York: New York University Press, 2017), 163.

<sup>22</sup> *Ibid*, 164.

disparate knowledge traditions abut and abrade, enmeshed, indeed often stuck fast, in power relations characteristic of colonizing, where sciences usually line up on the side of the rich and powerful. Postcolonial moments interrupt those power relations, redistributing authority in hope of transformed contexts for the exercise of power.”<sup>23</sup> Ancestral Voices offers a postcolonial moment where the Passamaquoddy representatives are able to take position as authorities over their cultural heritage.

The project “seeks to mutually benefit both tribal members and the Library of Congress in these areas: a) digital preservation of an essential element of American and Native American heritage; b) repatriation, in digital form, of this heritage to Native American nations; c) collaboration of the Library with tribal communities in respectful presentation of this heritage; d) setting standards for future technical innovation and collaboration.”<sup>24</sup> The LC mentions the preservation reformatting of the original sound recordings, and it is important to remember the fragility of formats like the cylinders that Fewkes captured the Passamaquoddy on in 1890. Also, these recordings are the oldest ethnographic field recordings known to survive anywhere. Irreplaceable recordings of moments such as these, that preserve cultural experiences on legacy carriers such as cylinders, lacquer discs, or open-reel tapes, are likely to vanish or be dramatically altered by mold or temperature/humidity issues (sticky-shed syndrome, acidic exudation) in the near future if they aren’t properly preserved through projects like Ancestral Voices.

With preservation efforts also arises the need for adequate description and cataloging to ensure optimal access to the items is enabled. Hence, the essential need for community-institution collaboration in describing sound recordings. To illustrate, see the MARC (MACHINE-Readable Cataloging) record for the LC finding aid (Image 2), with proposed alterations to be made by the Passamaquoddy representatives as displayed by Christen, Anderson, and Shankar in a presentation, “Wax Works in the Age of Digital Reproduction: The Futures of Sharing Native/

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<sup>23</sup> Helen Verran, “A Postcolonial Moment in Science Studies: Alternative Firing Regimes of Environmental Scientists and Aboriginal Landowners,” *Social Studies of Science* 35, no. 5-6 (2002): 730.

<sup>24</sup> <https://www.loc.gov/collections/ancestral-voices/about-this-collection>

First Nations Cultural Heritage” ([http://schd.ws/hosted\\_files/dplafest2016/2c/WaxWorks\\_Mukurtu\\_LocalContexts.pdf](http://schd.ws/hosted_files/dplafest2016/2c/WaxWorks_Mukurtu_LocalContexts.pdf)), at the 2016 DPLAfest.

Another component that is mandatory for successful collaboration is trust between the community and cultural memory institution. “Having researchers [archivists, partners, etc.] which the participants in the study know personally, or can relate to because of a shared cultural identity, counts for a great deal in a community with a conflicted and problematic historical relationship with outside researchers.”<sup>25</sup> The AFC’s partners in the Ancestral Voices project, Local Contexts and Mukurtu, have a proven track record with indigenous communities like the Passamaquoddy.

Anderson and Christen developed the Local Contexts platform in six years ago “to address specific Native and First Nation concerns about access, ownership, and control of collections.”<sup>26</sup> They are currently testing and implementing TK Labels with over sixteen communities and more than ten cultural institutions and universities. There exist seventeen different TK Labels, and each label is meant to be customized by the community to address a multitude of different situations. The TK labels are:

- Attribution, which tells users that sources, custodians, and owners have been wrongly attributed or missing and asks future users to help apply correct attribution.
- Community Use Only materials are usually not circulated beyond the family, clan, or community.
- Non-Commercial materials should not be used to derive economic benefits or as a commodity for purchase.
- Men Restricted – highly sensitive, gendered knowledge with restrictions of access and use based on customary law.
- Family alerts outside users that the material is usually only shared between family members.
- Seasonal materials should only be used and heard at particular times of the year and/or the land and environment where they were derived from influences and impacts their meaning and significance.

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<sup>25</sup> Becvar and Srinivasan, 24.

<sup>26</sup> <http://localcontexts.mukurtu.org/wp-content/uploads/2016/12/Local-Contexts-Background-Brief.pdf>

- Verified tells users that the community is satisfied with how materials are being represented online or offline.
- Outreach materials are for use in educational activities outside the community.
- Culturally Sensitive materials have special sensitives around them.
- Non-Verified materials have not been appropriately vetted by the community, have mistakes, omissions, derogatory language, lack of informed consent, or its process of creation was through dishonest research which did not follow proper protocols.
- Community Voice encourages the sharing of knowledge, stories, and experiences by all community members (usually utilized in a community-based archive).
- Commercial materials can be used for future economic benefit.
- Men General should only be shared between men in the community.
- Women Restricted – highly sensitive, gendered knowledge with restrictions of access and use based on customary law.
- Secret/Sacred items are special, requiring respectful and careful treatment.
- Women General should only be shared between women in the community.
- Multiple Communities indicates several communities maintain responsibilities of custodianship and/or ownership over the material, but neither has explicit control (rights and responsibilities for use are spread across the communities through existing protocols and relationships).

TK Labels can correct or fill in missing performer attributions or provenance details, and tribal communities are able to apply them to digital materials like audio recordings, images, and documents in the Mukurtu CMS. Developed by Christen, Craig Dietrich, and Warumungu community members in 2007, Mukurtu is an open-source access platform where indigenous communities can share metadata on cultural materials using their own protocols, like TK Labels. ‘Mukurtu’ is the “Warumungu word for ‘dilly bag’ or safe-keeping place for sacred materials,”<sup>27</sup> which is an apt name for the system.

Initiatives like Local Contexts and Mukurtu encourage archivists to embrace what it means to be an activist archivist, and partnering with these programs allows for projects like

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<sup>27</sup> <http://mukurtu.org/about/>

Ancestral Voices. With the successful launch of this pilot project, the AFC has expressed hopes to expand Ancestral Voices to include other tribal groups and recordings in the future on the project's About page on the LC website. As such, it is necessary to remind archivists of their “moral obligation to step up and actively transform their practices”<sup>28</sup> and that

Envisioning liberatory archival imaginaries will require us, as archivists, to be inventive. It will demand that we let go of some of our professional authority even as it underscores our commitment to the archival endeavor. It will ask us to interrogate many of the assumptions of mainstream Western archival practice in light of community-specific, culturally appropriate, political goals. It will challenge us to continually question our categories, motivations, and assumptions, rethink the boundaries of our archives and our communities, and own up to the ways in which power is implicated in our practices.<sup>29</sup>

Collaborations between mainstream institutions and communities to describe sound recordings adequately is imperative if researchers are to successfully locate the materials in repositories and if indigenous communities like the Passamaquoddy want future generations of their tribe to be able to form a connection with their cultural heritage through the recordings. Archivists are responsible for protecting the material and making it as easy to find as possible, so when researchers and tribe members seek out the materials, they will be waiting.

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<sup>28</sup> Gilliland, 3.

<sup>29</sup> Caswell, 51.

Image 1

	<p><b>Traditional Knowledge Label: Attribution - Elihtasik (How it is done).</b>          When using anything that has this Label, please use the correct attribution. This may include individual Passamaquoddy names, it may include Passamaquoddy as the correct cultural affiliation or it may include Passamaquoddy Tribe as the tribal designation.</p>
	<p><b>Traditional Knowledge Label: Outreach - Ekehkimkewey (Educational).</b>          Certain material has been identified by Passamaquoddy tribal members and can be used and shared for educational purposes. Ekehkimkewey means 'educational'. The Passamaquoddy Tribe is a present day community that retains cultural authority over its heritage. This Label is being used to teach and share cultural knowledge and histories, and to raise greater awareness and respect for Passamaquoddy culture and worldviews.</p>
	<p><b>Traditional Knowledge Label: Non-Commercial - Ma yut monuwasiw (This is not sold).</b>          This material should not be used for commercial purposes, including ways that derive profit from sale or production for non-Passamaquoddy people. In Passamaquoddy, Ma yut monuwasiw means 'this is not to be purchased'.</p>

<https://www.loc.gov/collections/ancestral-voices/about-this-collection/rights-and-access/>

Image 2

906			‡a 0 ‡b ibc ‡c orignew ‡d u ‡e nciip ‡f 20 ‡g y-folklife
955			‡a mkru 2016-02-24
033	0	0	‡a 18900317
010			‡a 2015655550 [scan barcode LCCN]
040			‡a DLC ‡c DLC ‡e dacs
043			‡a n-us-me
090			‡a Cylinder 4233
090			‡a AFS 14737-A5
090			‡a RKF 1724 [supply MAVIS shelflist number]
090			‡a AFC 1972/003 SR02
245	0	0	‡a Story of the fisher and the sable, ‡n part 4 ‡h [sound recording] / ‡c spoken by Peter Selmore.
246	1		‡a Alternate title in Passamaquoddy [supplied by Passamaquoddy, if desired]
246	1		‡a Alternate title in English [supplied by Passamaquoddy, if desired]
260			‡c 1890.
300			‡a 1 sound cylinder (2:33 min.) ; ‡c 4 in. [supply duration from digital sound file]
518			‡a Recorded in Calais, Maine on March 17, 1890 by Jesse Walter Fewkes.
505	2		‡a Contents note, in English and/or Passamaquoddy [optional, supplied by Passamaquoddy community if desired, this would be a full or partial translation of the contents, or a summary or log, in either or both languages]
500			‡a [Optional notes from David A. Francis collection]
533			‡a Digital preservation copy from original cylinder on Archeophone #27. ‡c Library of Congress, ‡d 2015 October 23. ‡e 85.57 Mbytes BWF.
500			‡a Engineer notes: Cylinder appears to have been shortened.
506	1		‡a Access to recordings may be restricted. To request materials, please contact the Folklife Reading Room at ‡u http://hdl.loc.gov/loc.afc/folklife.contact

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