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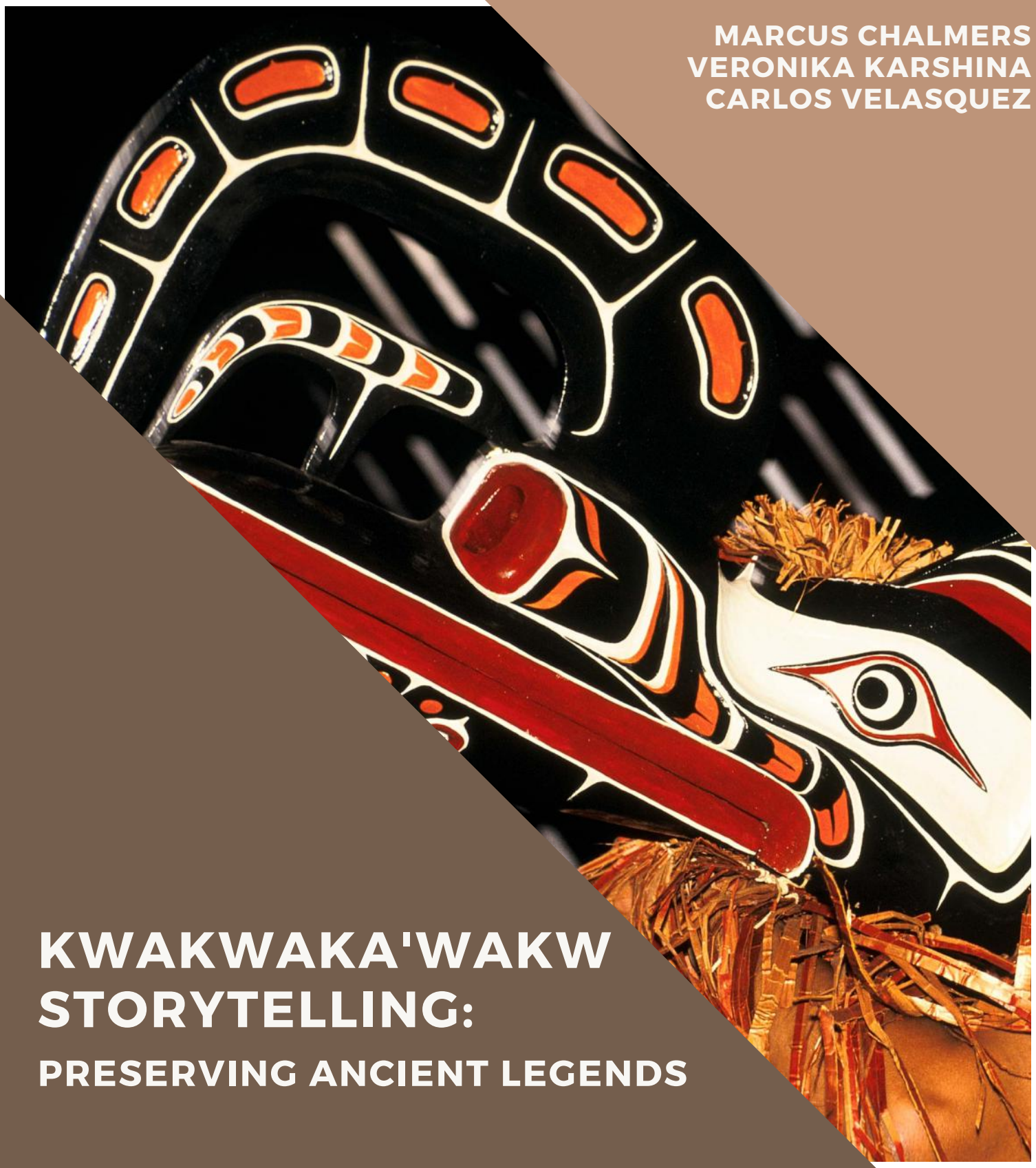

KWAKWAKA'WAKW STORYTELLING:

PRESERVING ANCIENT LEGENDS

ADVISORS:

Professor Creighton Peet
Dr. Thomas Balistrieri

SPONSOR:

David Neel

This report represents the work of WPI undergraduate students submitted to the faculty as evidence of a degree requirement. WPI routinely published these reports on its website without editorial or peer review. For more information about the projects program at WPI, seehttp://www.wpi.edu/Academics/Projects
Image: Neel D. (n.d.) Crooked Beak

Kwakwaka'wakw Storytelling: Reintroducing Ancient Legends

An Interactive Qualifying Project submitted to the faculty of Worcester Polytechnic Institute in partial fulfillment of the requirements for the Degree of Bachelor of Science.

Submitted by:
Marcus Chalmers
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Submitted to:
David A. Neel, Northwest Coast native artist, author, and project sponsor

Professor Creighton Peet
Professor Thomas Balistrieri

Date submitted:
March 5, 2021

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ABSTRACT

Kwakwaka'wakw Storytelling:
Preserving Ancient Legends

Neel D. (2021)

Neel D. (n.d.) A Niss'ga Eagle Dancer

The erasure of Kwakwaka'wakw First Nations' rich culture and history has transpired for hundreds of years. This destruction of heritage has caused severe damage to traditional oral storytelling and the history and knowledge interwoven with this ancient practice. Under the guidance of Northwest Coast artist and author David Neel, we worked towards reintroducing this storytelling tradition to contemporary audiences through modern media and digital technologies. After interviewing native elders, anthropologists, and video editors, our team created a YouTube channel and five videos. We hope this will act as the starting point for a more expansive collection of these ancient legends in the future.

ACKNOWLEDGMENTS

We would like to use this section to thank those individuals who helped us in the completion of this academic project.

First, we would like to thank our sponsor David Neel. Thank you for sharing your culture with us and trusting us with the stories of your people. We are grateful that you have allowed us to use your artwork in our report. We look forward to seeing your project grow and develop beyond what our team had the opportunity to work on!

Second, we would like to thank the following individuals who volunteered their valuable time for our interviews:

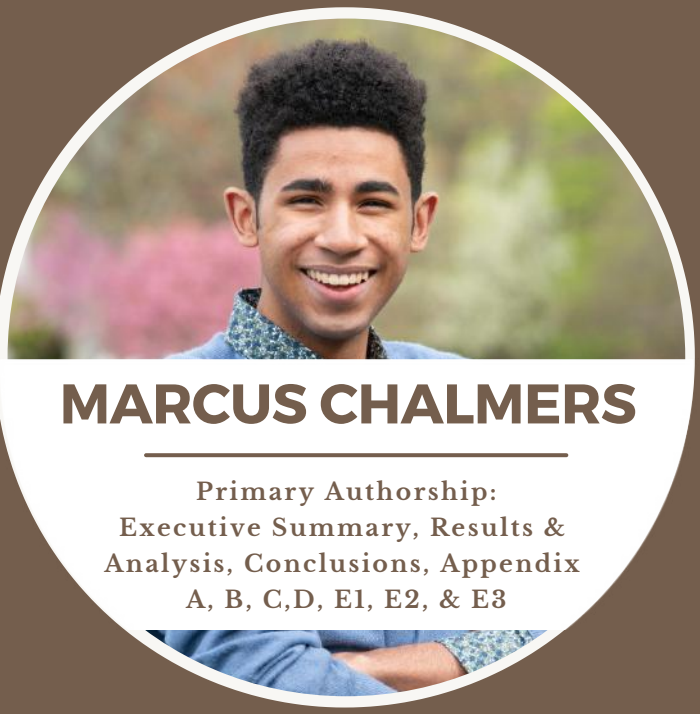
- Randy Chipps
- Roger Fernandes
- Karen Duffek
- Dr. Aaron Glass
- Dr. Colin Grier
- Dr. Sven Haakanson
- Dmitrii Demchenko
- Paul Falcone
- Andrew Forgit
- Michael Kozlowski

Next, we would like to thank Professor Leslie Dodson and Paige Neumann for their invaluable advice concerning both the format and presentation of our project.

Finally, we would like to thank our advisors Professors Creighton Peet and Thomas Balistreri. Thank you for your advice and guidance every step of the way. We appreciate your ongoing encouragement and that you always made us reflect on the deeper meaning and purpose of our project. You provided us with lessons and conversations that allowed us to mature both professionally and personally. We hope to meet you both in person someday!

Neel D. (n.d.)

AUTHORSHIP



MARCUS CHALMERS

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VERONIKA KARSHINA

Primary Authorship:
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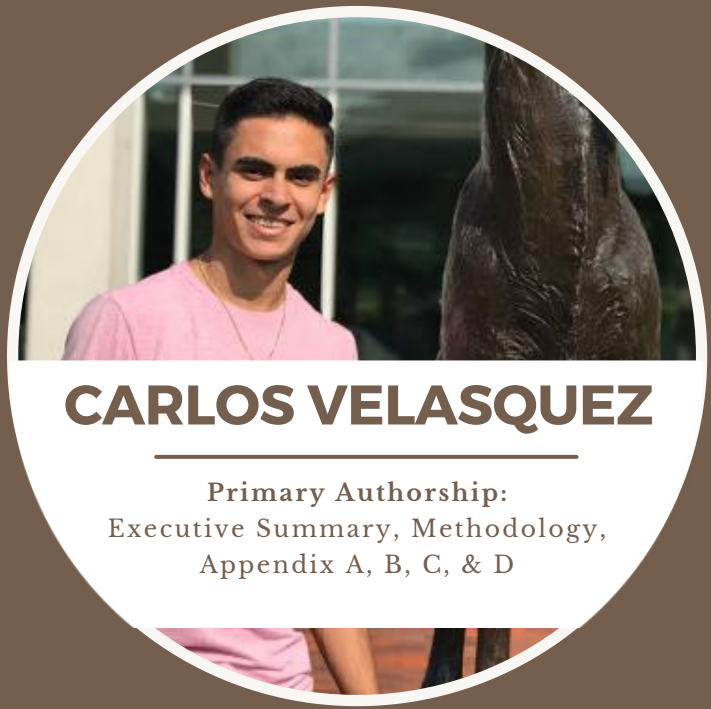

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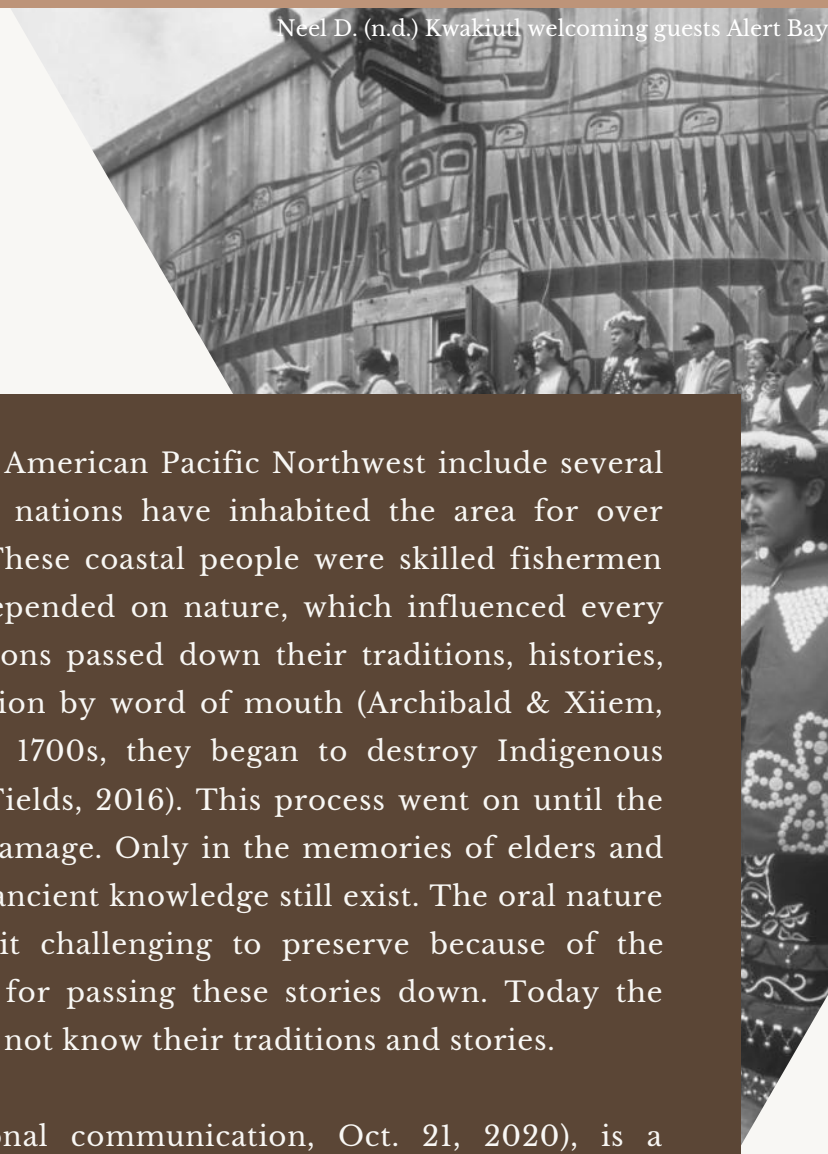
Primary Authorship:
Executive Summary, Methodology, Appendix A, B, C, & D

Every member of the team edited all chapters and appendices of the report.


Neel D. (n.d.) Kwakiutl welcoming guests Alert Bay

a project's overview

EXECUTIVE SUMMARY

The Indigenous people of the North American Pacific Northwest include several First Nations with rich cultures. These nations have inhabited the area for over 10,000 years (Royer & Finney, 2020). These coastal people were skilled fishermen and woodcarvers. Their lives heavily depended on nature, which influenced every aspect of their culture. These First Nations passed down their traditions, histories, and legends from generation to generation by word of mouth (Archibald & Xiiem, 2018). When Europeans arrived in the 1700s, they began to destroy Indigenous cultures over a long period (Hillaire & Fields, 2016). This process went on until the mid-20th century and left irreversible damage. Only in the memories of elders and in fragments of written stories does this ancient knowledge still exist. The oral nature of Native Peoples' storytelling makes it challenging to preserve because of the destruction of the original frameworks for passing these stories down. Today the younger generations of Native People do not know their traditions and stories.

Our liaison, David Neel (personal communication, Oct. 21, 2020), is a Kwakwaka'wakw artist who has a vision for these ancient stories to be reintroduced into modern society utilizing contemporary media (see Appendix A). The purpose of this project was to assist David Neel in his efforts to educate his tribe's people as well as the public about Kwakwaka'wakw culture and its traditional oral storytelling using modern media and digital technologies. David Neel's long-term goal is to preserve this aspect of his people's culture. He intends to write a book that will contain all the stories he has collected and make them accessible to the average reader.

The success of this project hinged on our team's ability to become familiar with the Kwakwaka'wakw culture and their stories. The name Kwakwaka'wakw means people who speak Kwak'wala (U'mista Cultural Centre, 2020). In anthropological sources, you may see a different spelling - Kwakiutl. Kwakiutl is a term popularized by anthropologist Franz Boas. However, in this paper, we will be using the proper name - Kwakwaka'wakw. To learn about their culture, our team reached out to three Kwakwaka'wakw First Nation elders. One responded and agreed to a semi-structured interview. In addition, we contacted 18 anthropologists from around the Pacific Northwest to learn more about the key characters, storylines, lessons, symbols, items,

and ceremonies of the Kwakwaka'wakw First Nation. We successfully conducted five semi-structured interviews with scholars and storytellers from Oregon state to British Columbia, Canada.

David Neel envisioned that these Kwakwaka'wakw Stories would reach a diverse audience in terms of age, culture, nationality, and background. As a result, we needed to create captivating videos that would interest everyone, even those unfamiliar with the culture. We conducted four semi-structured interviews with professionals in the video editing industry to learn how to make engaging videos. During these interviews, we learned about alluring video formats, software, and how to run a YouTube channel. We found that the best way to create high-quality videos is to learn from experts.

For our team to begin the process of reintroducing Kwakwaka'wakw Stories to the world through YouTube videos, our sponsor, David Neel, provided us with recorded clips of him reading these ancient stories. Our team was tasked with taking these clips and adding visual components and music. When passed down by word of mouth, stories leave room for interpretation. We wanted the viewers of the videos we created to have this same experience. Based on advice from our interviews, we attempted to avoid including descriptive visuals, allowing the viewers to imagine the story themselves. Our team eventually created several videos that consisted of a slideshow of images related to Kwakwaka'wakw culture that accompanied David Neel's narration.

Through the creation of these videos and the discussions we had with our liaison, advisors, and interviewees, we realized the intricacies of these oral storytelling traditions. We learned about how developed the Northwest Coast, and in particular, the Kwakwaka'wakw culture was. Contrary to the common misconception that these cultures were primitive, Indigenous people of the Northwest Coast had a complex social structure and extensive knowledge of the place in which they lived that they had accumulated over generations of living in close contact with and as part of nature. Their knowledge and stories can prove to be useful in everyone's lives as we face climate change, species extinction, habitat destruction, and social unrest. We gained a much deeper understanding of the oral storytelling tradition and the ethics behind trying to replicate it in a limiting digital way.

In conclusion, at the request of a member of the community, our team assisted in the production of YouTube videos that sought to tell the Native People's stories that had once been silenced. Through the creation of these digital media pieces, we recognized the importance of ethical representation and sought to uphold these morals while still adhering to the wishes of our sponsor. In the end, along with the videos we produced, we also created a video creation manual that seeks to guide others through the technical aspect of video creation.

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INTRODUCTION

Indigenous people have lived on the Pacific Northwest Coast for over 10,000 years (Royer & Finney, 2020). Over this period, various cultures evolved, developing their own traditions and legends. These legends, told through oral storytelling, allowed their lessons and traditions to pass down through the generations (Archibald & Xiiem, 2018). These stories continue to hold cultural significance for the First Nations' people and historians. However, many of them are being lost, as Canadian Euro-Americans have actively tried to strip all Indigenous people of their historical heritage (Hillaire & Fields, 2016). To abandon these legends, which are a significant part of these First Nations' cultures, would be a tremendous loss, not only for the First Nations people but for all humans and our understanding of the world.

The Indigenous people of North America's Pacific Northwest Coast consist of many different First Nation people who settled there long before any explorers arrived from other continents (Linde & Nardo, 2016). In this report, we will be focusing on Kwakwaka'wakw people. There are various spellings of their name used in different sources, so we would like to clarify why we chose to use "Kwakwaka'wakw". The name Kwakwaka'wakw means people who speak Kwak'wala (U'mista Cultural Centre, 2020). In anthropological sources, you may see a different spelling - Kwakiutl. Kwakiutl is an anglicism for Kwag'uł, which is the name of a Kwakwaka'wakw band in Fort Rupert. Anthropologist Franz Boas popularized the term "Kwakiutl", and many sources began referring to all Kwakwaka'wakw people as "Kwakiutl". In this paper, we will be using the proper name - Kwakwaka'wakw. The Kwakwaka'wakw people, just like many of the other First Nations, developed a rich set of oral storytelling traditions (Jacknis, 2002). However, the majority of these ancient Kwakwaka'wakw stories have disappeared. These stories had kept alive the legends of many different spiritual Kwakwaka'wakw beings like the Thunderbird, Raven, Sun, and many others (Boas, 1967). The stories passed down wisdom that aided generations, wisdom that will be forgotten if nothing is done to save it. Neither young Kwakwaka'wakw people in their Native community nor the public interested in learning about Native culture have proper access to this knowledge.

David Neel (personal communication, Oct. 21, 2020), a Kwakwaka'wakw artist and author, has already begun to research these ancient Kwakwaka'wakw stories. While Neel has been unsuccessful in finding every ancient legend, he has started work on the stories he has found. Neel has rewritten many of these stories, even though the reference texts he has used tend to vary in quality, containing gaps in their narratives. As a short-term goal, Neel hopes to reach a contemporary audience, and so he has made audio recordings of these rewritten stories.

David Neel (personal communication, Oct. 21, 2020) has plans to create books, YouTube videos, and a website detailing and organizing these legends. However, if he wants to complete these goals in a reasonable amount of time, he will need assistance. There is a lot of work to do concerning the production and organization of this content. In total, there are hundreds of Kwakwaka'wakw stories that need to be found and rewritten. The stories then need to be organized either by character, theme, or another classification system. Only when they are properly organized can the production of the books begin. Currently, Neel is preoccupied with the short-term goal of digitally displaying these stories through YouTube videos. As such, Neel needs help to create illustrative media and organize the legends that he has already found.

During this project, our team assisted David Neel in his efforts to educate the public about Kwakwaka'wakw culture and its traditional oral storytelling and legends using modern media and digital technologies. Our team worked on creating YouTube videos using David Neel's audio recordings of Indigenous legends. In this paper, we share our experience of putting ancient stories that were intended to be shared by word of mouth into a new digital format. We have faced many challenges in figuring out the best format that stays true to the oral storytelling tradition while enabling Neel to continue to recreate and share these stories with the world. Through the creation of such visual media, we hoped to make the legends and culture of these First Nations heard, specifically, the Kwakwaka'wakw nation. We believe that the preservation of cultural history is important and needs to be a top priority for all humans. We also believe that access is equally as important as preservation. With free access to several short stories on YouTube, we hope to introduce everyone to a world they may have never heard of before.

Neel D. (n.d.) Bella Bella Chiefs

BACKGROUND

To understand the importance of preserving and reintroducing ancient Northwest Coast people's legends it is important to understand the nations that occupied the Northwest Coast and their ways of living. This chapter contains a short history of the Pacific Northwest Coast and the Indigenous people who lived on the land. More specifically, we focus on the Kwakwaka'wakw people and provide an overview of the oral storytelling tradition. The first section outlines the Pacific Northwest. This background of the people and ecosystems of the Pacific Northwest are all intrinsically important in understanding the Kwakwaka'wakw people. The second section presents an explanation of the relationship between the various elements of the Pacific Northwest Coast and the Kwakwaka'wakw people. The third informative section of this chapter contains an overview of the Kwakwaka'wakw storytelling tradition. Finally, the last section contains an overview of the problem at hand and previous attempts at addressing it.

2.1 History of the Pacific Northwest people

The Northwest Coast comprises the area along the Pacific shore of North America, covering the land from what is now Alaska to current day Northern California (Pauls, n.d.). This territory stretches about 1,500 miles from north to south, but only around 50 miles inland (see Figure 2.1). The area along this coast is rocky and contains four mountain ranges: the Cascade Range, the Olympic Range, the Coast Range, and parts of the Rocky Mountains. In some places, the mountains extend into the coast and continue underwater, emerging as nearby islands.

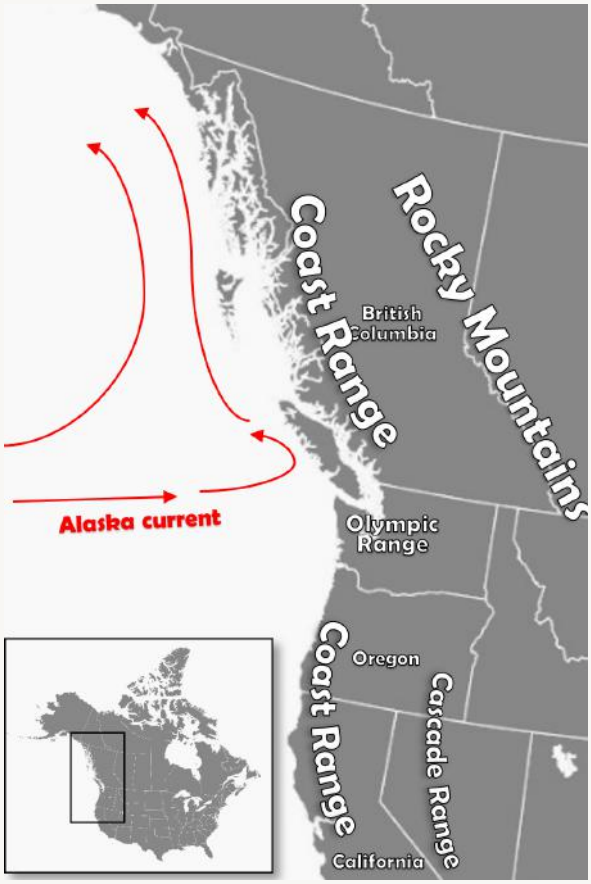

Figure 2.1 Mountain Ranges and Currents of the Northwest Coast. (Adapted from Map by FreeVectorMaps.com, 2020) http://freevectormaps.com

The Alaska Current, which flows north along the coast of British Columbia and Alaska, warms the coastline above temperatures of other areas with similar latitudes (Suzuki, 2005). Even during the winter months, the temperature rarely drops below freezing. Similarly, the summer months are also mild, with temperatures tending not to exceed 80°F. The mountain ranges to the east block the winds that carry moisture from the ocean, which results in excessive rainfall in the area of 140 to 167 inches per year. The warm and wet climate created the unique Pacific Temperate Rainforests ecoregion, the largest temperate rainforest with the highest biomass on Earth.

Indigenous people have lived on the Northwest Coast of North America for over 10,000 years (Fladmark, 1975). The oldest cultural remains found on the Northwest Coast date back 9,000 to 10,000 B.P. with some findings tentatively dating 11,000 to 12,500 B.P. There are several anthropological theories of how First People migrated to the region. New findings suggest that the sea levels around 17,000 B.P. were 120 meters lower, which means that there would have been more land patches in the Beringia area (see Figure 2.2) that would have allowed for island-hopping. People could have traveled to the area in skin boats as early as 16,000 B.P. (Royer & Finney, 2020). Due to the Indigenous peoples' oral storytelling traditions, their history has been largely unrecorded in permanent records. This makes it challenging to find reliable information about how these First Peoples initially arrived and developed.

Figure 2.2 The Land of Beringia (Adapted from Map by FreeVectorMaps.com, 2020) http://freevectormaps.com

While there was no cultural uniformity among various tribes on the Northwest Coast, there are a few distinctive characteristics that separated them from other Indigenous people of North America (Mackie, 2004). The local ecosystem affected their cultures and outlook. People of the Northwest Coast relied on marine and riverine wildlife for their subsistence. Fishing, marine animal hunting, and gathering shellfish were the main sources of food for all local tribes. People were not forced to migrate in order to find food sources, and thus they could build permanent housing. They lived in cedar longhouses (see Figure 2.3), which could hold up to 50 people. Woodworking was another important feature of locals' livelihoods. Cedar trees, that could grow 120-180 feet tall, were used not only to build their longhouses but also for large dugout canoes and monumental totem poles.

Figure 2.3 Kwakwaka'wakw house, Fort Rupert, British Columbia (Dawson, 1885)

The sedentary lifestyle placed value on property since tribes did not have to carry all their belongings during migrations like continental Native Americans needed to do (Mackie, 2004). One's social status was determined by their closeness to the Chief and by their property, which included but was not limited to canoes, shells, skins, and slaves. Slaves were usually war captives from other tribes. Tribes did have a social hierarchy; however, there were no political offices in place. "The concept of such a [political] mechanism is what seems to be foreign to the Northwestern culture. It knows privileges and honors, but no office; a status of influence, but no constituted authority" (Kroeber, 1923, p. 9).

The first European contact with Indigenous people of the Northwest Coast happened in 1774 when Spanish sailors went north to trade with local tribes (Cooke et al., 1965). Europeans were interested in trading for valuable sea otter and beaver pelts. One of the most important documents for both sides was the Northwest Ordinance of 1787, which stated: "The utmost good faith shall always be observed towards the Indians; their lands and property shall never be taken from them without their consent; and, in their property, rights, and liberty, they shall never be invaded or disturbed, unless in just and lawful wars authorized by Congress" (Hillaire & Fields, 2016, p. 55). As Pauline Hillaire points out, phrases like "consent" and "just and lawful war" created loopholes that allowed Europeans to seize Indigenous land without proper reimbursement.

Over time, the "good faith" of the Northwest Ordinance deteriorated, and Indigenous people continued to suffer the loss of their land and livelihood (Hillaire & Fields, 2016). The first treaty to purchase land from the First Nations people in the Northwest was established in the 1840s. Euro-Americans tried to undermine the value of Indigenous people's lands, and often land was not paid for. Instead, Indigenous people were given objects and tools. From 1863 to 1946 it was prohibited for the court to consider claims about the treaties. Indigenous people could not claim their legal compensation, which was in bold violation of previous treaties.

In addition to the loss of land, Indigenous people's cultures were repressed by the Euro-Americans (Hillaire & Fields, 2016). For example, an important aspect of aboriginal culture in the Pacific Northwest included potlatches. These were gift-giving events that were held at important stages of someone's life or for special events, such as, marriages, a chief's death, and initiation ceremonies. In the Northwest, the Canadian government banned potlatch gatherings and ceremonies from 1885 to 1951. Depriving First People of this spiritual right damaged family and social structures. The tribal elders tried to preserve their traditions, but even now after the ban has been lifted, tribes and individuals find it hard to reconnect with their spiritual lives and beliefs. Modern potlatches last several days instead of months and many tribal members do not understand their Native languages.

Euro-Americans also pressured Indigenous people through education systems, forcing Indigenous children to attend residential schools away from their families and communities (Hillaire & Fields, 2016). Starting in the late 19th century to as recently as 1973 children were taken from their tribes and were put in residential schools. Chief Councilor Ruby Dunstan recalls her years at St. George Residential School: “All those years of rotting away in residential school, and in society, because I was told that if I kept my language, if I kept my traditional ways, kept all these cultural things, that I would never be accepted into the other society - I fell for that” (Neel, 2019, p. 46). These were military-style schools with little to no acknowledgment of the physical and emotional abuse suffered by Indigenous children (Hillaire & Fields, 2016). After finishing at these residential schools, Indigenous children could not go to high school. The main purpose of these educational institutions was to force non-Indigenous traditions and language onto these Indigenous children and deprive them of proper education and further opportunities. Historically, European people have had a false sense of superiority, which irreversibly damaged the cultures and traditions that had already existed in North America.

2.2 Kwakwaka’wakw people

The Northwest Coast is inhabited by many Indigenous tribes from the Tlingit people of the Yakutat Bay in Alaska to Hupa tribes in Northwest California (Boas, 1897). While Northwest Coast tribes share relatively similar cultures when compared to Native Peoples from other parts of North America, Northwest Coast tribes are distinct in culture, language, and physical appearance when compared to one another . This indicates that these cultures have developed slowly and have various cultural centers. This project mainly focuses on the Kwakwaka’wakw people.

Today the Kwakwaka'wakw people still maintain their identity and are proud of their rich heritage, traditions, and Indigenous language (Neel, 2017; U'mista Cultural Centre, 2020). This Indigenous tribe, traditionally from the Northwest Coast of the Americas, has a strong connection to the land and a wide range of habitats around them, which has provided the physical and spiritual foundations of their culture. Through different artistic media and oral traditions, they display their ties, respect, and gratitude to their surrounding environment (Kwakiutl Band Council, 2018). Socially and economically, the Kwakwaka'wakw people determine status and wealth based on holding onto possessions. However, one’s family rank is determined not by holding onto possessions, but by the ability to gift property, which was the main idea behind their opulent ceremonial feast, the potlatch (Piddocke, 1965). In recent years, many scholars, organizations, and Northwest Coast natives are attempting to revive their customs, traditions, beliefs, and language (Neel, 2017; U'mista Cultural Centre, 2020; Kwakiutl Band Council, 2018). The term Kwakwaka'wakw, which means "those who speak Kwakwala," was recently introduced to identify the language, culture, and economy that joins these people together (Kuiper, 2011).

Figure 2.4 Map of Kwakiutl Territories (Boas, 1887)

The Kwakwaka'wakw nation shares a deep connection with the land and environment around them (Kwakiutl Band Council, 2018). According to their beliefs, they consider themselves part of the land they occupy and view this land to be present within them. The living world has provided them with accessible natural resources for their sustenance and well-being, creating the foundation for their spirituality and culture.

As illustrated in Figure 2.4, the Kwakwaka'wakw tribes traditionally occupied the northern Vancouver Island shoreline and the adjacent mainland of British Columbia (Boas, 1887). This was an area of temperate rainforest near the Pacific Ocean, with an abundance of rivers, plants, and animals, that the Kwakwaka'wakw cherished as food, medicines, and materials (U'mista Cultural Society, 2015). Before the Canadian government reduced their boundaries and created small reserves, each tribe had occupied their territory for about 8000 years (Neel, 2017). These tribes were further divided into groups called na'mima or numaym meaning "of one kind" (Boas, 1967; Kirk, 1986). They are described as descent groups, each claiming their own ancestor, chiefs, oral histories, religious rites, and art associated with their family names and creation creatures.

The Kwakwaka'wakw are described as skilled fishermen, hunters, and gatherers, who were rich in material goods (Boas, 1967; Neel, 2017). Scholars often highlight the Kwakwaka'wakw people's capacity for managing and utilizing these natural resources for sustenance, attributing their prosperity to the biodiverse area they occupied (Boas, 1967; Ray, 1937). A very important resource, prominent to the area, was the cedar tree, which can grow as tall as 180 feet. They used these trees to make tools and materials essential

for their daily lives. This is the reason why, for the Kwakwaka'wakw nation, the cedar tree was known as the tree of life (Kwakiutl Band Council, 2018). Out of the main part of the trunk, they carved numerous items for the construction of homes and canoes. Additionally, experienced carvers transformed the wood into items such as drums, totem poles, and masks that were used in religious rites and ceremonies (Forde, 2013). To this day, beautiful hand-carved masks and totem poles are exhibited in museums worldwide (Neel, 2017). Other parts of the cedar tree like the roots and the branches were used for clothing, fishing and hunting equipment, and everyday household items.

The Kwakwaka'wakw culture and economy also relied on plants found in the surrounding areas for nutritional, technological, medicinal, religious, and recreational purposes (Turner, 1973). Some examples of these essential plants for the Kwakwaka'wakw include:

- Trailing blackberry, used for nourishment and vomiting relief medicine.
- Rockweed, used mainly to treat sores, swollen feet, leg pains, and rheumatism.
- Bull kelp, consumed in stews was used to make ropes, fishing lines, nets, and harpoon lines

(Forde, 2013; Kwakiutl Band Council, 2020; U´mista Cultural Society, 2015).

The Kwakwaka'wakw canoes and fishing equipment, carved from red cedar trees, allowed them to take advantage of their coastal location. They fished and traded marine species native to the area such as mussels, halibut, and shellfish (Kwakiutl Band Council, 2018). One very important animal for their sustenance and spiritual beliefs was the salmon (Boas, 1921). According to their legends, the Kwakwaka'wakw people viewed salmon as a symbol of extraordinary power and perseverance thanks to its ability to swim against the current. They conduct a ceremony for the first salmon caught each year, where they clean out the salmon and return its bones and entrails to where it was caught, as a way to honor these supernatural beings and show their gratitude (Jones, 2015).

A great part of the Kwakwaka'wakw traditions and beliefs comes from their lineage. Kwakwaka'wakw tribes are divided into septs and clans (Boas, 1897). Each clan traces its lineage back to a mythical ancestor who originated from other realms: the sky world, the land beneath the sea, or the ghost world. Having this connection with a certain ancestor grants rights to certain crests and ceremonies.

The environment surrounding the Kwakwaka'wakw is closely tied to their stories of creation (Boas, 1935; U´mista Cultural Center, 2020). According to a common tale, their ancestors decided to undergo some type of supernatural transformation. Coming from different realms commonly used in folktales and traditional stories, these extraordinary beings transformed themselves into some aspect of nature in order to become new beings with mythical abilities. The transformation involved taking off a certain aspect of their animal selves; in most cases, ancestors decided to take off their masks. This is the

reason behind the importance of masks in the Kwakwaka'wakw culture since masks identify a direct lineage to these beings. The masks are used by the Kwakwaka'wakw in ceremonies, like dances and religious rites (see Figure 2.5). These masks are a way to give a temporary body to spirits. When wearing a mask, a person undergoes a change, allowing them to transform into the being depicted by the mask (Boas, 1932; Kirk, 1986; Jones, 2015).

Figure 2.5 A dancer at a Kwakwaka'wakw potlatch wearing a mask (Neel, 1995)

2.3 Kwakwaka'wakw oral storytelling tradition

The name Kwakwaka’wakw means people who speak Kwak’wala (U'mista Cultural Centre, 2020). People of the Northwest Coast did not use written language. Their history, traditions, and knowledge were passed down by word of mouth. Oral storytelling tradition and Kwakwaka'wakw legends are inseparable from the culture and are crucial for understanding and learning from them (Thom, 2003).

Different cultures' oral storytelling techniques have a long history and contain more information than just a written transcript of their stories could (Archibald & Xiiem, 2018). In a society, collective knowledge is an important thing to keep. The problem of how best to save this collective information has been solved many times over (Martindale et al., 2018). While some societies rely on physical recording techniques and a written language, others have built complicated oral traditions that were also able to solve the problem of imperfect human memory. What differs between oral and written storytelling is their approach to solving the problem of memory. How do you get a generation to remember the stories of the previous generations? Every nation with an oral storytelling tradition solved this problem one way or another by creating memories (Archibald & Xiiem, 2018). The elders in a community would be responsible for teaching the younger generations the wisdom they had received. Usually, through structured retelling, storytellers would need to keep telling the story to remember it well, and the listeners should hear it many times to engrain it in their minds. These storytelling lessons would pass stories down first by emphasizing the core meaning behind them, then adding the other details that finish the story. These living stories were able to always reflect the collective knowledge of the nation by the nature in which these stories were told. By being passed through each generation, the storytellers would be sure to tell what they still believed.

The oral storytelling tradition is complex and has many nuances (Boas, 1897). The English word “story” does not grasp the full meaning of the term. While some of the knowledge passed down is historical and includes personal stories, there are many other purposes a “story” can serve. The ways of living are taught through stories as, for example, instructions on how to build a house. Stories are used in ceremonies; they are often sacred and allow for direct communication with the spirits from the other worlds. Some stories are part of the clan's ceremonial wealth, they demonstrate their belonging and connection with a certain ancestor. An elder can tell someone a story to help find answers for their struggles; in this case, stories fulfill a guiding and healing role. One of the anthropologists interviewed for this project recalled that when doing fieldwork on tribal grounds, he would be offered stories of previous scholars and anthropologists who visited Kwakwaka’wakw lands. He viewed them as parables for his own work. It is good to understand the limitations of English when speaking about what we refer to as Kwakwaka'wakw stories or legends.

From the interviews we carried out with elders and other knowledgeable people, we learned that personal stories are constantly being shared within the community, but for many stories, there are rules of when and by whom they can be shared. For example, many stories shared during winter, when the winter dance and many potlatches took place, were not supposed to be told during summer. The oral nature of the stories allowed them to evolve over time to better fit the realities of life. This makes every storytelling unique since each storyteller can tell it a little differently and open new depths to the knowledge stored within the story. Sharing stories is a social experience, where the experience itself plays a role. Among other things, storytellers can use songs, musical instruments, and specific rituals to accompany the telling.

Kwakwaka'wakw folktales and traditional stories incorporate spiritual beings (Boas, 1910). They narrate the interactions between these creatures and humans. Due to the differences among Kwakwaka'wakw bands, these stories differ in certain accounts. However, most of them relate to the idea of creation, transformation, and supernatural phenomena (U’mista Cultural Center, 2020). Creation legends constantly mention the Raven, Thunderbird, Kolus, Seagull, Orca, Grizzly Bear, and Sun (Boas, 1967). Animals and plants appear in stories both in true animal form and as personifications of certain spiritual beings.

An important character in Kwakwaka'wakw culture, constantly present in transformation and creation legends, is the common raven or gwawina (Kwakiutl Band Council, 2018). According to Kwakwaka'wakw belief, the Raven was able to transform himself into any shape or creature at will (Jones, 2015). He provided the Kwakwaka'wakw people with the sun, moon, stars, fire, and salmon. Due to his ability to transform shape and form easily, he is considered to be a trickster (Kwakiutl Band Council, 2020).

These supernatural beings are represented in Kwakwaka'wakw legends and oral traditions with the help of transformation masks.

2.4 The Project Purpose

Kwakwaka'wakw people, as Indigenous people of the Northwest Coast, lost a significant portion of their culture due to being denied the right to share it, even inside tribes, as discussed in Section 2.1. Along with other traditions oral storytelling was being actively erased for over 300 years. Many Native Kwakwaka'wakw people grew up not knowing these stories, and outsiders rarely hear about their culture.

While societies that use writing might question the validity of oral stories, archeologists have proven some narratives to be correct thousands of years later (Martindale et al., 2018). The tradition of oral storytelling is a performance, as it contains much more than a written story. The spoken word contains inflection that is not captured in writing, making each retelling a unique experience. In addition to the spoken word, many instances of storytelling would also contain other performance aspects. These performance aspects make oral storytelling best captured through many of the modern digital record-keeping tools we have today. More descriptive media, like film, preserve these oral legends in their proper state.

The first serious attempt at recording Kwakwaka'wakw stories was made by an American-German anthropologist, Franz Boas, in the late 19th – to mid-20th centuries (Thom, 2003). Franz Boas laid the groundwork for every modern study of Northwest Coast cultures. While living in their community he compiled two major collections of Kwakwaka'wakw stories. Boas' work is often praised for the sheer-volume of collected stories and his phonetic abilities, which allowed him to record the stories in the original languages (Thom, 2003). At the same time, his work is often criticized for literal translations and separation of texts from their context, which make them hard to read and understand by people unfamiliar with the culture. However, David Neel was able to reconstruct stories from Franz Boas' and other anthropologists' collections. With knowledge of his culture, he has been able to transform these stories into language that modern Indigenous and non-Indigenous people can understand.

Ancient Pacific Northwest stories have been reimagined in digital format before. One critically acclaimed project is an animated series titled “Raven Tales” (Simon, 2004). The TV show tells aboriginal legends that follow the Raven and his friends. What is notable is that the production team consists mainly of Indigenous people. The show is aimed at children, which makes it significantly different from this project’s target audience.

Presenting Northwest Coast legends comes with a challenge of how to make outsiders see the wisdom of Native knowledge that is stored in these stories despite all their biases. As well as how to make sure that outside researchers don’t misrepresent the stories. Franz Boas’ approach was to keep everything in the Native language, and when translating, to keep it awkward, but literal (Thom, 2003). However, only scholars would be interested in information that was presented this way, and David Neel wants to reach the general public. Efforts for culturally appropriate research are being made (Alfred, 2005). One of the keys is recognizing the differences between Western and Indigenous views and their understanding of the world. A power-sharing approach to researching and presenting Indigenous stories is the first step to decolonizing the process. When following this model native people should be asked for support and input (Smith, 1999). For this and any other projects, it is important to make a conscious effort of doing research respectfully to develop meaningful relationships with Indigenous communities instead of just taking stories and forcing them into some ideological framework.

Oral storytelling is a tradition that is hard to capture since any recording of an oral story confines it to one form, which is contrary to the nature of oral storytelling. However, understanding the limitations and working on the format in which stories are presented has proven to be a successful method of preserving and reintroducing Indigenous ways. A major example of this success is Inuit television. Inuit are Indigenous people of the Arctic regions of Canada, Alaska, and Greenland. In the 1970s the Inuit people demanded to get their own authentic television service, and as a result: “Rather than destroying Inuit cultures as some predicted would happen, these technologies of representation … have played a dynamic and even revitalizing role for Inuit and other First Nations people, as a self-conscious means of cultural preservation and production and a form of political mobilization” (Ginsburg, 2007, p. 41). The success of this project is attributed to the fact that it is produced by the Inuit people, letting them present their history, thoughts, and culture in the way that they are meant to be seen.

2.5 Summary

The Pacific Northwest Coast is the area along the Pacific shore of North America between Alaska and Northern California (Google Maps, 2020). A unique ecosystem called the Pacific Temperate Rainforest exists in that territory providing abundant resources for local Indigenous people. These Indigenous people have inhabited the area for over 10,000 years and have developed a nature-centered culture (Fladmark, 1975). This culture was almost entirely wiped out by the Europeans, who arrived in the area in the 18th century. This project has mostly focused on the Kwakwaka'wakw people, who are one of the First Nations living in the Pacific Northwest. One of their many ancient traditions included oral storytelling. These traditional stories show their respect and gratitude for the surrounding environment and the land that their people inhabited for centuries (Boas, 1935; U´mista Cultural Center, 2020). Traditionally, their stories have been passed down by word of mouth from generation to generation, which makes them very difficult to track down. During this project, our team worked with a Kwakwaka'wakw multimedia artist, David Neel, on reintroducing this lost ancient knowledge into modern society using contemporary storytelling technologies and techniques. The next chapter reviews the methods that we used to complete this task.

Neel D. (2015) Kwakiutl Chiefs

METHODOLOGY

Neel D. (n.d.)

The purpose of this project was to assist David Neel in his efforts to educate the public about Kwakwaka'wakw culture through its legends and its traditional oral storytelling using modern media and digital technologies. Our sponsor, David Neel, has compiled a collection of legends and has recorded his readings of some of these stories. Using these recordings, our team worked towards providing visual accompaniment for these readings and made them available to the public with the help of online video sharing platforms and social media.

In order to achieve this purpose, we completed the following objectives:

Objective One: Identify the most important features of First Nation's cultures and their storytelling traditions.

Objective Two: Identify the most appropriate video editing/creation and online video sharing techniques.

Objective Three: Create an audio and visual accompaniment for some of the oral Northwest coast First Nations stories David Neel has recorded.

This chapter provides the methodological procedures that were followed to achieve the three objectives mentioned above. It presents a description of the research purpose and design, study area, and the participants involved.

3.1 Identify the most important features of First Nation's cultures and their storytelling traditions

David Neel has been researching ancient Kwakwaka'wakw legends for years. However, he describes the current state of these stories as uninterpretable and inaccessible for the average person. Our group's efforts ultimately served to benefit the long-term goal of David Neel by assisting him in transmitting these stories and their wisdom.

One of our greatest concerns was to portray their culture and their stories appropriately. As outsiders to the culture, we deemed it necessary to familiarize and educate ourselves about the Kwakwaka'wakw, to better understand the significance of these stories. Through our background archival research, we gained a rudimentary understanding of Kwakwaka'wakw culture and legends. However, we knew it was important to speak with experts in Kwakwaka'wakw culture for us to fully grasp the cultural significance of these legends and eventually present them in an accessible but respectful manner to contemporary audiences.

David Neel assisted us in contacting First Nation elders and tribe members, providing the contact information of three people who belong to the Union of British Columbia Indian Chiefs. Our team called these selected elders to arrange either a Zoom interview or an interview over the phone. In January 2021, following the IRB requirements presented in Appendix C, we were able to speak with Randy Chipps and his wife, Laura Chipps. Mr. Chipps is an experienced Kwakwaka'wakw First Nations healthcare specialist skilled in counselling, spiritual teachings and gifts, cultural knowledge, and public speaking.

We were also able to interview Roger Fernandes. He is a Native American artist, storyteller, and educator whose work focuses on the culture and arts of the Coast Salish tribes of western Washington State. As an artist, he practices and teaches Coast Salish design and as a storyteller, he shares storytelling as a foundational human process for teaching and healing.

The specific purpose of conducting interviews with First Nations native people was to gain a deeper understanding of First Nations' cultures, legends, and storytelling traditions. We asked them about the role of storytelling in their cultures and any suggestions on the most appropriate ways to present stories or legends using videos. Additionally, they agreed to view our videos and provide feedback on them once we had completed them.

In January 2021, we also conducted semi-structured interviews with anthropology professors at a number of universities in the United States in particular in the Northwest Coast region, as well as professors at universities in Vancouver, British Columbia. Following the IRB requirements shown in Appendix C, we first interviewed author and curator of contemporary visual arts in the Pacific Northwest at the University of British Columbia Museum of Anthropology (MOA), Karen Duffek. Her research focuses on MOA's Northwest Coast Aboriginal collections and the relationship of 20th-century and contemporary art to cultural practices. She also referred us to Dr. Aaron Glass, Associate Professor at Bard Graduate Center. Dr. Glass has been working with Kwakwaka'wakw people for a while and particularly with the U'mista Cultural Centre for about 25 years.

We also contacted Dr. Colin Grier, associate professor at Washington State University (Vancouver Campus). His research is grounded foremost in the archaeology of the Pacific Northwest of North America. He investigates the economic organization, social institutions, and political economy of the region's precontact complex hunter-gatherer-fishers.

Finally, we interviewed Dr. Sven Haakanson, an American anthropologist and associate professor at the University of Washington and a curator of North American Anthropology with the Burke Museum. He specializes in documenting and preserving the language and culture of the Alutiiq.

The purpose of our interviews with academics was to glean information found specifically in ethnographies. These people have studied First Nations' cultures and histories for years, and through their experiences and knowledge, they were able to provide new perspectives on how to provide a respectful portrayal of these First Nations' legends.

3.2 Identify the most appropriate video editing/creation and online video sharing techniques and technologies

Videos on the internet have the potential to reach a broad audience. These videos are usually free and readily accessible to the general population on some well-known video-sharing platforms. David Neel's hope is that these Kwakwaka'wakw legends will be of interest to the general population and at the same time preserve the wisdom that these legends hold. These stories and legends are not easy to find, but if someone does find them, they are usually written using language that is hard to comprehend for the average person. By creating videos of these orally recorded stories, everyone, including those of Kwakwaka'wakw descent, will be able to access them, hopefully preventing them from being forgotten.

In January 2021, before we began creating the videos, we interviewed experts in the field of video creation and marketing following the IRB interview protocol shown in Appendix C. The first person we interviewed was Dmitrii Demchenko. He is the creator and producer of four YouTube channels. His most successful YouTube channel has 1.3 million subscribers. He provided us with important information regarding the creation and editing of videos and managing a YouTube channel.

We also wanted to understand the nuances involved in video editing and content creation. To assist us in learning this skill set, we interviewed experts in that field. We contacted the public cable company for the town of Wellesley, MA, the Wellesley Media Corporation, and interviewed Paul Falcone, a videographer and digital film media professional. Additionally, we contacted Andrew Forgit, a audio-video technology specialist from the Academic Technology Center, and Michael Kozlowski, a multimedia producer from the Marketing and Communications department at Worcester Polytechnic Institute. These individuals have experience with video editing, content creation, and marketing. We were looking to learn some useful tips for our creative process and suggestions regarding our video editing software, video-sharing platforms, and the branding of our videos.

3.3 Create Auditory and Visual Accompaniment for Kwakwaka'wakw Stories.

With the suggestions David Neel presented to us from the beginning, we started our creative process by looking into other videos from YouTube channels such as Aspect History, Mysterious Middle East, the History Channel, and History One. These videos incorporated visuals with an ongoing narration and provided an idea of what our videos' style and pacing could look like. Using these channels we also presented our recommendations for our channel's branding to David Neel. This included creating a logo, cover images, title screen, video introduction, and the font size and style that was to be used. All of the final creative assets are presented in Appendix B, the video creation manual.

From the beginning, we knew that we did not want our images and footage to overshadow the narration of the story. All of us involved in the project had different ideas on what we envisioned the videos to look like. We presented drafts and storyboards to David Neel to decide upon a particular format for the videos. We took into consideration all the important elements that were brought up in our conversations with video editing experts such as pacing, engagement, sound, and brand recognition to properly present and preserve these legends. During our interviews, most individuals seemed interested in our project and expressed their support for what we were doing for First Nations' cultures. Therefore, as we started producing more completed drafts, we reached out to them for feedback.

3.4 Summary

Through the completion of our methods detailed above, our team gained a deeper understanding of First Nations' culture, legends, and storytelling. This allowed us to provide appropriate and respectful recommendations for the digital videos we planned on producing for David Neel. By completing the interviews with First Nations elders, storytellers, anthropology professors, and video creators, we gathered sufficient knowledge about First Nations' cultures and digital video creation, respectively. Our team hopes that by creating several videos of Kwakwaka'wakw stories, we will help to introduce many people to a culture they have never heard of. These stories are a significant part of human history and have many lessons for us to learn. So, whether you may be a young member of the Kwakwaka'wakw people or just someone willing to learn about something new, our group is determined to present all interested people with these riveting legends in the best possible way.

Neel D. (n.d)

Neel D. (1992) Bella Bella Chiefs

RESULTS & ANALYSIS

Our team set out to solve a problem that stems from centuries of mistreatment and the intended erasure of culture. As mentioned previously in the Background chapter, Canadian law has subjugated the Kwakwaka'wakw First Nations. The stories of these First Nations would not be under threat of extinction if not for the interference of European peoples. However, because there is a need to reintroduce these ancient legends, it is essential to answer how best to respectfully and accurately accomplish this task. Our project focused on the use of digital video technology to portray and preserve these legends. Through research and various interviews, we discovered that our initial questions, regarding how best to accomplish this task, had been asked by countless anthropologists previously. We questioned the integrity of telling these oral stories in a permanent and visual form. As was described in the Background chapter of this report, oral stories are ever-changing. The stories of any culture passed down through word of mouth would change and evolve with time. The voice of the story is allowed to adapt to the time period. This ability to adapt over time is inherently impossible with any permanent format such as written stories or video. The visual component is another glaring problem facing any video representation of oral stories. Traditionally, oral storytelling does not rely on any visual aspect to tell its story. Instead, oral storytelling relies on the subconscious mind of the listeners to create their own visual representation of the story (Prof. Tom Balistrieri, personal communication, Feb. 27, 2021). When a movie, video, or picture provides a visual representation, the viewer is stripped of the opportunity to imagine the image that would most resonate with them. Their subconscious mind needs or wants to see certain images for healing, learning, or growth. When the viewer receives a specific visual representation, there is no room for interpretation. This difference is present most notably when comparing books and film.

While we did learn new perspectives based on the extensive research we conducted, the various interviews we administered provided us with a solid framework to begin our task. The most enlightening interviews we had originated from a couple of genuine storytellers that we had the fortune of meeting. The first of these storytellers reaffirmed to us the importance of storytelling by explaining how he was able to help children learn through stories while he worked in education. He instilled in us the belief that the stories themselves are living beings. It is the breath of the storyteller that gives these stories power and life. He told us that every human being is a storyteller, and while we may no longer use this gift, it is not gone forever. He stressed that storytelling is philosophy and that all people, not just children, need to listen to stories. In addition to their importance, he explained that each storyteller adapts the stories they tell based on their personality and life experiences. Because of this, record-keeping technologies such as written language inevitably replace this ever-changing human dimension.

This interview expanded our appreciation for storytelling. However, the challenge of translating David Neel's Kwakwaka'wakw stories into a permanent format was only more evident. Even though recording these stories would appear to suck the life out of them, this storyteller did not doubt that our project was a good thing. While we might trap these stories in "cells" in the attempt to preserve and showcase them, he recommended that we challenge people to learn the stories themselves. As long as we keep in mind the reality that our actions "imprison" these stories, by encouraging the viewers to learn the stories themselves and potentially re-tell them, we can set them free.

Luckily, we were able to interview someone of Kwakwaka'wakw descent. He is an elder who was kind enough to tell us several stories, both about his own life and about the experiences of past peoples. When we described our project to him, he was very grateful that we were continuing their storytelling tradition. He did not care to directly answer our questions about the ethical nature of recording stories. Instead, he felt it fit to tell us about his lineage and stories. The main story he told us, and the only one that was not directly from his life, was about the process in which a village cleansed itself from wickedness. How this story related to our project would take us an eternity to fully appreciate. However, immediately after our interview, every member of our group had a better idea of how oral storytelling is supposed to work. Even though the experience was over Zoom, we were all able to experience the difference firsthand, between just reading a recorded story and being told a story. When we realized this difference, it became apparent that there would not be a way to replicate that with just video. When you are told a story, it is similar to a conversation. You could listen to recorded conversations and understand what they discussed, but it would not be the same as if you were involved in that conversation when it was happening.

Aside from a couple of native storytellers, we reached out to many anthropologists because it was easier to find and contact them. Because the anthropologists' respective universities post their contact information directly onto the web, we found and contacted many more possible participants. Whereas, the native elders and storytellers we reached out to were all found through personal references. We figured that by interviewing people who have dedicated their lives to learning about various Pacific Northwest Indigenous cultures, we would still be able to gain an understanding and perspective of First Nations people, even if we were not speaking directly with the native people. We also assumed that through their research and publications, these professors would have experience with the process of recording, preserving, and exhibiting different Indigenous peoples' cultures. The first major takeaway we gained from interviewing the four anthropologists who agreed to speak with us was the importance of creating spaces for Indigenous people to tell their own stories. We reassured them that, with regard to the creation of these YouTube videos, this is David Neel's project at heart. Many of the anthropologists also wanted to make sure that we understood that these stories were David Neel's retellings and that we should not oversimplify what we would come to present. Several anthropologists agreed that we should not say that any particular story represents that story for all people of that region. David Neel would be telling his own Kwakwaka'wakw version of the story because no definitive version exists. However, one anthropologist did recommend that we use this project as an opportunity to showcase other native nations' cultures as well. We, along with David Neel, kept the title of this YouTube channel vague with the hope that in the future, he could reach out to other tribes and allow them to share their stories as well. The anthropologists were very helpful in explaining all that they knew about oral stories, and their characters, Raven in particular. Ultimately, the main point that the anthropologists all made sure to stress was the fact that we should be sure to follow David Neel's guidance with regards to this project. We thought this was good advice, and so even when David Neel's actions were different from what some anthropologists had suggested, Neel always had the final say.

The ultimate deliverable of our project was the creation of a YouTube channel and several videos. Therefore, because our team is not composed of video creation professionals, we conducted interviews with four video creation experts. These interviews taught us mostly about the attention span of an average viewer. We learned about how little or long different types of media would hold people's attention. For example, movie footage would keep people interested for the longest time, while stock footage would keep people from getting bored for a little while. But, simple images held people's attention for the shortest amount of time. Some editors told us to keep the pace of the video fast to keep from losing the viewer. Others suggested that we could instead slow the pace down and use zooming and panning to simulate movement on photographs, which would increase audience retention. A few of the video experts who had experience with YouTube specifically offered their wisdom on the best way to create a channel and to advertise one. They told us ways to try and allow our videos to reach a

wide range of viewers, which David Neel vehemently agreed with. We received advice on intros, outros, playlists, thumbnails, and titles. By asking questions in our videos, we could spark conversations in the comments, and by posing questions in the titles of our videos, we could interest potential viewers. The video experts recommended we send our videos to people we know personally and on social media websites. They also suggested we ask for other YouTube channels to shout out our content. Finally, we made sure to ask questions specific to the video editing process. They gave us software recommendations and websites where we could find copyright-free images, B-roll, and music. All of these tips came in handy when constructing the videos. The video and channel creation guide, located in Appendix B, has a detailed explanation of our process.

Overall, our group was able to amass a large amount of knowledge from the variety of interviews we conducted. That knowledge, coupled with our background research, prepared us for the video creation task we had ahead of us. At the start of our project, our immediate focus became creating a YouTube channel and a basic framework for turning the audio recordings we had into digital videos. The first steps towards producing this YouTube channel involved developing a name and art for the channel. Many of the anthropologists we interviewed recommended that we keep these stories as specific as possible to avoid over-generalizing. However, David Neel decided that having more popular search terms in the title would mean it was more likely to be discovered by someone interested (see Figure 4.1). We utilized Google Trends to see the popularity of certain search terms. Then from that data, we chose words and phrases that we felt were appropriate and commonly searched. We decided that the title of the channel would be “Northwest Native American Legends.” But, because this title is broad, we made sure to specify the origins of these stories in the channel description. The selection of art for the channel did not result in any philosophical discussions (see Figure 4.6). However, the channel icon did hold significance. We asked David Neel for renders of the art he had created previously to use as the icon. We eventually decided on the moon mask, which prominently shows a face (see Figure 4.2). We felt that this image would welcome people to the channel because the face is a universally recognized symbol for humanity. Regardless of how you may have arrived, you can find comfort in knowing that these legends are just as human as you perceive yourself to be.

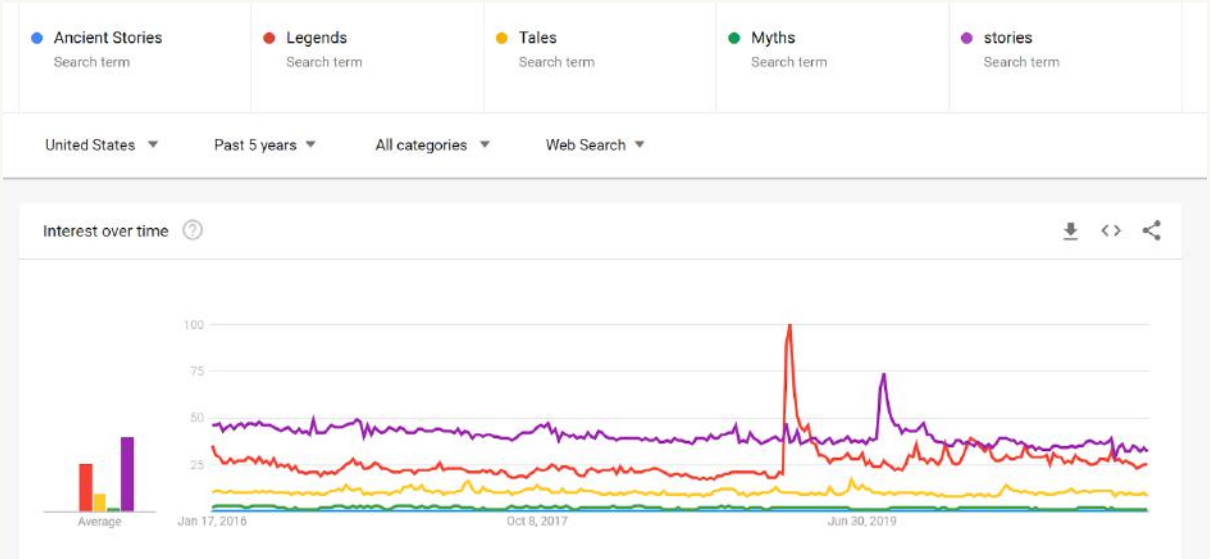

Figure 4.1 Google Trends (Google, 2021)

Data source: Google Trends (https://www.google.com/trends).

Figure 4.2 YouTube Icon (David Neel, 2021)

In general, creating the underlying framework and platform for these stories to be told on YouTube was relatively straightforward. There was almost no room for any mishaps or for this tradition to be misrepresented by just the channel. The videos, however, proved to be almost inherently indifferent to the tradition of oral storytelling. As we have said before, when a story is told organically, certain extraneous aspects hold relevance. For instance, we learned through many discussions that the location and time a story is told change the perceived meaning. Every human is unique and will interpret a story differently when heard. Each human also can tell that story in their own way, which will alter the way it is perceived. One inherent problem with digitally recording an oral story is then that this one retelling is permanent. When someone presses the play button, that story will sound the same regardless if a toddler is listening in his room on a hot

June day or if an old woman listens to the story near a campfire in February. That one recording is unable to change or adapt throughout the years like that same story could if it was allowed to breathe. Not to say that recordings of stories are inherently bad, our team has been led to believe that these stories must be recorded so that even if all storytellers were unable to tell their stories, there would still be a record of these legends. A frozen moment that would not die.

If the goal is to create media that would accurately hold a storytelling moment in time, we asked ourselves, what is the best way to accomplish this? After our interview with a Kwakwaka'wakw storyteller, we concluded that to simply record an elder telling a story that they know, where the only visual is the storyteller, would be the best way. It would simulate the environment of being in a room with a storyteller as accurately as digital video could. For this project, however, this was not possible. Not only did we not have access to any Kwakwaka'wakw elders who knew all of the stories we wanted to record, but we also would not be able to professionally record them outside of Zoom because of the limitations of Covid-19. So, we needed to instead use the audio recordings that we had, and with that, we tried to come up with the most respectful visuals we could to help properly complement this story. At first, we tried visuals that would loosely relate to the story being told (see Figure 4.3). This version, while it could be fast at times, did not result in any misconceptions about the images being shown because they all related to the story exactly. When the story mentioned the sea, the video would show the ocean's waves. The problem with this approach was that it detracted from the viewers' ability to imagine the story themselves. Different people with different perspectives cannot imagine something different within the story when they are overloaded with the story-specific imagery we have chosen. Our team then produced several other test videos where the images and visuals we used would not detract from the viewers' ability to create their own visual interpretation. We had many different ideas for video designs that were not used in the final product. The one that we preferred the most out of all the templates was the alternate video that we included with this report as an additional deliverable (see Figure 4.4). The attached file is a finished product example of one way to produce these videos that we did not select in the end. Instead of relying on a multitude of images and footage, this template uses one image of a mask related to the story told. In this case, we chose a Raven mask because he is the main character in the story, "How Raven Met Mink." As the story is narrated, the creation of the mask begins. Starting with the largest solid shapes, the mask is slowly built in an abstract manner where the viewer is not distracted by the visuals enough to lose their mental picture of the story. As the story progresses, the mask slowly starts to become clearer and clearer, until the viewer is presented with the completed image at the end of the story. This version stays true to the theme and origin of the story by only showing imagery that directly relates to the story being told, leaving no room for misconception. The viewer is provided with an interesting visual aspect, yet the video still allows the viewer to imagine the story in their mind.

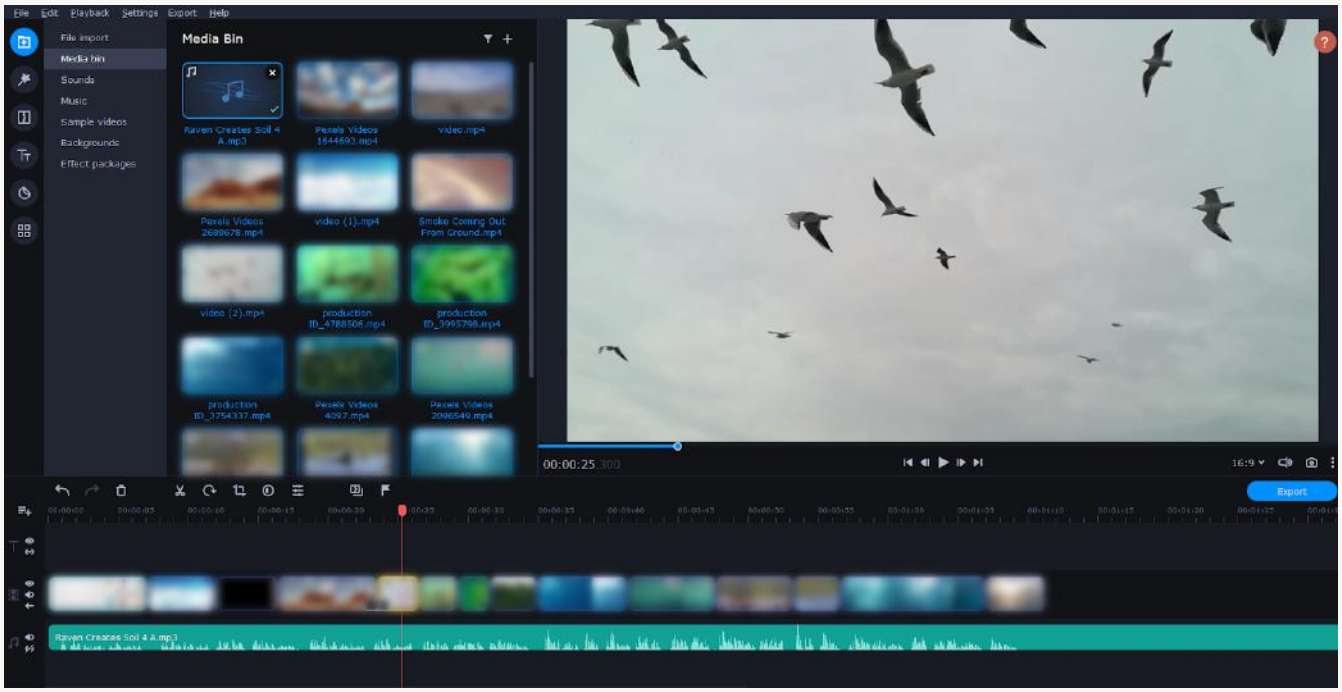

Figure 4.3 First Video Draft (Menteş, 2019)
(Created in Movavi Video Editor)

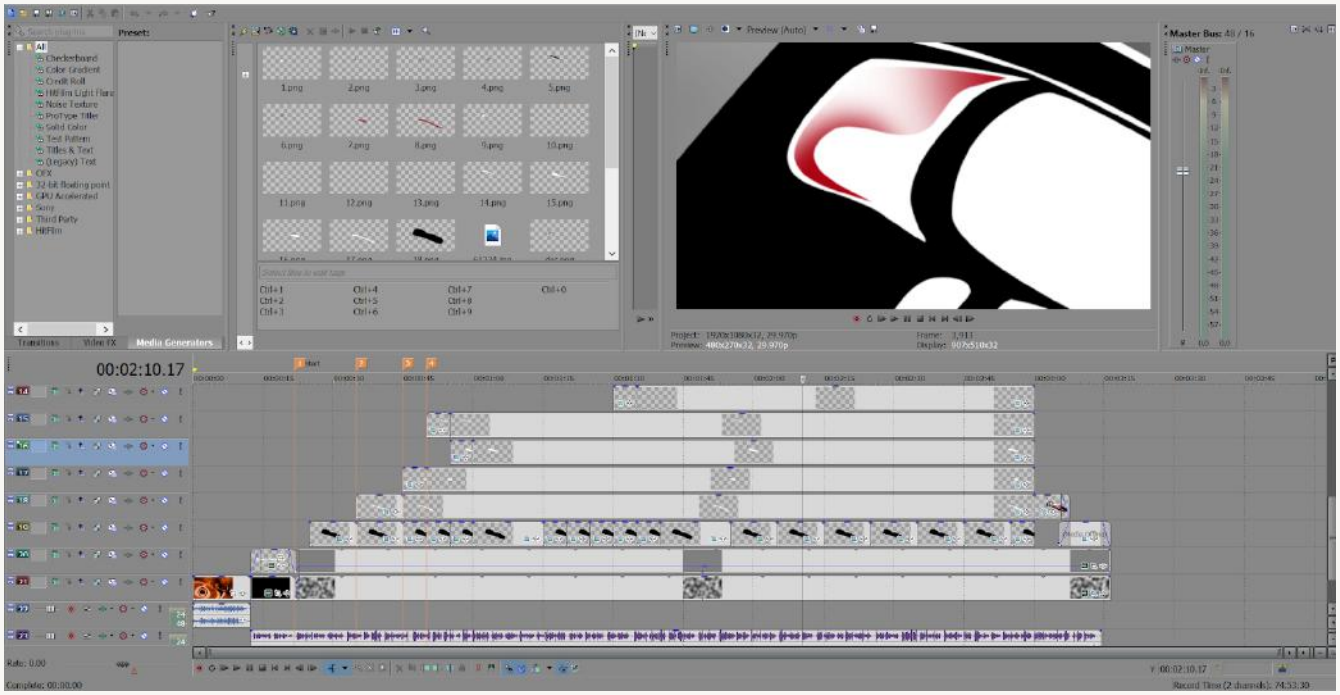

Figure 4.4 Unreleased Video Draft Example (Created in Sony Vegas Pro 13)
(see file attached to project for full video)

David Neel did not prefer the simplistic draft we created, and so instead, we used a different template, one that followed more of a traditional slideshow approach. The final approach we chose centered around loosely connected old Kwakwaka'wakw photographs that would stay on the screen for around 15 to 20 seconds (see Figure 4.5). While the photos do pan and zoom in to keep from becoming stagnant, each image is still on the screen for a very long time. While the experts we interviewed warned against using one picture for too long, we decided that this approach was alright because it made the viewer

focus on the story more than the images. The images range from masks and dancers of the characters in the story to landscape shots or portraits. An effort was made to try and keep any masks or symbols of characters not relevant to the story out of each video to not detract from the story. We believe that this template will be good for David Neel moving forward because it will allow him to create many videos for other stories in a reasonable amount of time.

Figure 4.5 Final Video (Leeson, 1900)

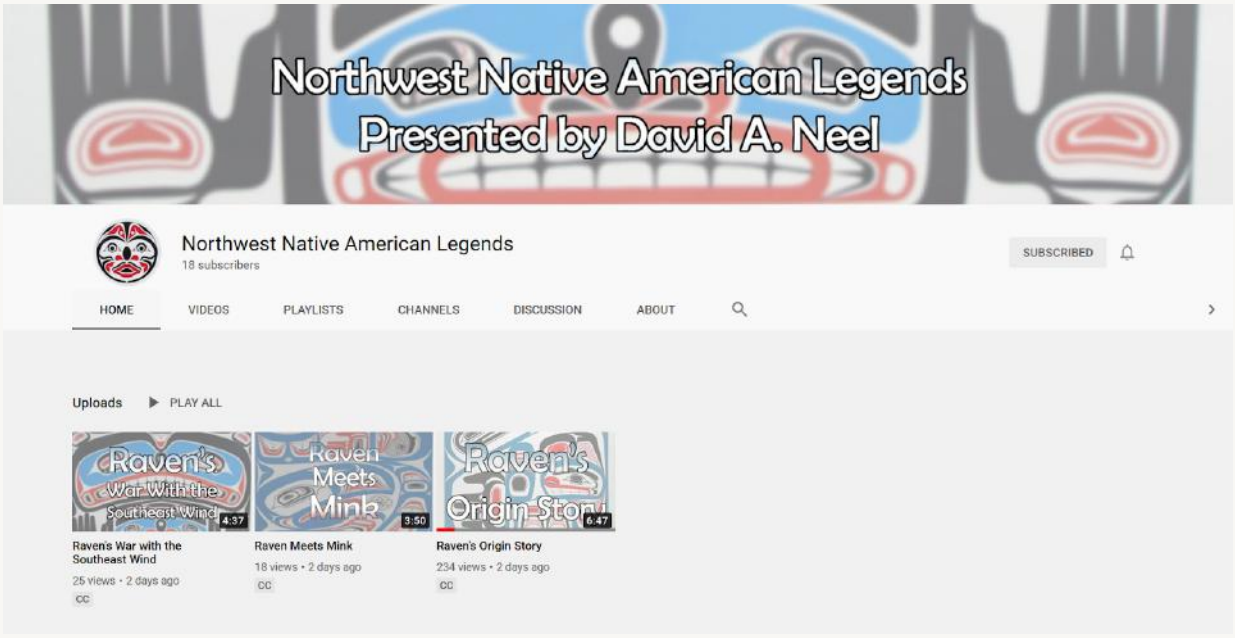

Figure 4.6 YouTube Channel

Link to channel: https://www.youtube.com/channel/UC2nD8a4nSurrtjIGBKJjvPA

Using this video template, our team produced a total of five YouTube videos that can be found on the YouTube channel attached to this report (see Figure 4.6).

The videos are titled as follows:
“Raven’s Origin Story”
“Raven Meets Mink”
“Raven’s War with the Southeast Wind”
“Raven Creates Salmon”
and
“Transformer & Only One”

As of the publication of this report, three of the five videos are uploaded to the channel. The other two will be uploaded by David Neel as part of a schedule in the coming weeks. We tried our hardest to create a final deliverable that we could be proud of in the time we had allotted. While the videos we helped produce hopefully reflect that effort, we found that many improvements can still be made to future videos. In the next and final section, we will address these additions as well as the complex moral questions that we were not able to fully answer.

CONCLUSIONS

Neel D. (n.d.)

Before starting this project, no one on our team had heard of the Kwakwaka'wakw First Nation before, which is not a surprising statement given the history of their cultural erasure over the past several hundred years. Thankfully, however, this has not yet caused the complete collapse of Kwakwaka'wakw memory as they are very much still around. Because of the people and records that still exist today, we witnessed bits and pieces of a rich, expansive culture. Hopefully, the groundwork that we helped lay will provide others with the ability to learn about this culture as well. Through background research, interviews, and the production of YouTube videos, our team has gained a deeper understanding of oral storytelling and the importance of saving cultural traditions.

We do not believe that this project achieved the most powerful and effective results due to a lack of time and resources. There are still actions that would improve the quality of the videos published on the YouTube channel. For example, one idea that we received from a couple of interviewees was to incorporate a discussion about the morals or history behind each story into the end of the videos. This might involve David Neel speaking to the audience in front of a camera and would act as a way to more closely relate the stories' morals and values to our modern lives. This section would also act to further give a face to David Neel as the host of the channel and would open up the comment section for discussion. We did not implement this idea only because we did not have the time or resources available to properly incorporate it. This one idea coupled with the possibility of inviting other First Nations around the Northwest to share their stories as well shows the potential for this YouTube channel to grow much more after our project is finished.

The final question our team pondered throughout this project was the very importance of these legends. Stories hold morals that are very helpful in teaching humans about the nature of humans. One of the storytellers we interviewed made this point clear when he mentioned how he first learned storytelling to assist him in teaching. However, we have come to believe that there is an importance in interpersonal storytelling that is not present if you were to just read a fable from a book. Perhaps the morals are the same in both stories, but when a storyteller personally told us one of his legends, we took more meaning out of it. The storyteller had searched through his vast collection of stories and felt the need to tell us the story that would most relate to our project and assist us. No one person in our group could tell you exactly what the other people got out of that storytelling experience. But we would all agree that this project gained importance for us when we realized preservation and reintroduction goes beyond just the story itself. What is more important is not just the ability to hear these stories again, but for all humans, all storytellers, to tell them again, and again, directly to the people who want them and who need them.

Neel D. (n.d.) Crooked Beak

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DAVID NEEL

Introduction to our Sponsor

The sponsor of this project is David A. Neel (2017), a Kwakwaka'wakw artist from the Pacific Northwest Coast of Canada. Neel has worked in many different art media, including painting, photography, jewelry making, printmaking, and all types of traditional wood carving. Neel also has ample writing skills, as he has published three books as of 2020. David Neel's unrelenting search for knowledge has led him to learn many different artistic techniques and skills along with the history of various Indigenous people around North America. Included in this history are the hundreds of ancient stories of the Indigenous people of the Pacific Northwest. Neel came across these stories with the hope of reintroducing them to a contemporary audience.

The ancient stories of the Pacific Northwest are fading into obscurity (David Neel, personal communication, Oct. 21, 2020). While there may have been hundreds of these traditional stories, only a handful are still around today. Many key cultural figures portrayed through these stories, such as Raven the trickster, would be forgotten should these stories be lost to history. The current quality of the preserved stories varies most with poor translations or gaps in the narratives. David Neel hopes to be able to restore the rest of these stories to preserve this aspect of the Pacific Northwest's Indigenous history.

Our sponsor, David A. Neel (2019), has always been a part of the Kwakwaka'wakw people. However, Neel's father unexpectedly died when Neel was just 17 months old, causing Neel and his mother to leave the Indigenous community where Neel had been born and move to Alberta, Canada. They were still able to bring different elements of Neel's culture with them in the form of paintings from his father. Neel believes his father knew these artworks would eventually lead Neel to find his way back home. David Neel first went to study journalism and then photojournalism in Kansas. From there, Neel spent his time practicing his photography, but he eventually stumbled upon a carving of a mask in an exhibition that stuck with him. Neel later found out that this mask was the work of his great-great-grandfather, Charlie James. This mask of Tsegame inspired Neel to finally follow in his father's footsteps and return home. After reconnecting with extended family members, Neel was eventually able to make his way back to his birthplace. Between 1987 and 1989, Neel photographed and interviewed chiefs and elders of various First Nations. Because of this, he gained much of the knowledge and teachings he missed while being away from home.

Video and Channel Creation Guide

The section details the audio-visual editing resources and processes our team followed and used in order to create video accompaniment for the five First Nations legends. This guide is structured as follows:

B.1 Audio Visual Software

For this particular audio-visual project we used video, image, and sound editing software available to us online or through WPI student access. These programs were either suggested to us by the video creators we interviewed or programs we had already used previously for academic or personal purposes.

Audio

GarageBand for Mac

Access: Free app for Apple devices

Link: https://www.apple.com/mac/garageband/

"GarageBand is a fully equipped music creation studio right inside your Mac — with a complete sound library that includes instruments, presets for guitar and voice, and an incredible selection of session drummers and percussionists." - Apple

For this project, we used GarageBand to polish and enhance the quality of the legends David Neel recorded.

Photography

Adobe Photoshop

Access: available with WPI Student account
Link: https://www.adobe.com/creativecloud/buy/students.html
"Adobe Photoshop is the predominant photo editing and manipulation software on the market. Its uses range from the full-featured editing of large batches of photos to creating intricate digital paintings and drawings that mimic those done by hand." - Adobe

For this project, we used Adobe Photoshop to edit and manipulate the copy-right free images we found online and the ones provided to us by our sponsor David Neel.

StoryZ App

Access: Free to use, additional paid features
Link: https://www.storyzapp.com/
"StoryZ is a unique app to create and share photo motion art. Bring your photographs to life with user-friendly and simple tools." - StoryZ

We used this image editing app to provide motion to the still images provided to us by David Neel.

Video Editing

Movavi © Video Editor Plus 2021

Access: Free download, 7-day trial period
Link: https://www.movavi.com/
"Free-download video software that will help you turn your ideas into engaging videos quickly and easily. Create awesome challenge videos with slow motion, reverse, and other special effects. Use the ready-made intros, animated titles, and thematic stickers to liven up your vlog. The simple drag-and-drop interface makes it possible to start editing videos." - Movavi

This was the main video editing software we used for our video production. Using access codes that creator and Producer Dmitrii Demchenko provided to us during our interview, we were able to gain access to all the features available in the software.

Adobe Premiere Pro

Access: available with WPI Student account
Link: https://www.adobe.com/creativecloud/buy/students.html
"Premiere Pro is the industry-leading video editing software for social sharing, TV, and film. Creative tools, integration with other apps and services, and the power of Adobe Sensei help you craft footage into polished films and videos." - Adobe

B.2 YouTube Channel
Advice and Tips

As we started the process of creating our channel, we reached out to several content creators, video editors, and YouTubers. One of our questions dealt with the branding and presentation of the YouTube channel, where the videos were going to be uploaded. Below are some important aspects to consider before and during the creation of a YouTube Channel.

- **Develop your idea and vision for the channel.**
  Before developing content, it is important to have a strong vision for the channel. It does not have to be a completely structured idea, but the creator should have an established objective with the content that the YouTube channel will present to the public. Develop your idea, that will stay interesting and be valuable and relatable for the audience you are trying to reach.
- **Identify your target audience.**
  There is no such thing as a video for 'everyone', keeping content too broad might cause your videos and channel to get lost amongst millions out there. Identify the audience your videos are intended for, keeping the content you create relevant for these viewers.
- **Visual Identity.**
  As we mentioned before, create our own style and stick with it! Make sure that your channel looks professional, eye-catching, and relevant to the content you are producing. Carefully choose your icon, banner, and thumbnail images, which will be the first thing viewers see before watching your content.
- **Stay consistent but not too repetitive.**
  To keep your audience engaged it is important to maintain an active channel. Try to stay consistent with your publication days and frequency.

Icon and Banner adapted from (Neel, n.d.)

People are drawn to distinguishable characteristics. The icon and banner images should be relevant to your channel, easily recognizable, eye-catching, and unique. Images that people feel visually drawn to, but also able to remember your content just by looking at it.

Our sponsor, David Neel, provided us with numerous pieces of artwork he designed himself. The images below are the options we presented to him as the Channel's icon and banner images. The underlined options (Option 1 in each case) were the ones chosen based on our sponsor's preference.

ICON	
Option 1	Option 2
	

Option 1 & 2 adapted from (Neel, n.d.)

Banner
Option 1

Option 2

Option 3


Option 1 & 2 adapted from (Neel, n.d.)
Option 3 adapted from (Karpovich, 2020)

B.3 Video Pre-production

Images and Footage

Before we began the creation of our videos, we knew that we had to provide some sort of accompaniment to David Neel's narration of the Legends. In order to be appropriate and respectful to the culture represented in our videos, our search for First Nation native footage and images was in-depth. Additionally, we made sure not to use any images or videos that would violate any of the exclusive rights of the copyright owner. Fortunately, our sponsor David Neel is also a renowned photographer within the Northwest Coast native community and was able to provide numerous Northwest Coast native images and photographs from his work as an artist. However, knowing that these would not be quite enough, we found certain online sites with a great amount of stock, copyright-free images, and footage appropriate to the project. Below are the links for these sites

- **David Neel's Photography**
  https://www.davidneelartist.com/dn_photography.php
- **Northwest Coast Native Photography collections**
  https://collections.si.edu/search/results.htm?q=Native+Americans%3BAmerican+Indians
  https://digitalcollections.lib.washington.edu/digital/collection/loc/search/searchterm/American%20Indians%20of%20the%20Pacific%20Northwest%20Images/field/digita/mode/exact/conn/and
  https://digital.lib.sfu.ca/bc-multicultural-photograph-collection-vancouver-public-library
- **Stock Images and Footage**
  https://www.pexels.com/?locale=en-us
  https://unsplash.com/
  www.flickr.com
  www.pinterest.com

Music

When discussing the musical accompaniment for the narration, it was clear that the music was not supposed to overshadow the narration. As David Neel narrates the Legend, there should be some type of instrumental reading music softly playing in the back. As with the images and footage, we made sure not to use any background music that would violate any of the exclusive rights of the copyright owner.

Apart from the extensive audio library for creators in YouTube studio, there are many YouTube Channels and online webpages where you can find royalty-free music. Below we have provided the links to these sites:

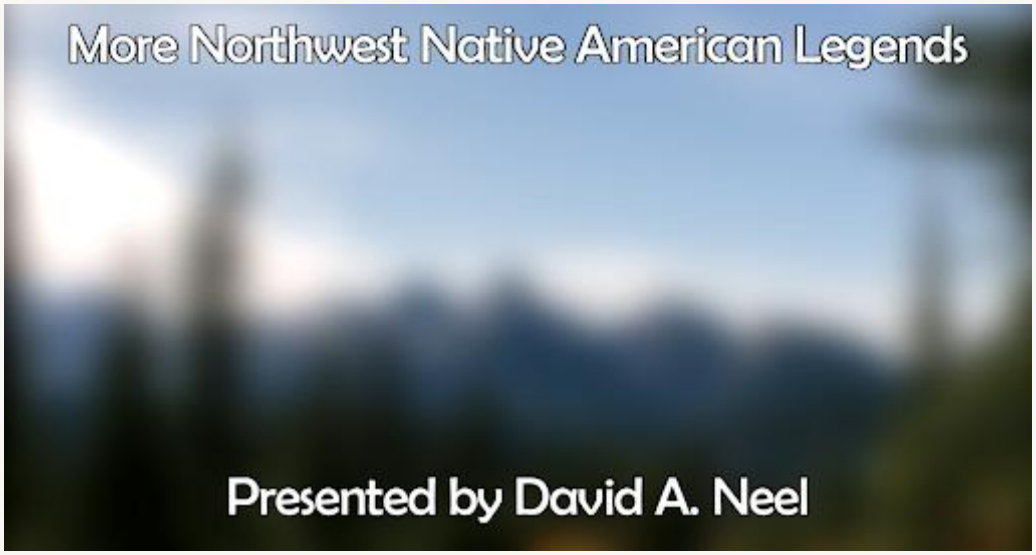
- **YouTube Audio Library for creators**
  https://www.youtube.com/c/audiolibrary-channel/videos
- **Other Sites and Channels**
  https://www.youtube.com/c/BreakingCopyright/featured
  https://www.youtube.com/channel/UCQsBfyc5eOobgCzeY8bBzFg

Thumbnail & End Card

Once the title of the video is decided upon the thumbnail for that video will need to be created before you can begin editing. This thumbnail also acts as a title card that will appear in the video when the story is introduced. The format for the title cards that we decided on included a zoomed-in image of an art print with the story title overlaid on top. The art print should have its brightness increased so as to not distract from the text on top. The text font should be "Berlin Sans FB Regular" and formatted to fit most of the screen. Set the text color to white and then add a black border around the text to help it stand out from the background. As an added bit of interest, you can select a color from the background and fade that color over the white in some of the letters as shown below.

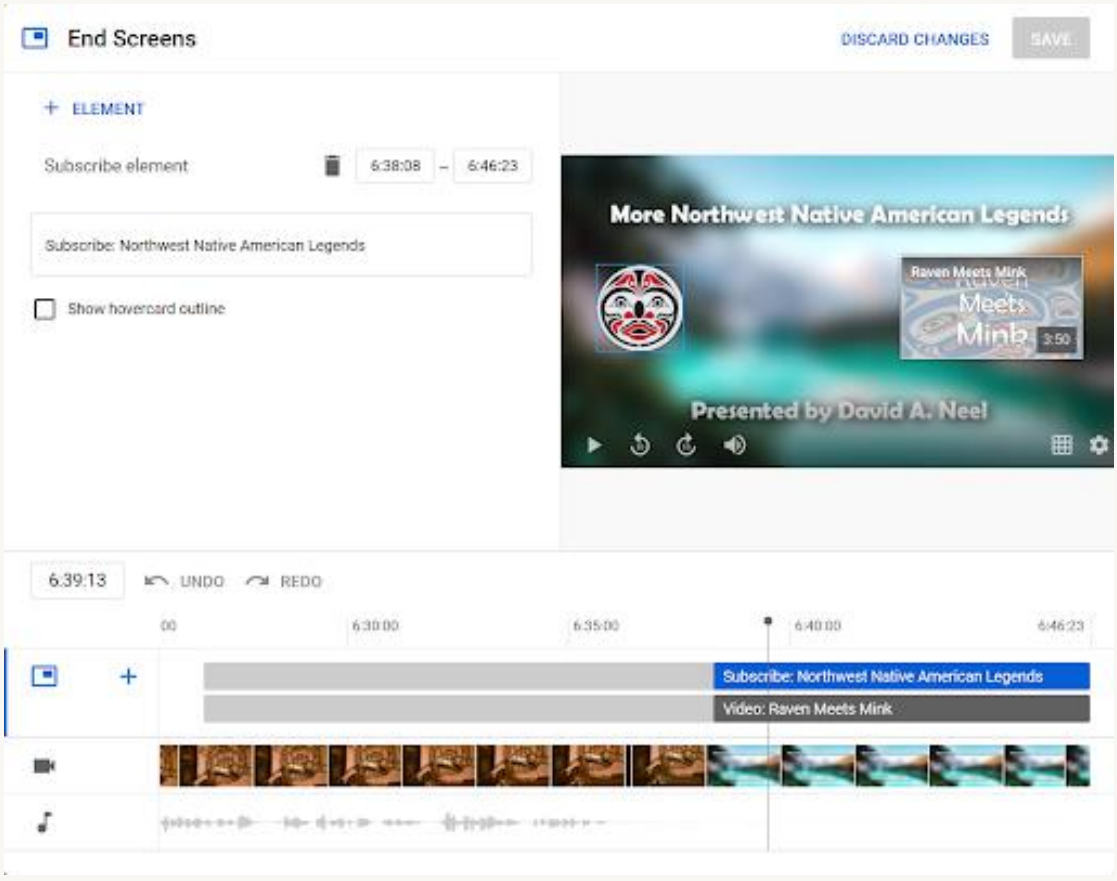
Thumbnail adapted from (Neel, n.d.)

The end card will need to be finalized in the YouTube application itself, however, you need to have a slide at the end of your video to house the end card information. By using a royalty-free image of a nature scene start by making the entire scene blurry with gaussian blur. Then add your text in white Berlin Sans FB Regular with a small black outline.



End Card Example (Before YouTube)

Once your video is complete and uploaded to YouTube you are then able to finish the process of creating an End Screen. Inside the Video details screen on YouTube's Creator Studio you can click on the End Screens button to be taken to the screen shown below. This page will allow you to format your End Card by adding different elements. We recommend the channel button on the left and then one or two videos on the right. All you need to do after they are in the right place is trim their length to not overshadow the story and then save your changes.



End Card Finalized

B.4 Production
Video editing process:

1. Find all the assets for the video:
    - Northwest Coast imagery. You will need 3-4 images per minute of the recording
    - A nature scene video that will serve as the background (We recommend https://www.pexels.com). Try to pick videos that loop or don't change much, so you can make them loop.
    - The prepared audio recording of the story with music
    - The channel and creator introductions
    - A title card and end card images
2. Import all the assets into the video editor of your choice
3. Place the audio file and crop the part where the story is introduced.
4. Place the creator (David Neel) introduction, then the title card, then the channel introduction. Use 2 seconds "fade to black" transitions. Place the story introduction audio so that it plays during the title card. The rest of the audio moves past the introduction.
5. Place the video you chose as your background after the introduction. Clone it and make it fill the rest of the audio length. Depending on what looks better, have no transitions or "crossfade". Between the first background and introduction use the "fade to black" transition.
6. Create a second track and move all images you want in a slideshow over the background video. Every image should last 15-20 seconds. Our recommendation is only to leave very detailed images on for 20 seconds.
7. For each image choose an animation. For the majority of images use zoom in/out, but to make it more interesting every 5-7 images add moving upwards/sideways effects or spinning. If you want the viewer to have time to appreciate the whole image (for example, after zooming out), then make sure the animation ends 1-2 seconds before you transition to the next image, otherwise, the full image will transition too quickly.
8. Add a sepia tone filter to each image (70-80%)
9. For transitions between images we recommend using a 1.5-second "crossfade". For the first and last image, you can also add a "fade in" and "fade out," respectively.
10. At the end of your video place a premade end card image and 10-15 seconds of the music sample used in the video.

Informed Consent Form for Semi-Structured Interviews

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Project Title: Kwakiutl Storytelling: Preserving Ancient Legends
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Sponsor: David Neel (davidneelartist@zoho.com)

SCRIPT

Introductions
- Hello. We would like to thank you for meeting with us today
- First and foremost, we would like to know how you would like to be addressed?
- At this time we would like to introduce our team members which you can address on a first-name basis. Our team is composed of Marcus Chalmers, Veronika Karshina, and Carlos Velasquez and we are all college juniors from Worcester Polytechnic Institute.

Introduction to format of this meeting: You are being asked to participate in a research project. Before you agree, however, we wish to inform you about the purpose of the project and the procedures and protocols we follow. Our goal here is to ensure that you are making a fully informed decision regarding your participation and feel comfortable in participating.

Purpose of our project: The purpose of this project is to set up an organized collection of synopses of Kwakiutl legends as well as to create digital videos for a select few of these stories. Our sponsor, David Neel, has collected several books worth of these legends that require proper organizing. Using these books, our team will work towards creating synopses for each of the stories, a table of characters, and a glossary. Our sponsor has also recorded his readings of some of these stories. We hope to provide visual accompaniment for these readings and make them available to the public with the help of YouTube. premade end card image and 10-15 seconds of the music sample used in the video.

Procedures and Protocols: It is important that we take a moment to explain our responsibilities and your rights regarding this one-hour in duration semi-structured interview. Eventually, our final IQP document, which includes the results of our interaction with you (your answers), will be stored on the WPI library website or may appear in a published paper.

Record keeping and confidentiality: We would like to receive your verbal permission to publish your responses as well as the names, titles, and any affiliations that you may have with individuals or groups that we may discuss during this interview. Anonymity is guaranteed unless your permission is received. You have the option to remain anonymous and continue to participate in the interview/study. If we wish to use a quote that identifies you, we will ask for your permission and you have the right to review any quotes or information before publication.

The answers to your questions, today, will be maintained in the investigators pass-code protected computer to only be reviewed by this team. No one else will have access to the answers. Raw data not published will be deleted upon completion of the project. "Records of your participation in this study will be held confidential so far as permitted by law. However, the study investigators, the sponsor or it's designee and, under certain circumstances, the Worcester Polytechnic Institute Institutional Review Board (WPI IRB) will be able to inspect and have access to confidential data that identify you by name. Any publication or presentation of the data will not identify you."

Risks to participants: There are no anticipated, perceived or known risks to you that we are aware of as a result of your participation in this semi-structured interview.

Benefits to research participants and others: There are no monetary or other benefits to you or others who participate in this semi-structured interview.

For more information about this research or about the rights of research participants, or in case of research-related injury, contact: Investigators contact information seen above, contact information for the IRB Manager (Ruth McKeogh, Tel. 508 831- 6699, Email: irb@wpi.edu), and the Human Protection Administrator (Gabriel Johnson, Tel. 508-831-4989, Email: gjohnson@wpi.edu).

Your participation in this research is voluntary. Your refusal to participate will not result in any penalty to you or any loss of benefits to which you may otherwise be entitled. You may decide to stop participating in the research at any time without penalty or loss of other benefits. The project investigators retain the right to cancel or postpone the experimental procedures at any time they see fit.

Final Comments before undertaking Interview

1. Do you have any questions about our project or any of our responsibilities or your rights?
2. If not, then may I have your permission to record this session or conversation?

Semi-Structured Interview Questions
Kwakiutl First Nation elders:

1. We were not brought up with the tradition of oral storytelling, which is a very different way of expressing stories. Please share with us the importance of oral traditions; specifically, when were stories told (by the time of day or season) and by whom and to whom?
2. As we read the stories, we have learned there are many characters that seem to be repeated. Please share with us the reasons why some characters are so important.
3. In our work, we have been guided to read many Raven stories. Please share with us your understanding of the Raven. If we were to categorize the Raven, we would call him a trickster type. What is the importance of the trickster in your cultural traditions?
4. We have learned that with many stories all of the characters in the stories are really aspects of our own personalities. The story being told comes from within. What is the Raven, the trickster, inside of us? We would like to understand that more deeply.
5. We believe these old legends are important. If you believe them to be important, please help us in thinking about ways to present them to the public effectively. What is a respectful way to tell the stories so that people hear them (again) and can learn from them (again)?
6. Is there anything else we should have asked about you, your people, or the stories that we did not ask? We wish to do this in a respectful manner, in a way that honors the people, the stories, and the spirits they represent.

Semi-Structured Interview Questions
University anthropology professors

1. We are currently reading many ancient Kwakiutl legends with the goal of displaying them for contemporary audiences. These stories share common roots with many other First Nations of the Pacific Northwest Coast. We are interested in hearing about the specific work you have undertaken with Northwest Coast people?
2. During our research, we found that Indigenous People of the Pacific Northwest utilize an oral tradition versus a written tradition. Why did the First Nations prefer this way of storytelling? Who told the stories and for whom were they intended?
3. Speculate for us how the essence of the story might change once a story is written and read versus told and listened to?
4. In our research, we have come across the Raven. Please share with us why the raven, versus other birds that are common to the Northwest Coast, is so important to the culture? In your experience what is the role of the Raven?
5. We believe these traditional stories are important and our Kwakiutl mentor has invited us to assist him in sharing these stories with the Indigenous people and the general public. Please tell us about the respectful ways you have experienced First Nation's history being presented to the public. What would you recommend we take into consideration so that we can present these stories accurately and respectfully in the eyes of Indigenous people?
6. Is there anything else that we should have asked that we did not?

Semi-Structured Interview Questions
YouTubers and video editors

1. For our project, we will produce several YouTube videos presenting ancient Native People´s stories or Legends, in order to reintroduce this knowledge to contemporary audiences. We received several mp3 recordings of these stories, and we will want to support and accompany each audio recording with pictures, music, sounds, and open captions. Our current plan is to create some sort of slideshow for each audio with loosely connected images and sounds and a transcript of the story on part of the screen. What do you think about this format and how well do you think it will work for our goal? Have you seen or produced any similar videos and what made them engaging?
2. Our team has experience working with Adobe suite to edit videos and create content, both for professional and personal use. Tell us about your experience with these programs or similar ones? What do you think would be the best program to use to create such videos?
3. There is more than just one story that we hope to present, and we plan on turning these different stories into a series of videos. Would you recommend keeping the same video format throughout all of them? How do we create a brand, while not being repetitive?
4. We know that copyright should be kept in mind, especially when using many images and sounds. When posting videos on YouTube, what type of copyright issues should we be aware of? Where do you find high-quality royalty-free images, music, and sounds?
5. Ideally, we want the videos we help produce to reach as wide of an audience as possible. When uploading content to YouTube specifically, how can we get their algorithm to promote us? Tell us about your experience optimizing YouTube uploads (e.g., specific content/phrases, upload time, and duration).
6. Based on what you have heard, are there aspects of YouTube video making we are not thinking about, but that would be important to consider? Please explain.

Summarized Semi-Structured Interview Responses
Native Storytellers

Roger Fernandes:

- Roger Fernandes is a member of the Lower Elwha S'Klallam Tribe but grew up in Seattle. Because of this, he had to learn his culture later in life.
- He worked in education and noticed that native kids were having issues in school that were not due to intelligence. He learned about stories to try and combat this, and he slowly became known for it, despite being an artist. Although most art comes from stories so there is a strong connection between the two.
- Fernandes said that every person is a storyteller, we just don't use the gift anymore.
- He also said that stories themselves are living beings. Our breath, when we share them, gives them power.
- A story needs breath to be alive. By putting it in a book or video we are confining it. But by being conscious of that we can also free it. People are usually able to memorize a story after hearing it seven or eight times. We should encourage our listeners to tell these stories to let them live again.
- Stories are healing. They don't give you answers, but they lead you on the path to find those answers yourself.
- Keep in mind that the original language is often deeper than English. It was verb-based vs noun-based.
- He was given a book by his first storytelling teacher: "The uses for enchantment." It showcased what storytelling meant for children.
- Older stories give meanings to a lot of things that don't come from the brain but the heart. For instance, why the sun is here. Western culture sees the Earth as a thing, but native cultures see it as a living, breathing entity like a mother or a great being.
- Drums are often played to remind you of your mother's heartbeat. The first sound we hear. Native culture also believes that the Earth has a heartbeat.
- A lot of people do not get that storytelling is not just for children. Children need a foundation, but all people listen to stories.
- Storytelling is human, reading and writing are technologies that replace the human aspect.
- Every storyteller will change the story based on their personality and experience but as long as the spine of the story is straight, you can still identify it.
- In the old days, if you had a problem you could go to an elder and they would tell you a story that would lead you in the direction of finding the answer you already knew all along.
- When you carry a story in your heart you live differently. Reading a story is entirely different from when a story comes from the heart.
- Looking at stories is a philosophy. However, modern philosophy often rejects Native American philosophy.

- Fernandes still believes that this project is a good thing despite how the stories are trapped.
- We should encourage freeing the stories. As long as we acknowledge that we are creating a prison we can free them.

Randy Chipps:

- "I am Elder and Hereditary Chief Dewasib, Nachapa, Kutkusas, firstborn son of my parents Gillette Everette Chipps & Sarah Bertha Sawyer. My English name is George Randall Chipps. I am called 'Randy'."
- "My Father, Kutkusas was NuChaNulth Hereditary Chief of Klo-oose British Columbia, whose Forefathers' homeland ten thousand years ago was in California, where Chipps Island remains (zip code: 94566), of the lake, river, mine and flats that once held our name. From there our Forefathers moved north and settled on Tatoosh Island, Washington USA (which in my culture still belongs to my family) before moving across the strait to settle in the caves at Jordan River on Vancouver Island B.C.; thus earning their Ditidaht name, which translates to "People of the Rock." My family's ancestral halibut bed lies off the coast of Jordan River. From Jordan River my ancestors fissioned north, east and west."
- "On June 8th 1792, Spanish explorer Dionisio Alcala Galiano took my Great Grandfather Kutkusas from Tatoosh Island to his home of many years at Yahis (Fort Rod Hill, Victoria). His longhouse was 200 feet long, 60 feet wide, 19 feet high at the south facing front, and 17 feet high at the north facing back wall; which had a large frog carving with a spigot in its mouth, which delivered fresh running water into the house. Yahis became home of my Father's Father Dewasib, whose name was passed to me when I was first married in 1972 at Sancha Hall in Sydney. Many Chieftains from the West Coast Nations stem from Randy's family line, as Dewasib alone is said to have had 80 wives."
- "My Grandfather Dewasib's Primary wife Tlachet, my Grandmother, raised me as her prodigy in the Ditidaht Language, Medicine, Laws, Legends and Aristocracy Traditions; as well as the History of Our People. She even instructed me on the firing order of the ships cannons when in battle with pirates, as was her experience while sailing with her husband on his schooner to Russia, China and Japan for fur seal trade."
- "My Mother, Oo-oomeeyis, was born and raised in Scia'new (Beecher Bay). Her father Nachapa was Coast Salish Hereditary Chief of Mukahkus (the east side of Scia'new), and was married to my Mother's Mother Washitsah. Washitsah, who was sister to my Father, was the last Ditidaht Queen to have her forehead flattened. When Grandpa's sun set, Nachapa was passed to me in 1974 at the West Saanich Long House; and, has now passed to my son at his High School Graduation in 2000."
- Randy began by telling us his story of the awakening of his DNA memory about the Garry Oak Tree which he had always believed was introduced to Vancouver Island.

While on the ferry going to a Conference, Randy was joined by a friend, who was also presenting. His friend took out his computer with his write-up of an archeological dig he had just participated in. They had found a huge slab of rock 3 meters deep, suggesting thousands of years of age. As his friend spoke of the bits and pieces of tools, debris and acorns found around the slab, Randy was looking at the photos. Randy's hand started drumming on the table as an ancient song was returning to his memory. Randy drummed and sang six verses of the song of his ancestors, which told the steps of how they had processed the Garry Oak acorns into flour. Randy translated the process, adding that he did not believe his ancestors processed any other part of the Garry Oak Tree unless it was after the harvest of the fully developed acorns.

- Randy made sure to thank us for calling to mind and retelling his story of the Garry Oak Tree.
- As when this story is being repeated, so will many others… for we all have knowledge in our DNA Memory that reaches far beyond the present day.
- Chipps shared with us the story of going fishing with his first wife, when a lovely summer day turned ugly. They were heading for home when a wave swamped their rental boat. They were close enough to make it to shore at the Trap Shack area in East Sooke Park. With 10 miles still to walk home, a tired upset wife, and dusk approaching, Chipps knew there was not enough time to make it in 'real time'. He sang a prayer song to The Grandfathers asking for their help, which said: "Grandfathers, We are stuck far away. Find my path for me. Now is not the time to shed tears. It is time to find our path to our home." And all of a sudden they were home! They could not explain how they arrived there so quickly. They gave Thanks to God and The Grandfathers. Chipps added, for our information, that speaking of "The Grandfathers" always includes "The Grandmothers" as men and women are equally important in his culture.
- Chipps became a Long House Dancer 45 years ago. He volunteered because he felt the urge to belong. He saw a creature that day at the campsite where he was working, and many times that winter he had seen dark shadows around himself. This day he encountered a spirit-being standing close to the water's edge where new sand had been laid. He saw a man, about 6 feet tall, with brown worn wool pants and a red checkered wool shirt, beckoning him. As he approached, the man faded into the ether to be seen no more. But where the figure had stood, Chipps could see footprints in the new sand. Chipps wondered if he was going crazy, and felt the need to visit his father Kutkusas. As he didn't feel safe to drive, he walked to his parents' home. He spoke with them, seeking his father's advice about what he had encountered. Chipps' father said it was a dominant sign that he must spend some time in the Long House as an Initiate, to cleanse his soul of all past wrongs, and to forgive those who had wronged him. So his parents took him to West Saanich where an Initiation was in progress. It was January 19th 1974 when he began his Spiritual Journey. Chipps found his Spiritual Healing Song that said he "must stop weeping and become a learned man in a New Tradition". Chipps' initiation was completed March 19th or 20th, 1974.

- In December, 1974, the snow was 18 inches deep on the logged Sooke Mountain that the Grandfathers instructed Chipps to dance up. He was told to dance up the mountain on one leg at a time, alternating legs all the way up. Chipps started his Sacred Journey up the Mountain at 7am in his work boots, with a Cedar Branch in his left hand and an Eagle Feather in his right. They were both bare by the time he got to the mountain top. Chipps had barely started when the Grandfathers stopped him saying [ookahp doo u shah ahk] meaning "You are doing the wrong thing!" He said "Tell me. I haven't got all day!" and was told "You have to sing a song too." It took Chipps all day to dance up that mountain and he sang at the top of his lungs the whole time. His voice was still strong and he was feeling exhilarated! He said it was a similar feeling to when he married his first wife, so precious that the tears would not stop. Chipps felt something touch his arm. He said "Thank You" and sang a new song. Then looked up and saw the face of the East Wind smiling at him! East Wind was huge and very clear with big soft eyes, and all the wind around him had stopped. East Wind swept down and touched Chipps again. He was overjoyed! Then The Grandfathers told him that his new song was the other half of his Long House Spiritual Healing Song. They also told him to hurry up, it was dusk, and he had to be off the mountain by dark. With the East Wind above, Chipps flew down the cliff of the mountain in front him, with his feet barely touching the jumble of logs, trees and rocks. He arrived at the bottom just as darkness fell.
- The second half of Chipps' Spiritual Healing Song says: "As we journey on the way to our Home Land (heaven), we find solace in our Song, recalling our joining of our dream with all creation. Of all the blessings that we find we share with all. We dare to hear the words of our Forefathers as we find warmth in every corner. Warm our hearts, our minds and our souls and all that are there in our dream. Thank You Creator. Continue to warm my heart and my eyes to see all within and without. Not to worry on counting the deeds of men to only be depressed. But continue to be blessed, and to bless everything we touch as The Lord does. Bring forth the joy that belongs to everyone, for it has been written on the hearts of all 'That he or she who works will always find joy in This World'."
- Randy shared a story when he was asked for help and was able use his Friend The East Wind. It was during the wedding of his stepdaughter in Dome Creek, on the border of BC and Alberta. It was raining every day and they wanted an outdoor wedding. Randy arrived a day early and his step daughter's young niece came to see him. She was told he was a Shaman and she believed. She asked Randy if he would make the rain stop for her Aunt's wedding. Randy asked her how long she wanted the rain to stop. They decided 5 hours would be long enough, from 10 in the morning to 3 in the afternoon. Randy asked her what she had to pay for her request and the young girl returned with the $3.00 she had in her piggy bank. Randy accepted her request and left. He drove 100 kilometers to the North and the West, to speak with the East Wind directly. He asked for the 5 hours agreed to, and when the wedding started the next day the rain stopped.

- He told us of other times when he was able to offer the blessings of his culture, through songs, legends, and stories, to the general public all over the world. Including July 1986, when Randy was on a mountain top in South America, 20 miles outside of Cochabamba Bolivia. For 10 hours he shared his culture with 20 thousand people whom he called “My Relations” and who called him “el jefe” (Chief) and “Curandero” (Healer). When he first began, Randy’s spiritual healing song overpowered his person. He asked several people around him to sing his song, which they agreed to do, even though they did not know his language or his song. As soon as Randy began to sing they all joined him. The strength of former Nations came to their assistance and blessed the people around him with the knowledge of his song; and, blessed all the thousands present with the messages his song gifted to each one of them. Afterwards, 200 people lined up for the gift of a personal 10 second blessing.
- In Randy’s culture, everything on this earth is our brother or our sister; each in charge in their own dimension. None to be condemned, misused, or disrespected, without cause.
- Randy said that he wanted to share with us a Legend about how to cleanse a village when it is lost, through distasteful, inappropriate, and dehumanizing behaviour. This Legend becomes important when people no longer care about the future, living only for self-gratification, much like today.
- The Legend of The Whale that Cleanses a Village, where a village attempts to cleanse itself, is a lengthy and extensive process of preparation, where the entire village must come together and work their best at all they do, every day for a full year or longer, in order to be successful. It begins with the Medicine Man and a Priestess choosing 10 young maidens from the village who are isolated together while they are assisted in bringing out their songs. As each person has their own song and blessings that bring out their inner beauty. From the 10 songs are chosen a beginning and an end, then the Medicine Man and Priestess fill in the rest with the content and power within the other 8 songs thus creating the villages’ Sacred Song. The Sacred Song will call the Whale that recognizes the song. Nine young men are chosen to be the paddlers and set about their training to manage the canoe, and the tools needed for their journey. They learn the Sacred Song and sing it exactly as they paddle. The Whale Chieftain practices hooking, disabling and dispatching the whale. The canoe makers choose the right tree, and then build the 20 foot canoe and the 10 foot canoe.The carvers make the wooden implements (paddles, spears, carving tools) The weavers and animal processors collect and make the materials needed for the journey (ropes, clothing ,floats, water & food containers) The cooks prepare food that will sustain the villagers as they work. They are ready and the canoe and it’s occupants are sent on their journey. They paddle singing their song until the whale that recognizes the song shows itself. They come alongside, the Chieftain hooks the whale with the first lance, they let the first bladder out and the chase begins. They catch up to the whale as it tires and add several more bladders. They follow the whale that eventually tires

completely and heads back towards land to the place it last fed. They come alongside the whale, the Chieftain leaps onto his back and with the second lance severs the tendons that move the tail flippers, the Chieftain jumps back into the canoe. Now the whale is helpless with only it's little fins and can only go forward. When close to the village they go alongside again, the Chieftain takes the final lance, boards and dispatches the whale and jumps back into the canoe. Some villagers carry the 10 foot canoe out to the Chieftain who must leave the village for a year. Other villagers come out and attach tow lines to the whale and tow him into shore to be shared amongst the people. The celebration begins. All that work has consumed their lives for a year, they are cleansed, with beauty and harmony in their lives again.

- Randy Chipps said that he does not believe there to be any "right way" to share stories and legends. Perhaps if you get political, but even that is not wrong because there will be someone to correct you.
- He made sure to thank us for working on this project and continuing their storytelling.

Summarized Semi-Structured Interview Responses
Anthropology Professors

Karen Duffek:

- Within the Pacific Northwest, there are a lot of differences between the supernatural beings portrayed in each First Nation's stories and histories.
- There are more than one of each animal species in the different stories. For example, among the Haida, there are more than 50 different supernatural killer-whale beings. So a killer-whale in one story could be a different character than the killer whale in another story.
- Stories tend to be related to places, each family uses stories to trace back their ancestry, but these specific nuances and connections can get lost in translation.
- The word "stories" can reduce the role of narratives if people think they are some sort of fairy tale; they are more than that. Some are family-owned histories and cultural property.
- We would create a richer product if we let our audience know the struggles that we came across in trying to learn the stories and how they function within Indigenous families and communities; and that these stories are coming, not from us but from David Neel, a member of the Kwakwaka'wakw Nation.
- We should mention that these stories are David Neel's tellings and not generalize these stories.
- Duffek recommended that we look into Bill Reid's personal telling of Haida stories (Raven steals the light), the documentary Cry Rock, and Barb Cranmer's filmed potlatches and ceremonies.
- Duffek stressed that it was very important to announce that it is David Neel telling these stories and not just us.
- Our audience needs to think about who is telling these stories and the idea that some stories can have ownership. It is very important that the owners of these stories feel that they are not being misrepresented.
- Misinterpretation is a very real issue, as is the appropriation of Indigenous culture; it's much more respectful to be specific than too vague.
- Try our best to not offend any families that might tell the stories we present differently. We do not want to insinuate that this one telling is the only way this story should be told.

Dr. Sven Haakanson:

- Dr. Haakason is Sugpiaq, an Alaskan Native from Kodiak Island. He has been using academia to relearn the traditions that were stripped from his people.
- The Kwakwaka'wakw nation is not his direct area of study, so he can only speak on behalf of his own experiences.

- The people in Dr. Haakason's tribe that knew the stories have all passed. There are less than 15 fluent speakers of the native language still alive from his region. They did not share their culture with their children because they were told that they could not. These challenges are the same problems that many tribes all across North America are facing and it is a shameful part of American History.
- When an entire community internalizes inferiority, the destruction of that community is inescapable.
- Dr. Haakason was able to share with us one of the stories he was told much later in his life. It was a very short and practical story with the moral being never to mix tools. But, the elder that shared that story with him wished it never to be shared outside because he was tired of being exploited.
- Dr. Haakason worked on a project before where he and 10 elders worked to translate their stories. Among them was one staunch Christian who believed the stories were evil. Eventually, after two years of translating these songs, the elder came around and realized they were not evil and that they, instead taught people values and how to be kind.
- We should look at this project as rebuilding long-lost trust between nations. Our project can help not just Kwakwaka'wakw people, but other tribes and nationalities around the world to start sharing their stories. A lot of native nations were told to be ashamed and we can show that there is no longer shame in their culture. David Neel could even reach out to other tribes and they could share stories on his channel as well. A lot of tribes would love to share their stories if they found an active listener.
- It is a good idea to explain the value behind these stories, to show that they are not just entertainment, but that there are deeper meanings in each story. For example, some may teach how to live a more sustainable life. It would be great to relate those morals and values to modern life.
- We should try to touch base with the tribal centers and communities as we go. We should be sure to never do things that don't feel right and or seem wrong.
- Even after growing up in western society, many Native Americans want to learn about their culture. There is a lot of value in this project because of that.

Dr. Colin Grier:

- For many Indigenous people across the Americas, their entire history is all oral history
- These stories offered not just fantastic narratives, but narratives about ecological, environmental, and generally useful knowledge.
- While the Canadian government does not fully embrace this oral history, they have been forced to recognize it in some cases, even in court.
- While at archeological dig sites, Dr. Grier would listen to the stories the elders would tell him. He would learn about the land and the history of the area.

- When representing these stories, we should attempt to strike a balance between entertainment and wisdom.
- Dr. Grier recommended the Museum of BC, which represents and showcases many aspects of First Nations' culture respectfully.
- We should be sure to think about how what we produce will be perceived by the community. We should make sure to seek their guidance.

Dr. Aaron Glass:

- Dr. Aaron Glass is a professor that has been working with the U'mista Cultural Centre and with the Kwakwaka'wakw for about 25 years.
- In his experience, when he went to Native communities, he found that people would tell him stories unprompted when an appropriate time arose.
- He would often ask about a mask or an object, and some Kwakwaka'wakw people, especially artists or elders, would volunteer the traditional narratives behind the specific object or being.
- Dr. Glass has also encountered oral stories that were not legends. He has found that members of the community will tell him historical parables of how to be a responsible scholar or not. He was often offered stories of other anthropologists who came and took things without ever giving back.
- They would also constantly tell personal stories from within their community. Reminiscing about times they have had.
- There were groups of Kwakwaka'wakw people who went to perform at several world fairs in Chicago in 1893 and St. Louis in 1904. One man in St. Louis, Charlie Nowell, later wrote a book called "Smoke from their Fires," which includes stories from the fair.
- A lot of native documentary filmmakers told Dr. Glass that as technology changes we can still tell these stories through new mediums. There's nothing wrong with this sort of change.
- There is a native-made, animated collection of stories called "Raven Tales" which presents these stories using a kid-oriented medium.
- As non-Indigenous people, we should act as curators to create spaces for Indigenous people to tell their own stories. To tell the world why and how they tell their stories.
- Be sure not to overgeneralize. It's important to point out that we are presenting some Kwakwaka'wakw versions of these stories and that there is not any single definitive version even among them, much less between them and other Native groups on the coast.
- David Neel should act as our guide throughout this project.

Summarized Semi-Structured Interview Responses
YouTubers and Video Editors

Dmitrii Demchenko:

- People only want to watch images and videos that are very high quality.
- For every 30 seconds of our video, only eight seconds can be photographs. The remaining 22 seconds should consist of video elements.
- He recommended using a simple editing software.
- Once you create a brand, you should stick with it. People will learn to like it and will come to expect it. Choosing two main colors to represent the channel will help solidify this brand.
- Once you have a video format 80% of the content should stick to it, and 20% of your content can vary from it to try out new things.
- Use YouTube closed captioning instead of your own open captions.
- Use 70% movie footage, 20% stock footage, and 10% pictures.
- If you use a lot of photos, put stock videos in the background.
- You should only use at most 30 seconds of footage from any given movie. Split the footage into six-second segments and be sure to credit the film.
- The video should change between video clips or pictures every 5-6 seconds.
- Keep the use of hashtags to a low number. Around two or three is good and make sure they are very specific.
- Be natural, do not beg the viewer for likes or to subscribe.
- Try to ask your viewers a question, something to strike conversations in the comments.
- Respond to people in your comment section. People want to be seen.
- Youtube likes external traffic, try to advertise your videos on other platforms.
- Collaborating with other YouTubers is a good way to grow your channel.
- Titles of videos should ask or answer a question as this intrigues possible viewers.
- Commenting on other YouTubers' videos can help get traction for your channel.
- You can edit audio with high quality with Adobe Audition or right in Adobe Premiere.

Paul Falcone:

- When you add a face to a story, it makes the story more real and exciting.
- You can find royalty-free music on Epidemic Sound or Pro Scores. If possible, he recommends making music yourself.
- Be sure to send your videos to many different people, and they might share them further.
- Illustrations can add a lot to videos, and you can get cheap work on Fiverr.
- Use the Ken Burns' effect to simulate camera movement on photographs.
- Add music and sound effects to prolong viewer attention span.
- He recommends the use of an Intro with exciting music.

Andrew Forgit:

- Pick a transition type and stick with it. Do not do too many effects. Stay formal and simple. Slow fades are very reminiscent of documentaries.
- Keep footage for the future, be prepared.
- He recommends the use of Adobe products.
- Don't be afraid to be repetitive.
- Youtube Audiolibrary is a great resource for finding royalty-free music for use in YouTube videos. Attribution is not always required, be sure to check on a case by case basis.
- He recommends the use of Tubebuddy, a plugin that helps with YouTube Thumbnails, tags, and more.
- Be sure to add an end screen card.
- Create playlists with sets of stories for better organization.
- It is more engaging to have a mix of pictures and videos. He recommended against a slideshow of images.
- Keep branding continuity. Be sure to keep the same font and icon throughout.
- Check out YouTube video analytics to see where viewer retention drops.

Michael Kozlowski:

- Ending videos on cliffhangers increases viewer engagement.
- Be sure to post videos often and regularly. It's a good idea to try and keep to a schedule.
- Share your videos with everyone you know; use other social media platforms to promote your video as well, like Facebook or Instagram.
- It is a good idea to have your videos backed up on another site as well. He recommended posting these videos to Vimeo in addition to YouTube.
- Update the intros and outros every three to four months to show that the channel is evolving.
- Music is important and so are sound effects.
- Use YouTube playlists for people who want to watch many at once.
- Try to incorporate a Live video once a month.
- The average person's attention span ranges from three to nine seconds.
- When recording audio, save multiple takes so that you can patch out mistakes.