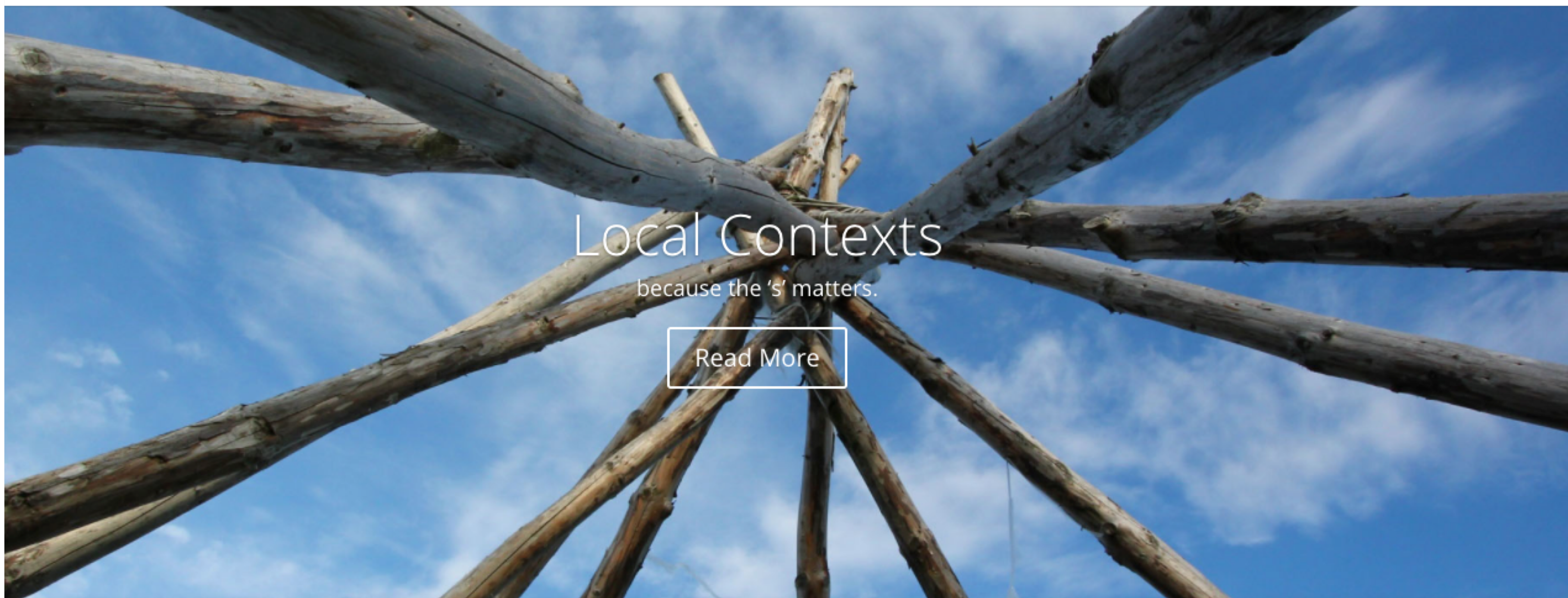# TK LABELS WORKSHOP

ATALM 2018

Local Contexts

because the 's' matters.

Read More

Local Contexts is an initiative to support Native, First Nations, Aboriginal, and Indigenous communities in the management of their intellectual property and cultural heritage specifically within the digital environment. *Local Contexts* provides legal, extra-legal, and educational strategies for navigating copyright law and the public domain status of this valuable cultural heritage. By providing strategic resources and practical solutions, *Local Contexts* and our partners are working towards a new paradigm of rights and responsibilities that recognizes the inherent sovereignty that Indigenous communities have over their cultural heritage.
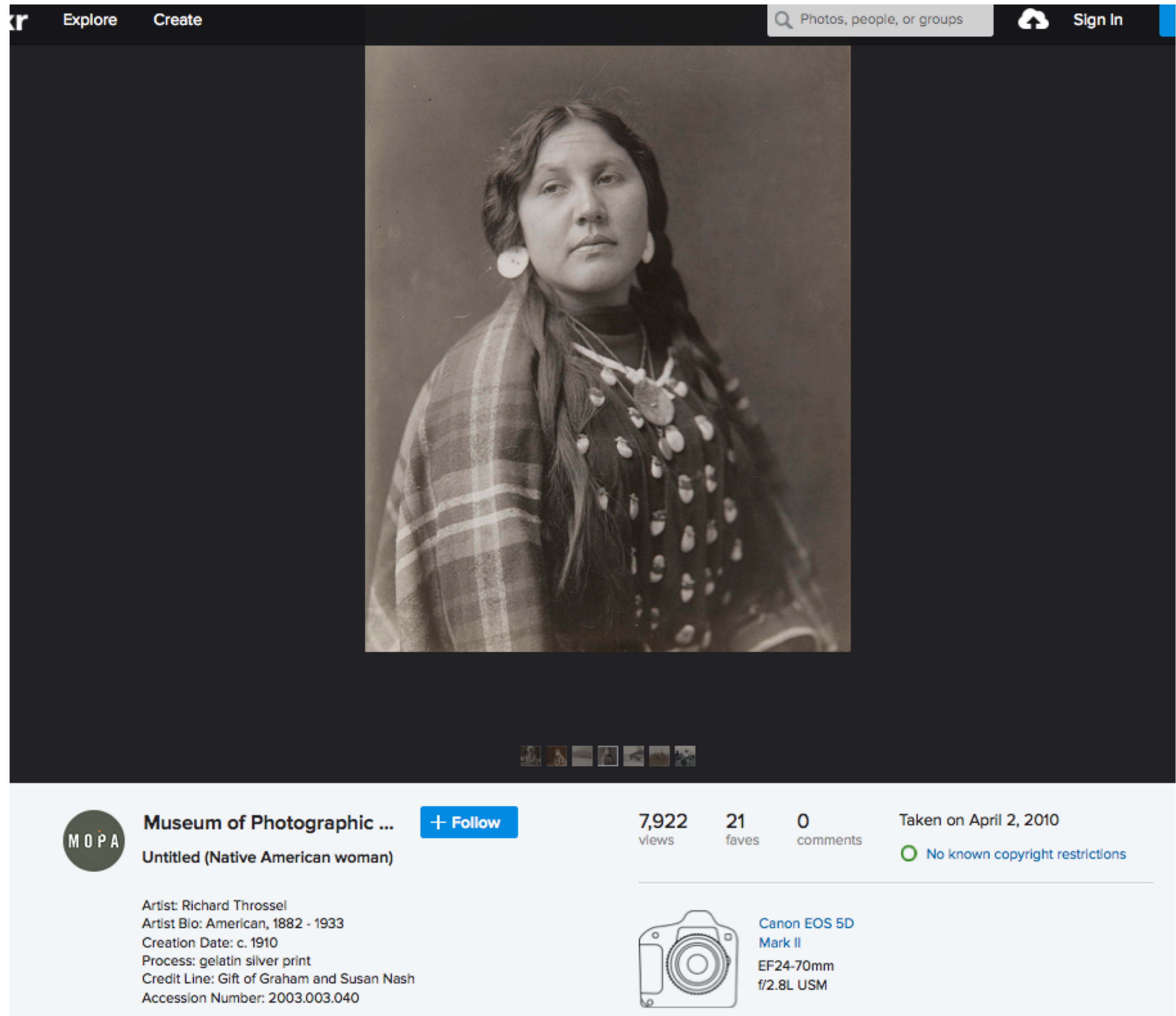
The Problems

- Every Indigenous community has enormous collections of tangible and intangible cultural material collected over the long periods of colonialism held in archives, museums, libraries and online databases.

- Significant information about these collections, including individual and community names, is missing.

- Indigenous peoples and communities are largely not the legal rights holders.

- Vast amounts of copyright material as well as public domain material is being digitized and circulated. Copyright (specific uses and permissions) and Public Domain (any uses and no permissions) materials create specific problems for Indigenous communities.

- Issues of ownership, as well as the incomplete and significant mistakes in the metadata, continue into the digital lives of this material.

Who owns these collections?

1. Role of copyright as a tool of colonial dispossession of knowledge

2. Social and legal entitlements of authorship feed into institutional organization

3. Colonial logics of exclusion and erasure perpetuated in transition to the digital

Photos, people, or groups

Sign In   Sign Up

Museum of Photographic ...

Untitled (Native American woman)

Artist: Richard Throssel
Artist Bio: American, 1882 - 1933
Creation Date: c. 1910
Process: gelatin silver print
Credit Line: Gift of Graham and Susan Nash
Accession Number: 2003.003.040

Museum of Photographic ...   + Follow

Untitled (Native American woman)

Artist: Richard Throssel
Artist Bio: American, 1882 - 1933
Creation Date: c. 1910
Process: gelatin silver print
Credit Line: Gift of Graham and Susan Nash
Accession Number: 2003.003.040

7,925 views   21 faves   0 comm

Canon EOS
Mark II

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f/2.8L USM

Local Contexts

because the 's' matters.

Read More

Local Contexts is an initiative to support Native, First Nations, Aboriginal, and Indigenous communities in the management of their intellectual property and cultural heritage specifically within the digital environment. *Local Contexts* provides legal, extra-legal, and educational strategies for navigating copyright law and the public domain status of this valuable cultural heritage. By providing strategic resources and practical solutions, *Local Contexts* and our partners are working towards a new paradigm of rights and responsibilities that recognizes the inherent sovereignty that Indigenous communities have over their cultural heritage.

Educational Resources

This section is designed to provide a range of educational resources and support around questions about the legal ownership of Native American, First Nations, Inuit, Metis, Aboriginal and Indigenous cultural heritage. We are also in the process of developing new learning and training modules that will address the legal, non-legal and ethical frameworks of practice affecting digital cultural heritage. Our aim in *Local Contexts* is to demystify copyright and to provide clear and direct information about how it affects cultural heritage material. We also use this section to highlight new tools and strategies that communities could utilize as well as frameworks for better collaboration between communities and cultural institutions. These include the TK Labels, protocols, ethical guidelines and memorandums of understanding.

Click on a link below to get started!

IP Intellectual Property

TK TK Labels

Collaboration

Training Modules

Templates

Reciprocal Curation

Publications

Step-by-Step Tutorial

Not sure where to start? Start here! If you're completely new to the TK Labels and the Local Contexts project, follow our step-by-step guide to discover the educational resources that are right for you and your collection. We'll walk you through everything you need to know and provide you the best
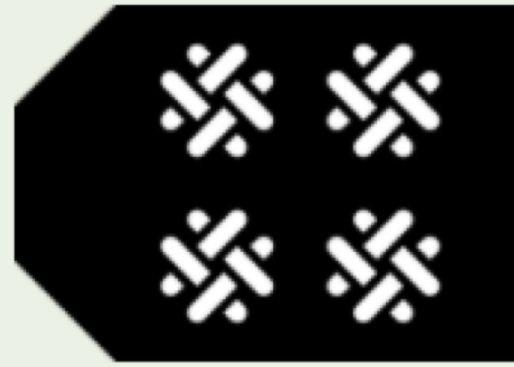
TK Multiple Communities
(TK MC)

TK Non-Verified (TK NV)
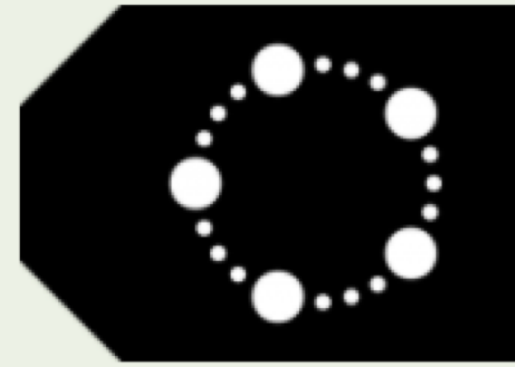
TK Family (TK F)

TK Seasonal (TK S)

TK Outreach (TK O)

TK Verified (TK V)

TK Attribution (TK A)

TK Community Use Only
(TK CO)

TK Secret / Sacred (TK SS)

TK Women General (TK
WG)
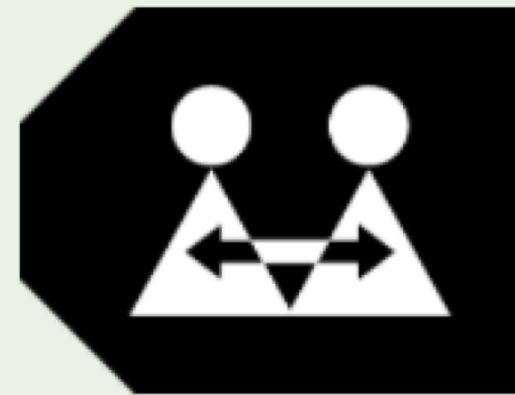
TK Women Restricted (TK
WR)

TK Men General (TK MG)

TK Men Restricted (TK MR)

TK Non-Commercial (TK
NC)

TK Commercial (TK C)

TK Community Voice (TK
CV)
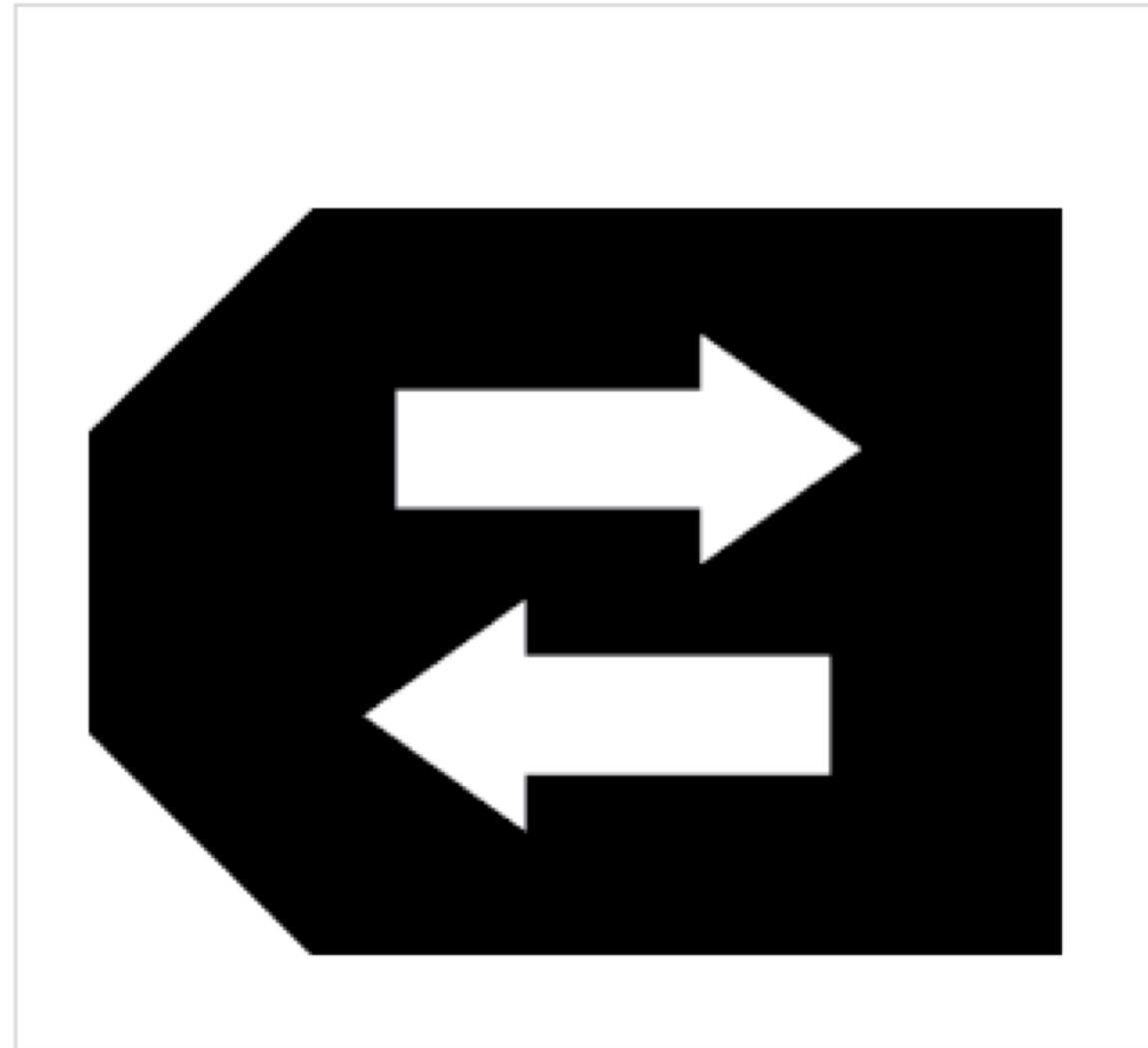
TK Attribution (TK A)

Why Use This TK Label? This label should be used when you would like anyone who uses this material to know who the correct sources, custodians, owners are. This is especially useful if this material has been wrongly attributed or important names of the people involved in making this material or safeguarding this material, are missing. This label allows you to correct historical mistakes in terms of naming and acknowledging the legitimate authorities for this material. This label asks for future users to also apply the correct names and attribution.

Each label is meant to be customized by a community. Click below for a label template text.

TK Label Template Text	⊕

Español / Spanish	⊕

Français / French	⊕

Listen	⊕

Example	⊕

TK Outreach (TK O)

Why Use This TK Label? This label should be used when you would only like your cultural materials used for educational outreach activities. Outreach activities means to share works outside the community in order to increase and raise awareness and education about your family, clan and/or community. Sites for outreach activities can include schools, universities, libraries, archives, museums, online forums and small learning groups. Depending on what kind of context and the possibilities for increased circulation of this material, this label helps TK holders and users to develop new possibilities in the fair and equitable reciprocal exchange for use of this material in outreach activities. This exchange might include access to educational or other resources that your community has difficulty accessing under other circumstances.

Each label is meant to be customized by a community. Click below for a label template text.

| Listen | ⊕ |

| Example | ⊕ |

| TK Label Template Text | ⊕ |

| Español / Spanish | ⊕ |

| Français / French | ⊕ |

TK Seasonal (TK S)

Why Use This TK Label? This label should be used when you want to let external users know that the material that is openly circulating has seasonal conditions of access and use. This could mean that some material should only be used and heard at particular times of the year. It could also mean that the environment and land where this material derives also influences and impacts its meaning and significance. This label can be used to help external users know that there are land-based teachings in this material which affect proper use and respectful understanding.

Each label is meant to be customized by a community. Click below for a label template text.

TK Label Template Text	⊕

Español / Spanish	⊕

Français / French	⊕
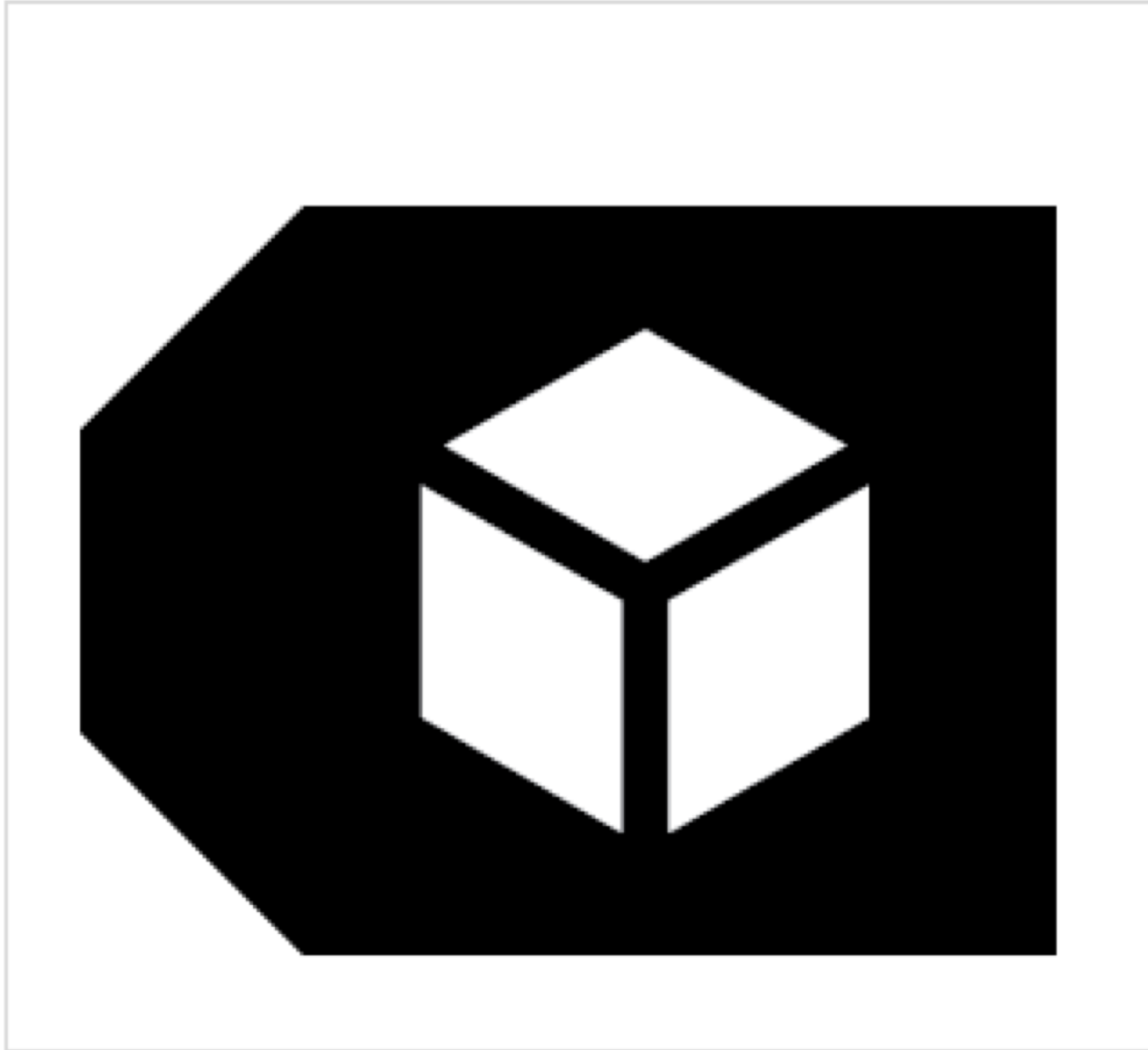
Listen	⊕

Example	⊕

TK Secret / Sacred (TK SS)

Why Use This TK Label? This label should be used when you want to let external users know that the material that is openly circulating contains secret/sacred information and that it has specific conditions of access and use. These conditions potentially include restrictions upon access. Using this label helps to alert external users that this material is special and requires respectful and careful treatment. It asks users to make different decisions about using it and, importantly, to discuss any potential use with you.

Each label is meant to be customized by a community. Click below for a label template text.

TK Label Template Text	⊕

Español / Spanish	⊕

Français / French	⊕

Listen	⊕

Example	⊕

TK Culturally Sensitive (TK CS)

Why Use This TK Label? This Label should be used when you would like external users to know that this material has special sensitivities around it and should be treated with great care. These sensitivities could include: that it has only recently been reconnected with the community from which it originates, that the community is currently vetting and spending time with the material, and/or that the material is culturally valued and needs to be kept safe. This Label could also be used to indicate that there are cultural sensitivities around this material arising from legacies of colonialism, for instance, the use of derogatory language or descriptive errors within the content and/or content descriptions.

Each label is meant to be customized by a community. Click below for a label template text.

TK Label Template Text	⊕

Español / Spanish	⊕

Français / French	⊕

Listen ⊕

Example ⊕

Communities Customizing TK Labels

Workshops, Localization, Negotiation

Sq'ewlets Band of the Stó:lō First Nation, BC, Canada
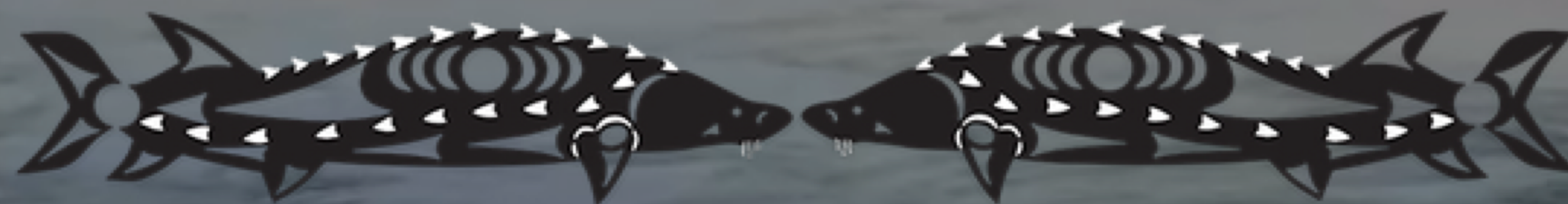
We are the Sqewlets People. We are Sqwõwich, People of the Sturgeon. This website shares our journey from ancient times to the present. Join us as we tell stories of our origins, sxwõxwiyám in our language, of our true histories, sqelqwel, and of our lives as First Nations people living at the confluence of the Harrison and Fraser Rivers of British Columbia today. Kwéleches, hello and welcome!

S SX̱WŌX̱WIYÁM S

Traditional Knowledge Label: Attribution

SKWIX QAS TE TÉMÉXW (literally name and place)

This website represents the true knowledge and history of Sq'éwlets people. The attribution label literally means 'name' and 'place' in our language, skwix qas te Téméxw. We ask everyone that visits this website to attribute our knowledge and histories to us, the Sq'éwlets people, a tribe of Stó:lō. Our history has not always been respected or told correctly. Here we tell our own story in our own words. We are both holders and caretakers of our own lands, resources, and histories. It is the responsibility of our families and communities as Stó:lō people to take care of these things in a respectful way. Please feel free to contact us with further questions about attribution.

More about Traditional Knowledge labels

We are the
shares our jo   origins and
personal   here the

Harrison and Fraser Rivers of British Columbia meet.

TRADITIONAL KNOWLEDGE LABELS

What are TK (Traditional Knowledge) Labels?

TK Labels are meant to help people outside our community understand the importance and significance of our cultural heritage. The labels provide information that is hard to find or missing from the current public record, such as community and family names, what conditions of use are considered appropriate, how to contact relevant family or community members, and how to arrange the right kind of permissions. They are used to help educate visitors to this website about the rights and responsibilities related to Sq'éwlets knowledge and cultural heritage.

How do they work?

TK Labels work like any other kind of label you might come across. For example a label on your clothing tells you where it was made. A label on your bread tells you its contents. The difference with TK Labels is that our community chose the labels used on this site in order to help site visitors to understand and respect our knowledge and cultural heritage.

What is Sq'éwlets traditional knowledge?

While we were producing this website, our community members discussed our own perceptions of Sq'éwlets traditional knowledge. As Sq'éwlets and Stó:lō people, our traditional knowledge is "our world, our teachings." It is what comes down from our ancestors, passed from generation to generation. It is learning about your relations and taking care of the natural world. We learn how to look after the plants, animals, birds, the harvests, and the land. We learn how to respect ourselves and each other, how to give names, how to respect our world in ceremony. Everyone has a role—women, men, children, Elders. You learn from your

Four labels apply to the entire website: **attribution, non-commercial, outreach and verified**.
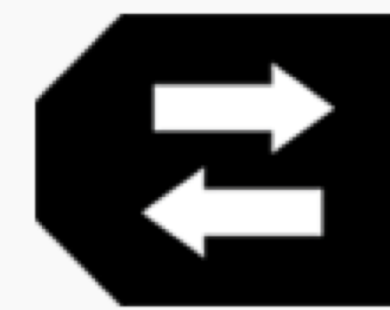
ATTRIBUTION
SKWÍX QAS TE TÉMÉXW ▶

This website represents the true knowledge and history of Sq'éwlets people. The attribution label literally means 'name' and 'place' in our language, skwix qas te téméxw. We ask everyone that visits this website to attribute our knowledge and histories to us, the Sq'éwlets First Nation, a tribe of Stó:lō. Our history has not always been respected or told correctly. Here we tell our own story in our own words. We are both holders and caretakers of our own lands, resources, and histories. It is the responsibility of our families and communities as Stó:lō people to take care of these things in a respectful way. Please feel free to contact us with further questions about attribution.

NON-COMMERCIAL
EWETA XWÓXWEYEM ▶

This website was produced for educational purposes. The non-commercial label refers to the fact that this knowledge is not to be used for commercial purposes. In our language, eweta xwóxweyem literally means 'no selling'. We ask everyone to respect this label.

OUTREACH
S'ÍWES ▶

This website is intended to share who we are as Sq'éwlets people, and particularly to educate. The outreach label means 'educating' and 'teaching' in our language, s'íwes. We ask that outsiders respect our culture by not using the content out of context. If you use content on this

Other labels may be used for specific purposes on the website. For example:

SECRET/SACRED

XA:XA ▶

In our Stó:lō culture, certain types of knowledge are restricted in some way. This knowledge is considered sacred, secret, potent and/or private, and only certain people or families can and should have access to them. We call this xa:xa in our language. This label indicates that there is additional knowledge about a certain subject that cannot be shared on the website.

Example:

- Community Archaeology
- Ancestor Mound 1
- Afterlife Belongings
- Ancestor Tree
- Caring For Ancestors
- Ancestor Cairn
- Ancestor Mounds
- The Development of Community Archaeology at Qithyil
- Taking Care of Ancestors: Fieldwork Protocols
- Repatriation
- The Long House

Passamaquoddy Tribe and the Library of Congress

MARC record changes

Library of Congress | American Folklife Center

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

LIBRARY OF CONGRESS
ONLINE CATALOG

LC Online Catalog Quick Search

SEARCH OPTIONS ▾

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Full Record   MARC Tags

Main title
Passamaquoddy War song ; Trading song [sound recording] / sung by Peter Selmore.

Published/Created
1890-03.

Request this Item   ↓ Where to Request
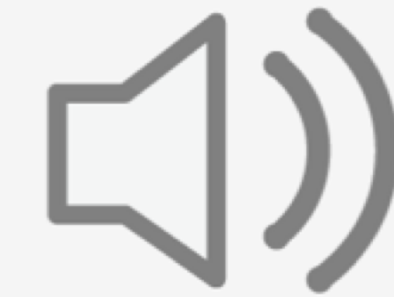
MUSIC RECORDING

🖨 PRINT RECORD

LCCN Permalink   https://lccn.loc.gov/2015655578

Description   1 sound cylinder (2:45 min.) ; 3.75 in.

Rights advisory   Rights are held by the Peabody Museum of Archaeology and Ethnology, Harvard University.

⬇ SAVE RECORD

✉ EMAIL RECORD

Access advisory   Access to recordings may be restricted. To request materials, please contact the Folklife Reading Room at
http://hdl.loc.gov/loc.afc/folklife.contact

❝❝ CITE RECORD

Local shelving no.   Cylinder 4260
AFS 14739: A1
RKF 0006
AFC 1972/003: SR29

MARCXML Record
MODS Record

Report Record Errors

↑ To

📶 Subscribe ♻ Share/Save

AUDIO RECORDING

Passamaquoddy War song ; Trading song

Mihqelsuwakonutomon (Song of Remembrance in the Passamaquoddy War Song Series) ; Esunomawotultine (Trading dance/song) / Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings SR29

Passamaquoddy War song ; Trading song / sung by Peter Selmore (Digital restoration from digital preservation master file)
1890-03-16.

▶ ↻10   00:03 ▬▬▬●──────────────────────────────── 02:27 🔊 ▬▬▬

Audio Controls   Share

Download: MP3 ▾ **Go**

More Resources

Passamaquoddy War song ; Trading song / sung by Peter Selmore (Digital preservation master file from original cylinder)
1890-03-16.

▶ ↻10   00:00 ▬──────────────────────── 02:44 🔊 ▬▬▬

Audio Controls   Share

Download: MP3 ▾ **Go**

Passamaquoddy War song ; Trading song / sung by Peter Selmore (Track from digital preservation copy of AFC preservation tape LWO 6528 R3A)
1890-03-16.

▶ ↻10   00:00 ▬──────────────────────── 04:19 🔊 ▬▬▬

Audio Controls   Share

Download: MP3 ▾ **Go**

About this Item

Title
Passamaquoddy War song ; Trading song

Other Title
Mihqelsuwakonutomon (Song of Remembrance in the Passamaquoddy War Song Series) ; Esunomawotultine (Trading dance/song)

Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings SR29

Summary
The first song, Mihqelsuwakonutomon, means 'He/She tells memories of it'. This is a lament or mourning song. It is a fragment of one song in a series of songs and dances. Esunomawotultine, the trading dance, is the second song on Fewkes' wax cylinder 17 (Cylinder 4260; AFC 1972/003: SR29) recorded by Jesse Walter Fewkes in Calais, Maine, March 16, 1890.

Contributor Names

Traditional Knowledge Labels

⇄ Attribution - Elihtasik (How it is done).

🖐 Outreach - Ekehkimkewey (Educational).

🚫💲 Non-Commercial - Ma yut monuwasiw (This is not sold).

Learn more about the traditional knowledge labels

Dance music

Field recordings

Cylinder recordings

Notes

- Recorded in Calais, Maine on March 16, 1890 by Jesse Walter Fewkes.

- Titles from Federal Cylinder Project catalog. Song titles in Passamaquoddy and cultural narratives and traditional knowledge were supplied by Passamaquoddy tribal elders and leaders in 2017.

- In March 1890, Walter Jesse Fewkes traveled from Boston, Massachusetts, to Calais, Maine, to work with the Passamaquoddy Tribe to test out the new phonograph technology. The Passamaqoddy Tribe is one of the indigenous communities of the region and includes communities from Pleasant Point and Indian Township in Maine and St. Andrews, New Brunswick, in Canada. Over three days, Fewkes made recordings on 35 wax cylinders; 31 of these cylinders remain. The new cylinder technology allowed for recordings of approximately 3 minutes duration. Fewkes was able to record partial songs, vocabulary, numbers, and important Passamaquoddy cultural narratives. Peter Selmore, Noel Josephs, and Perle Lacoot have been identified as three key individuals with whom Fewkes worked the most closely. These are the first sound recordings ever made featuring Native American voices.

- Cultural narrative for "Mihqelsuwakonutomon pihce elonukkopon:" He/she remembers what happened long ago. There were many 'war' songs that the Passamaquoddy sang, and this English title - war song - is inadequate and simplistic for understanding their independent complexity and diversity. There were songs in preparation for going to war, there were songs sung by those who were away at the battle and different songs for those still in the community thinking of those away. There were also songs for returning warriors, there were songs for loss and songs for honoring and remembering those warriors who were lost. There were also a range of spiritual and medicinal songs for warriors to help protect them at all stages of their journey. J. Walter Fewkes notes in his letters to Mary Hemenway in March 1890 that he recorded several war songs in his three days with the Passamaquoddy. All of these are different and because of their fragmentary nature (the wax cylinder could only record several minutes of much longer songs), it is difficult to understand them in relation to each other. In this song, Mihqelsuwakonutomon, a sadness can be heard and felt. This could mean that it was a mourning song for warriors who did not return from battle. This is translated into Passamaquoddy, Somakponossok etoli-ntakihtuwut (soldiers who are being mourned). This would be the kind of song sung on Veterans Day. Molly Neptune Parker also identified similarities in this song to contemporary Passamaquoddy funeral songs. Wayne Newell describes these songs as a "puzzle that we keep trying to put together by listening to them." All the war songs that Fewkes recorded in the 1890 trip have been identified as a whole series of songs and they have been given the name: Matonotuwi-lintuwakon which means generally 'war songs'.

- Cultural narrative for "Esunomawotultine:" Esunomawotultine is the Passamaquoddy name for song 2 on Fewkes' cylinder 17 (Cylinder 4260; AFC 1972/003: SR29). Esunomawotultine means "let's trade." It was sung on the cylinder by Peter Selmore, who also provided the cultural narrative. This narrative is found in Fewkes' Calais field notebook and was published in the Journal of American Folklore, 1890. The song and dance is common to Passamaquoddy,

Library of Congress Control Number
2015655578

Rights Advisory
Traditional Knowledge Label: Attribution - Elihtasik (How it is done). When using anything that has this Label, please use the correct attribution. This may include individual Passamaquoddy names, it may include Passamaquoddy as the correct cultural affiliation or it may include Passamaquoddy Tribe as the tribal designation.
http://localcontexts.org/tk/a/1.0 ⬀

Traditional Knowledge Label: Outreach - Ekehkimkewey (Educational). Certain material has been identified by Passamaquoddy tribal members and can be used and shared for educational purposes. Ekehkimkewey means 'educational'. The Passamaquoddy Tribe is a present day community who retains cultural authority over its heritage. This Label is being used to teach and share cultural knowledge and histories in schools.
http://localcontexts.org/tk/o/1.0 ⬀

Traditional Knowledge Label: Non-Commercial - Ma yut monuwasiw (This is not sold). This material should not be used in any commercial ways, including ways that derive profit from sale or production for non-Passamaquoddy people. The name of this Label, Ma yut monuwasiw, means 'this is not to be purchased'.
http://localcontexts.org/tk/nc/1.0 ⬀

Rights are held by the Peabody Museum of Archaeology and Ethnology, Harvard University.

Access Advisory
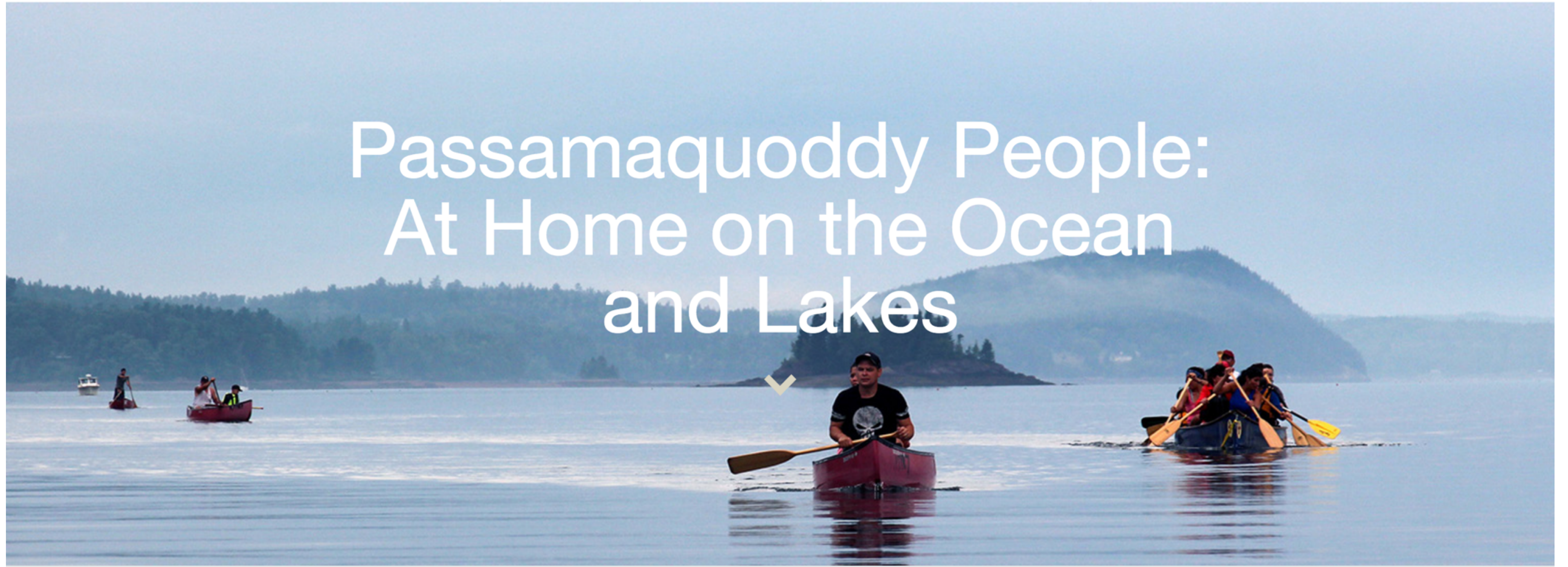Access to recordings may be restricted. To request materials, please contact the Folklife Reading Room at
http://hdl.loc.gov/loc.afc/folklife.contact

Online Format
audio

Description
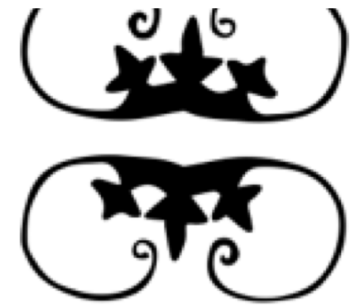
Passamaquoddy People: At Home on the Ocean and Lakes

▶ 00:00 ──────────── 00:10 🔊 ──────
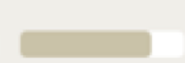
## Kulasihkulpon yut Peskotomuhkati-pomawsuwinuwok Etoli-kisokehkimsultimok.

We Welcome you to the Passamaquoddy Peoples' Knowledge Portal.

Learn more ▸

Passamaquoddy Traditional Knowledge Labels

We were introduced to the TK Labels by the Local Contexts team in 2014. We were really interested in how the Labels could support our concerns about connecting and clarifying our community with the recordings as well as helping people understand the culturally appropriate future uses of these recordings. We consider ourselves to be the authority and custodians over these recordings regardless of who is considered the 'legal owners'. The TK Labels help us make this clearer to non-Passamaquoddy people and set out an alternative paradigm of rights and responsibilities for the care and future management of our cultural heritage.
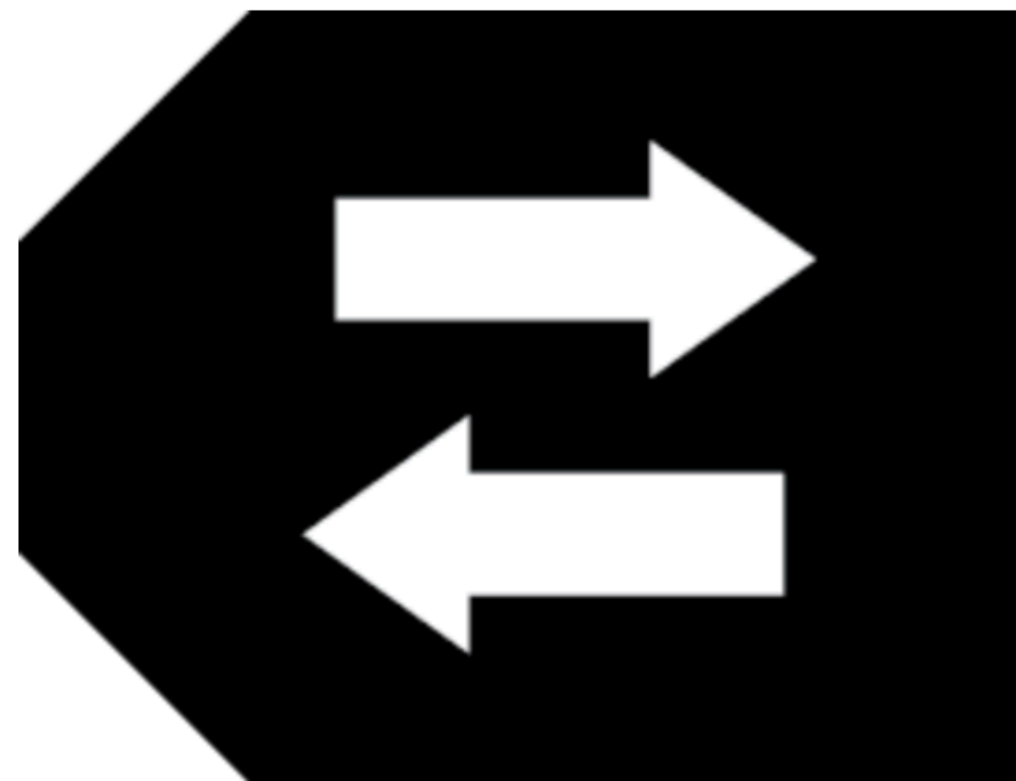
Elihtasik

How it is done
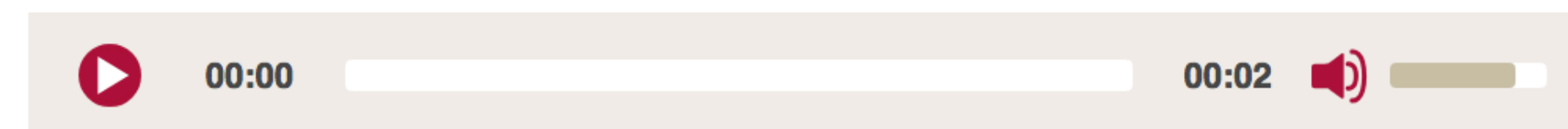
▶ 00:00 ———————————————— 00:02 🔊 ▭▭▭

When using anything that has this Label, please use the correct attribution. This may include individual Passamaquoddy names, it may include Passamaquoddy as the correct cultural affiliation or it may include Passamaquoddy Tribe as the tribal designation. If you want further advice about using any material that has this Label, please contact: Donald Soctomah (soctomah@gmail.com)

CULTURAL NARRATIVE:

In March 1890, Walter Jesse Fewkes traveled to Calais, Maine to work with the Passamaquoddy Tribe to test out the new phonograph technology. Over three days, Fewkes made recordings on 35 wax cylinders. 31 of these cylinders remain. He recorded songs, vocabulary, numbers and important Passamaquoddy cultural narratives. Peter Selmore, Noel Josephs and Perle Lacoot have been identified as three key individuals who Fewkes worked the most closely with. These are the first sound recordings ever made featuring Native American voices. Fewkes made contact with members of the Passamaquoddy Tribe through his benefactor Mary Hemenway from Boston who had a friendship with Mrs Louisa Brown in Calais, Maine.

Esunomawotultine is the Passamaquoddy name for song 2 on cylinder 17. Esunomawotultine means lets trade. It was sung on the cylinder by Peter Selmore, who also provided the cultural narrative. This narrative is found in Fewkes' Calais Field Notebook and was written up in the Journal of American Folklife 1890. The song and dance is common to Passamaquoddy, Maliseet, Mi'kmac and Penobscot communities. According to Nicholas Smith, the Wabanaki had at least three different types of trading dances. "The important gift-giving trait was an element in two of them. One was the trading dance of the ceremonial prelude to the actual trading at aht efur trading posts. I have called another the hunter's trading dance...The third was the misunderstood peddler dance, a dance song in which the Indian satarizes the peddler as a highly motivated businessman. They despise greedy traders. The Peddler was apparently ignorant of the importance of the gift-giving role in Indian culture." (Smith 1996) According to Smith, who interviewed Maliseet (Peter and Minnie Paul of NB) and Passamaquoddy (Sabattus Tomer of Peter Dana's Point) elders about the various trading dances, the peddler dance cannot be considered a trading dance song, but it added humor at social gatherings.

TRADITIONAL KNOWLEDGE:

According to Fewkes documentation from Peter Selmore this is a song and dance to encourage exchange or trade: "The participants, one or more in number, go to the wigwam of another person and when near the entrance sings a song. The leader then enters, and dancing about, sings at the same time a continuation of the song he sang at the door of the hut. He then points out some object in the room that he wants to buy, and offers a price for it. The owner is obliged to sell the object pointed out, or to barter something of equal value."

For this song and dance the women would wear traditional Passamaquoddy dress including pointed caps covered in beads, loose robe and leggings. The face of the leader was painted or daubed black

TRADITIONAL KNOWLEDGE LABELS:
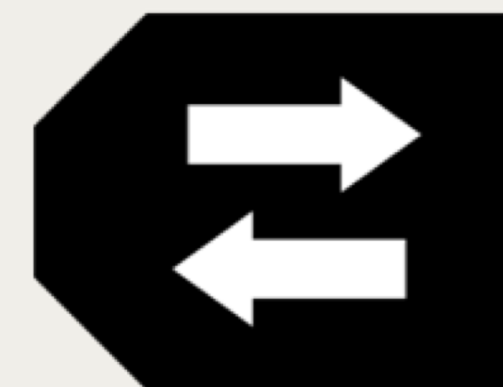
TK A   TK O

TK NC

Penobscot Nation, Maine

PENOBSCOT COLLECTIONS

Welcome to Penobscot Collections

Mukurtu (MOOK-oo-too) is a grassroots project aiming to empower communities to manage, share and exchange their digital heritage in culturally relevant and ethically-minded ways. We are committed to maintaining an open, community-driven approach to Mukurtu's continued development. Our first priority is to help build a platform that fosters relationships of respect and trust. Learn More >>

Penobscot Chief Kirk Francis and University of Maine President Susan Hunter, 10 May 2018

Memorandum of Understanding Between the
Penobscot Nation and the University of Maine System, University of Maine (Orono)

The purpose of this Memorandum of Understanding (MOU) is to formalize the various informal sets of practices that the Penobscot Nation and the University of Maine have been collaboratively developing for the management of Penobscot cultural heritage over the last ten years. This agreement indicates a commitment to extend and elaborate upon these for the mutual benefit of the Penobscot Nation and the University of Maine (Orono).

The Penobscot Nation recognizes that the University of Maine is a land-grant university whose mission encompasses efforts to reach out and deliver quality education and research and improve the quality of life of all citizens of the State of Maine. The University of Maine recognizes that the Penobscot Nation is a distinct, sovereign, legal and political entity with its own powers of self-governance and self-determination, and recognizes its place on Marsh Island in Penobscot Nation traditional territory.

The purpose of this MOU is to clarify Penobscot Nation and University of Maine (Orono) expectations with regards to the following discrete areas:
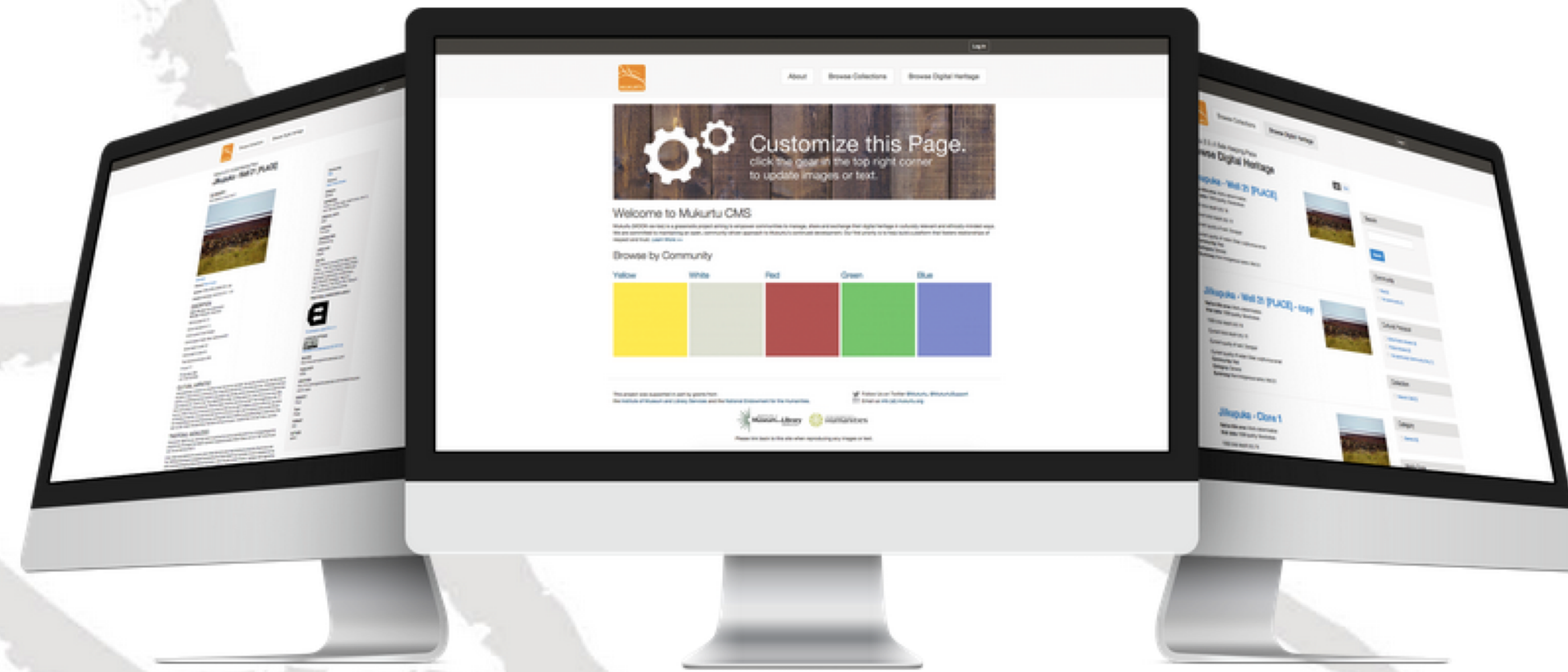
Implementing the TK Labels

Welcome Mukurtu 2.0

A Safe Keeping Place

The free, mobile, and open source platform built with indigenous communities to manage and share digital cultural heritage.

Mukurtu (MOOK-oo-too) is a grassroots project aiming to empower communities to manage, share, and exchange their digital heritage in culturally relevant and ethically-minded ways. We are committed to maintaining an open, community-driven approach to Mukurtu's continued development. Our first priority is to help build a platform that fosters relationships of respect and trust.

Create Digital Heritage

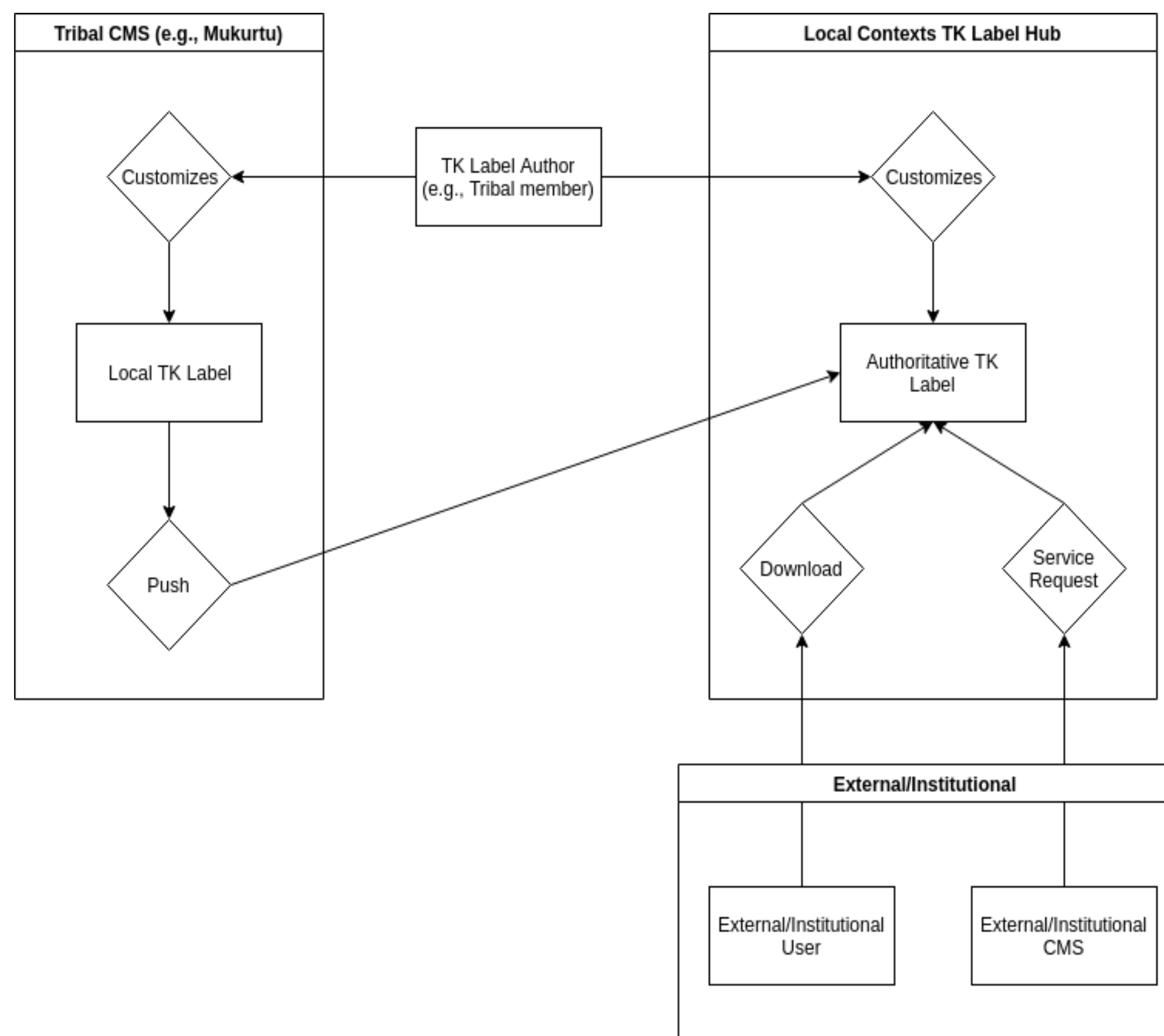| Mukurtu Essentials * | Mukurtu Core | Rights and Permissions | Additional Metadata | Relations |

Publisher

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Rights

Traditional Knowledge Labels

- None -

TK Attribution Label (TK A) 1.0

TK Seasonal Label (TK S) 1.0

TK Family Label (TK F) 1.0

TK Outreach Label (TK O) 1.0

TK Commercial Label (TK C) 1.0

TK Non-Commercial Label (TK NC) 1.0

TK Men Restricted Label (TK MR) 1.0

TK Men General Label (TK MG) 1.0

TK Women Restricted Label (TK WR) 1.0

Authoring information
By Maria Montenegro

Publishing options
Published

Local Contexts TK Labels Hub

Tribal CMS (e.g., Mukurtu)

Customizes

Local TK Label

Push

TK Label Author (e.g., Tribal member)

Local Contexts TK Label Hub

Customizes

Authoritative TK Label

Download

Service Request

External/Institutional

External/Institutional User

External/Institutional CMS

Cultural Institution Labels

Open to Collaborate

This label can be used by an institution to indicate that it is committed to developing new processes of collaboration and engagement over collections that have problematic histories or unclear provenance. This Label signals an institutional commitment to change and to the development of new processes for collaboration over the preservation and management of tangible and intangible cultural heritage.

Attribution Incomplete

This label can be attached to collections that have incomplete, incorrect or missing attribution. This label helps in identifying this material and correcting the attribution in relation to authors, contributors, collaborators and/or community of origin.

Local Contexts
www.localcontexts.org

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