

University of Michigan

Traditional Knowledge Labels in the  
“Ancestral Voices” Collection: Legacy  
Data, User Experience Design, and  
Cataloging Rules

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# Abstract

In growing recognition of problems with many historical and current classifications of Indigenous peoples, some memory institutions are beginning to adopt Traditional Knowledge (TK) labeling practices as a metadata standard that informs catalog users of specific Indigenous community access and use terms. This research is to examine whether TK Labels as developed with Local Contexts are effective educational tools that return control over access and use to Indigenous communities. In this research I close read ten bibliographic records in the Ancestral Voices digital collection describing three re-cataloged wax cylinders belonging to the Passamaquoddy people. I found that TK Label fail to position the Passamaquoddy people as authorities of their belongings. In doing so TK Labels are not effective educational tools for non-Indigenous catalog users. I argue that merely superimposing TK Labels onto existing cataloging standards does not address the underlying issue of continuing to keep the legacy information, such as the title of the material. I discuss implications for memory institutions investing in this new cataloging practice of TK Labels and provide suggested user experience and design interventions to mitigate usability challenges.

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# Introduction

As technologies, classifications shape our understandings of the world by defining what a thing is (Bowker & Star, 1999, p. 319). For words like “Indigenous”, “Aboriginal”, and “Indian”, many Western knowledges have normalized classifications that are rooted in salvage ethnographies, racist models of social evolution, and notions of “vanishing” human races (Berman, 1993; Bickham, 2005; Ifekwunigwe, Wagner, Yu, Harrell, Bamshad, & Royal, 2017). As Greene (2016) suggests, these Indigenous classifications in popular American thinking have become embedded in the “working infrastructures” of memory institutions (e.g. libraries, archives, and museums). Therefore, stereotypical classifications continue to be perpetuated because the social and moral norms of such knowledge systems can be difficult to identify (Bowker & Star, 1999).

Early anthropological cataloging systems continue to affect and influence how Indigenous materials and knowledges are cataloged today (Greene, 2016; Turner, 2015, 2016; Sledge, 2007). Antiquated representations of Indigenous peoples perpetuated by classification systems pervade American mass media and are believed to be real by many Americans today (Asmi, 2017; Leavitt, Covarrubias, Perez, & Fryberg, 2015). The Internet and digital cataloging practices often continue, whether explicitly or implicitly, to perpetuate outdated anthropological representations of Indigenous peoples. Many representations of indigeneity in public spaces have, for much of American history, reinforced the racist stereotypical imagery that is rooted in representations of, “Indian disappearance, savagery, and exoticism” (Deloria, 2018, p. 110).

Indigenous peoples have initiated their own alternative forms of self-representation with the intention of rectifying their cultural representations, generating counter-narratives, and subverting dominant classification systems (Srinivasan, Enote, Becvar, & Boast, 2009). Notably library and archival practices of knowledge organization are serving as catalysts for Indigenous-driven alternative representations. According to Gregory Chester, the Leech Lake Tribal College Librarian, Native communities are, “at the beginning of a new era in knowledge organization, cataloging, and sharing information [that is] driven by rapid advances in knowledge, technology, and the increasing respect for and influence of Indigenous peoples” (Duarte & Belarde-Lewis, 2015, p. 691).

In growing recognition of problems with many historical and current classifications of Indigenous peoples, some memory institutions are beginning to adopt Traditional Knowledge (TK) labeling practices as a metadata standard that informs catalog users of specific Indigenous community access and use terms. TK Labels are marketed as a, “tool for Indigenous communities to add existing local protocols for access and use to recorded cultural heritage that

is digitally circulating outside community contexts” (Local Contexts, 2019). The Labels look like small pieces of paper or price tags with images inside them. Each image has associated text descriptions, such as “TK Non-commercial (TK NC)” and “TK Attribution (TK A)” (Local Contexts, 2019). TK labeling is being associated with memory institution catalog records as a “positive” protection (Hansen, 2011) of Indigenous IP rights of public domain and copyrighted materials (Coombe, 2007; Christen, 2015a, Anderson, 2018; Hansen, 2011). Positive TK protections are argued to give communities exclusivity rights that are analogous to copyrights, such as the right to exclude, license, and profit from works (Hansen, 2011). The Library of Congress American Folklife Center (AFC) is one of the first non-Indigenous institutions to adopt Traditional Knowledge (TK) Labels in their Ancestral Voices digital collection, a collection of digitized Passamaquoddy recordings. TK Labels as developed with Local Contexts label content as a way to, "correct for a regime in which the intellectual property rights to, say, the Passamaquoddy wax cylinders belong to Fewkes rather than the tribe" (Kim, 2019). TK Labels cannot compel a transfer of legal title but potentially could be used to insist that items, "be catalogued in a library" under their terms, such as “non-commercial”, “culturally-sensitive”, and for “community use only” (Kim, 2019).

The creators of TK Labels say they return authority to Indigenous communities over their belongings held in and owned by memory institutions, but the Labels actually need to replace existing cataloging practices that prioritize legacy data. TK Labels get conflated with intellectual property as a legal concept but they are not legal tools. Merely superimposing TK Labels onto existing cataloging standards, such as the MARC cataloging format and RDA rules, does not address the underlying issue of continuing to keep the legacy information as the title of the material or of rights statements attributing ownership to entities other than the Indigenous community. Before memory institutions invest in this new cataloging practice of TK Labels there are serious ethical and logistical questions about the effectiveness of the framework and purpose of re-cataloging records describing Indigenous belongings. There is a need for careful consideration of the impact of these Labels, which can guide memory institutions in deciding whether there are better approaches and what those might be before investing resources and expertise in TK Labels.

In this thesis, I show that TK Label fail to position the Passamaquoddy people as authorities of their belongings. In doing so the Labels are not effective educational tools for non-Indigenous catalog users. The integration of TK Labels and Passamaquoddy cultural narratives/knowledges into the existing legacy record actually recreate colonialist hegemonic power dynamics of classification; the underlying RDA rules and MARC record format prioritize the legacy data that the Passamaquoddy are attempting to correct by re-cataloging these records. In order for the cylinder catalog records to engage in decolonizing methodologies under RDA rules we need to



figure out how to get rid of legacy data. Further, there are issues with the existing LC interface that negatively impact the usability and functionality of the Labels.

## Methodologies and Epistemic Perspectives

Using close reading as a methodology (Jänicke, Franzini, Cheema, & Scheuermann, 2017; Smith, 2016; Castilla, 2017), I analyze three specific re-cataloged cylinders in the Ancestral Voices digital collection. The re-cataloging of these cylinders involved integrating Traditional Knowledge (TK) Labels and Passamaquoddy cultural and traditional knowledges and cultural narratives. A key part of my close reading of the records was to close read which FRBR entity each field mapped to (Library of Congress, 2015; RDA Toolkit, n.d.). The point of the FRBR analysis was to underscore how re-cataloging impacted the record from an information modeling standpoint. It was also to try to get a better sense of what entities are being represented in this record. I developed my research style based on similar research that has been conducted on bibliographic records in Online Catalogs by Carlyle and Timmons (2002) and Opp (2008).

I write from a non-Indigenous perspective. I was born and raised in North Carolina. I am first-generation American of Dutch ancestry. My dad is Canadian and my mother is first-generation American too. I grew up straddling the lines between numerous European heritages and hearing many languages spoken at home ranging from Dutch to Chinese. My multicultural upbringing influenced my decision to explore different cultures, which led to a bachelor's degree in American Indian Studies working with the Lumbee. I do not claim to speak on behalf of Indigenous populations. My work stems from various experiences working with Indigenous communities in on the East Coast and Midwestern United States on social justice issues and historic preservation projects. I hope if nothing else to hold space for Indigenous knowledges within the field of information studies by **1)** attempting to think through the histories of archival approaches and methods to Indigenous voices, experiences, and knowledges and **2)** attempting to articulate an alternate methodology.

This research is an attempt to explore the effectiveness and capabilities of TK Labels as educational tools that prioritize Passamaquoddy terms of access and use. This thesis builds on decolonizing methodologies (Tuhiwai Smith, 2012; Duarte & Belarde-Lewis, 2015; Bruchac, 2007) in an often neglected area of research by bringing together discussions of cataloging rules, user experience and design, and legacy data in catalog records. My intention in conducting this research is to create more open dialogue for both Indigenous<sup>1</sup> and non-Indigenous peoples

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<sup>1</sup> Drawing from Bruchac (2007) and Tuhiwai Smith (2012) I continue the tradition of using the term “Indigenous” to describe various Native peoples across multiple places, spaces, and continents. In this thesis I use the term “Indigenous” to collectively describe the many diverse communities and sovereign nations that self-identify as Indigenous. Bruchac (2007) differentiated between Indigenous (with a capital I) and indigenous (lowercase i) to denote that these terms are “not just adjectives representing racial ideologies, but as proper nouns designating

around knowledge organization and Indigenous representation in memory institutions. Knowledge-sharing collaborations between Indigenous communities and mainstream memory institutions will eventually need to address the tensions between the specialized language of cataloging and community-oriented tribal nations who want to make use of catalog records (Srinivasan et al., 2009).

This research entailed engaging with Indigenous communities on their own terms by adhering to various communal and cultural protocols when called for. In recognition and respect of the Passamaquoddy people's sovereignty, I use the Passamaquoddy language in reference to the three cataloged cylinders. These are the names the Passamaquoddy people have attributed to these materials. In instances where Indigenous languages are present, it is important to engage with the language on equal terms that would be afforded to a non-Indigenous language, such as English (Tuhiwai Smith, 2012; Arista, 2018; Humphries, 2019). This methodological decision is in line with Noelani Arista's (2018) argument that the insistence of the language's presence in these spaces, instead of making translation our default mode, may do more to push people to acquire language fluency.

Many of my sources are from contemporary social media sites and technologies, such as Twitter, online art portfolios, and blogs. I use these kinds of sources in order to privilege Indigenous voices and showcase the ways in which Indigenous peoples and communities have successfully retained cultural values and authenticity (Tuhiwai Smith, 2012). My decision to privilege Indigenous voices and Indigenous conceptual worldviews is also in line with cultural survivance and indigenizing decolonizing methodologies articulated by Linda Tuhiwai Smith (2012). By including such sources, my intention is to provide relevant supporting documentation and arguments for TK Labels, which themselves are relatively new (Local Contexts, 2019; Christen, 2015b; Anderson & Christen, 2013).

## Research Questions

This research was guided by the following research questions:

1. How do the structures of the record formats affect the effectiveness of TK Labels?
  - a. What limitations to common cataloging formats, such as MARC, would need to be overcome to allow for TK Labels to be educational tools? Also, to allow for the Labels to take precedence over the information of the legacy record?

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socially constructed groups" (p. 3). In other places in this thesis I use specific community names in instances where it is more appropriate. Using one's specific name also gives the proper respect that is deserved and assists in identification across space and time.

2. In what alternative ways can the information of the amended records be reorganized in the user interface?
  - a. How does user experience and design impact the effectiveness and capabilities of TK Labels?
  - b. What technical constraints of the Library of Congress' (LC) Integrated Library System (ILS) shape web views, data entry forms, and data models?
  
3. How does the LC's interpretation of RDA cataloging rules impact the deployment of TK Labels?
  - a. In what ways does the re-cataloging of the TK Labels repatriate authority to the Passamaquoddy people?

# Literature Review

In this section I review the literature on classification, indexing, and cataloging of Indigenous peoples, materials, and bodies as they relate to representation.

## Early Western Classifications of Indigenous Peoples

The historical relationship between Native communities and memory institutions is complicated. There has been criticism of the traditional Western memory institution as being the proprietary knowledge holders (Sledge, 2007; Trofanenko & Segall, 2012; Barker, 2012; Schweningen, 2009; Deloria, 2018). A persistent problem in many memory institutions has been the exclusion of Indigenous communities from their own materials and knowledge (Pohawpatchoko, Colwell, Powell, & Lassos, 2017). There is a vast literature of Indigenous scholars who criticize museum spaces for its self-proclaimed knowledge-holder role and the place of Indigenous objects displayed for cultural consumption. Indigenous writers, curators, and leaders in many of their own communities, such as Gerald Vizenor (Chippewa), Amy Lonetree (Ho-Chunk), D'Arcy McNickle (Flathead), have long been vocal about needing Indigenous representation and classifications of their Indigenous knowledges, material culture, and bodies in mainstream memory institutions (Schweninger, 2009; Deloria, 2018).

## People as Objects

One of the first ways Indigenous peoples were classified by Westerners was through labels of “otherness” (Tuhiwai Smith, 2012). Before the institutional museum, Indigenous material culture and human bodies were collected and organized in private cabinets of curiosities (Deloria, 2018; Barker, 2010; Bickham, 2005). Randomly selected pieces scavenged from different continents were organized in literal or metaphorical spaces and subjectively classified as “Indian”, regardless of actually belonging to an Indigenous culture (Bickham, 2005; Deloria, 2018). According to Bickham (2005), “almost anything that was once in the possession of a native” was collected and organized with other materials in private collections considered “exotic” (p. 32).

Many collectors, scholars, and individuals believed that Indigenous people were “vanishing before the spread of civilization” and therefore began to systematically collect or “salvage” what was perceived as remnants of a people (Gruber, 1970; Bickham, 2005; Bruchac, 2007; Bell & Paterson, 2014). Prior to the late nineteenth century many white Americans generally viewed Indigenous peoples as a race likely to vanish from the continent (Powell, 2016). The idea of the “vanishing Indian” led to social-scientists, like Lewis Henry Morgan (Editors of Encyclopaedia Britannica, 2019b), to develop models of social evolution that corroborated the Western

ideological notion of different races being on a continuum of social evolution (Bruchac, 2007). The logic of such models was based on humanity evolving along the same linear cultural continuum of savagery to civilization (Editors of Encyclopaedia Britannica, 2019b). In such models indigeneity became the antithesis of “civilization” and a fundamental component of the comparative social evolutionary framework that posited Western cultural heritage as advanced intellect (Ifekwunigwe et al., 2017).

Scholars have debated the reason behind classifying Indigenous peoples as “primitive” (Garascia, 2016; Gruber, 1970; Bickham, 2005; Smith & Wobst, 2004). Garascia (2016) and Gruber (1970) argue that the purpose of such classifications was to reassert an artificial knowledge paradigm that corroborated imperial progress. Smith and Wobst (2004) assert that these early classifications of Indigenous material culture and knowledge were used to justify Anglo-American self-proclaimed roles of telling, “the way things *really were* in the past” (p.75). Further, Smith and Wobst (2004) argue that this form of Western scientific knowledge, which is the foundation of many memory institutions, was based on the idea that, “evidence of past human life can be objectively gleaned from the archaeological record” (p. 75). Bickham (2005) and Garascia (2016) argue that many Western scholars documented and classified Indigenous peoples to provide insight into Western cultures. Scholarly discussions of early anthropological classifications of Indigenous peoples have promoted further discourse regarding how to better represent Indigenous peoples in memory institutions. As I discuss in the next section, one school of thought that emerged focused on identifying how classifications did not adequately reflect Indigenous knowledges and how to better address issues of representation.

## Challenging Ontologies: Classifications that Reflect Indigenous Knowledges

Early anthropological classification systems of Indigenous peoples continue to affect how communities are classified today (Berman, 1993; Littletree & Metoyer, 2015; Swanson, 2015; Cherry & Mukunda, 2015). Many Indigenous scholars have recognized that normalized cataloging schemas and ontologies, such as the Library of Congress Subject Headings (LCSH), **1)** insufficiently represent Indigenous perspectives and **2)** promote stereotypical notions of Indigenous peoples as dead or dying (Littletree & Metoyer, 2015; Kam, 2007; Berman, 1993; Knowlton, 2005). In response many Indigenous community-based institutions (Swanson, 2015) have developed/implemented alternative subject authorities based on Indigenous worldviews, non-hierarchical structures, and Indigenous language vocabularies (Cherry & Mukunda, 2015, Swanson, 2015; Kam, 2007; Duarte & Belarde-Lewis, 2015).

## The Limitations of Common Classification Systems

Scholars have generally noted that non-Western, White, Christian topics and peoples are not well represented in mainstream knowledge organization systems (Berman, 1993; Kam, 2007; Littletree & Metoyer, 2015). Littletree and Metoyer (2015), Cherry and Mukunda (2015), and Swanson (2015) argue that many mainstream knowledge organization systems limit the retrieval of Indigenous language topics and materials. Littletree and Metoyer (2015) and Duarte and Belarde-Lewis (2015) acknowledge common Western cataloging languages' propensity to silence Indigenous histories by simultaneously disregarding the inherent sovereignty of tribal nations and historicizing and stereotyping Indigenous peoples and cultures. In much of the literature on information architecture, scholars discuss the effect of the power to name (Littletree & Metoyer, 2015; Duarte & Belarde-Lewis, 2015; Kam, 2007). Littletree & Metoyer (2015), Duarte and Belarde-Lewis (2015) and Kam (2007) argue that naming can impact the production, transmission, and use of information because of language's inherent ontological and value-laden differences.

As Cairns (2018a) argues, for many Indigenous communities, subject headings used in catalogs have often amounted to historical erasure of their narratives (n.p.). Subject headings, particularly Library of Congress Subject Headings (LCSH), are one of the most widely used search tools to find and use collection materials (O'Neill, Bennett, & Kammerer, 2014; Olson, 2001; Cherry & Mukunda, 2015). Much of the literature argues that the language and terminology used in LCSH is not adequately specific, flexible, or complex enough to facilitate efficient research on Indigenous topics (Littletree & Metoyer, 2015; Knowlton, 2005; Berman, 1993).<sup>2</sup> Hernandez (2007) states that this is precisely because widely-used classifications reflect Western empirical forms of knowing.

LCSH are often criticized for their biased, prejudicial representations of minorities, including Indigenous peoples (Littletree & Metoyer, 2015; Berman, 1993; Cherry & Mukunda, 2015; Knowlton, 2005). The most widely cited criticism of LCSH is its subjective perspective on who the list of vocabularies is representative of. Much of the literature agrees that the controlled vocabularies reflected in LCSH are not designed to be culturally-sensitive or pluralistically inclusive of other ways of knowing (Kam, 2007; Knowlton, 2005; Deloria, 2018; Littletree &

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<sup>2</sup> The holistic format of many Indigenous ways of knowing are not compatible with many Western forms of knowing (Smith & Wobst, 2004; Absolon, 2016; Kam, 2007). Trofanenko and Segall (2012) and Barker (2010) state that within the field of museum studies, it has been widely understood that the museum, the space most often relegated to holding Indigenous knowledge, has a duty to shape the public's view of the past, present, and future. Smith and Wobst (2004), Absolon (2016), and Kam (2007) argue that the holism of Indigenous thought is in sharp distinction from how Western thought is organized through dichotomies. Kam (2007) further articulates that Western notions of hierarchy are incompatible with many Native worldviews that have a conceptual view the world based on interconnected relationships (p. 18).

Metoyer, 2015; Olson, 2001). As Kam (2007) articulates, the LC classification system and subject headings are unavoidably biased because its worldview is from a predominately white Christian Eurocentric perspective.<sup>3</sup>

There is significant literature detailing prejudicial ways in which LCSH reinforce Western paradigms of knowledge (Berman, 1993; Knowlton, 2005; Littletree & Metoyer, 2015; Cherry & Mukunda, 2015). Littletree and Metoyer (2015) and Cherry and Mukunda (2015) speak most clearly on the effect this has on Indigenous communities; these scholars assert that the curatorial choices of the LCSH list of vocabularies to not use neutral terminology effectually stigmatizes Indigenous communities with, for example, many inaccurate or demeaning labels. While some LCSH have changed over time, such as *Native Races* to *Indigenous peoples*, other changes to the subject headings related to Indigenous peoples retain what Knowlton (2005) refers to as, “objectionable elements” (p. 132). Cherry & Mukunda (2015) call out the LC subject heading *Indians of North America* for its continued usage of obsolete anthropological terms in certain subheadings. Outdated terminology like *Mound-builders* (Editors of Encyclopaedia Britannica, 2018) and *Reservation Indians* homogenizes the countless cultures and experiences of indigeneity (Leavitt et al., 2015). Lee (2011) argues that legacy headings like *Eskimo* and *Mound-Builders* are historical remnants of racist ontologies that today do not reflect current self-representations by many Indigenous communities (Editors of Encyclopaedia Britannica, 2018; Editors of Encyclopaedia Britannica, 2019a).

The continued criticism to LCSH reflects broader challenges to classification systems such as their propensity to adopt changes relatively slowly (Ivey, 2009; Greene, 2016; Coyle, 2016). Ivey (2009) talks about the changes to cataloging procedures noting that most changes have been procedural and thus not affected the catalog itself. Greene (2016) suggests that the focus has usually been on enhancing the visual components to the catalogs, often in the form of digitized collection images, instead of devoting attention to the “textual catalogue data” that provides context for the images (p. 147). Coyle (2016) speaks on the “lengthy process” of adding new vocabulary to standards articulating that, “often years could pass between an initial proposal and the approval of a change” (p. 32). From such criticisms alternative subject authorities communities and institutions developed alternative modes of subject authorities.

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<sup>3</sup>In the 1970s Sanford Berman was one of the first scholars to clearly articulate some of the broader issues with LCSH as they relate to describing people of color in his book *Prejudices and Antipathies: A Tract on the LC Subject Heads Concerning People* (Berman, 1993). Berman’s work is particularly insightful because he provided suggested alternatives for some of the outdated vocabularies. Berman is known for being critical of the defined user group for the vocabulary; on the first page of his book Berman writes: “But in the realm of headings that deal with people and cultures - in short, with humanity - the LC list can only ‘satisfy’ parochial, jingoistic Europeans and North Americans, white-hued, at least nominally Christian (and preferably Protestant) in faith, comfortably situated in the middle-and-higher-income brackets, largely domiciled in suburbia, fundamentally loyal to the Established Order, and heavily imbued with the transcendent, incomparable glory of Western civilization (p. 15).

## Alternative Subject Authorities: Indigenous-based Controlled Vocabularies

In recognition that the LCSH are not sufficient for Indigenous topics, many Indigenous communities have created their own thesauri and classification schemes (Kam, 2007; Littletree & Metoyer, 2015). Some institutions, primarily Indigenous community-based memory institutions (Swanson, 2015; Littletree & Metoyer, 2015), have opted to not use the LC subject classification at all (Cherry & Mukunda, 2015; Duarte & Belarde-Lewis, 2015; Kam, 2007). Often these alternative thesauri are designed using Indigenous epistemologies specific to more inclusive forms of indigeneity (Littletree & Metoyer, 2015; Kam, 2007). Littletree & Metoyer (2015) discuss a few of the Indigenous approaches to thesauri and classification schemes that have been developed, such Māori Subject Headings thesaurus, Aboriginal and Torres Strait Islander Thesaurus, National Indian Law Library Thesaurus, and First Nations House of Learning Thesaurus.

Cherry and Mukunda (2015) and Swanson (2015) discuss the ways in which specific institutions, such as the Aanischaaukamikw Cree Cultural Institute, have adopted the Brian Deer Classification System (BDCS). Cherry and Mukunda (2015) describe the effectiveness and impact the classification system had on searchability and findability of library resources for Indigenous library patrons. The BDCS organizes information based on, “the geography and cultures of the categorized nations” in addition to using local spellings and colloquial vernacular (Cherry & Mukunda, 2015, p. 553). The ability of the BDCS to be a local schema impacted the ability for users and library staff to assign subject headings and find materials, especially in small and highly specialized collections (Cherry & Mukunda, 2015; Swanson, 2015; Melissa A, 2019a). Swanson (2015) describes some of challenges to adopting the system citing the lack of case studies and dialogue about small libraries using non-traditional classification systems to causing difficulty in implementation.

## Decolonizing: “Display it Like you Stole it”

As noted above, Trofanenko and Segall (2012), Kam (2007), Swanson (2015), and Cherry & Mukunda (2015) provide and propose alternatives and changes to knowledge organization, particularly regarding controlled vocabularies. Pohawpatchoko et al. (2017), Rickard (2011), and Smith (2015) articulate the general shift in memory institutions from classifying Indigenous peoples as objects to allowing for varying degrees of Indigenous self-representation. Collectively, these changes to classification and representation in memory institution spaces are referred to as decolonizing methodologies in the literature (Tuhiwai Smith, 2012; Littletree & Metoyer, 2015; Kam, 2007; Waziyatawin & Yellow Bird, 2005). Developing systems that better reflect Indigenous epistemologies and local needs is often cited as a key decolonizing methodology (Lee, 2011; Kam, 2007; Littletree & Metoyer, 2015; Tuhiwai Smith, 2012).



I have subtitled this subsection “display it like stole it” because of the reference to Alice Procter’s *Uncomfortable Art Tours*. Art historian Alice Procter has taken a literal approach to decolonization in her *Uncomfortable Art Tours* in which she narrates the roles that colonial practices had in shaping and funding British national museum collections (Procter, 2018). Procter’s phrase “display it like you stole it” is a call for museums to rethink the politics of exhibiting objects in museums. It is a movement centered on transparency of how collections were acquired in the first place (Procter, 2018). Decolonization efforts like these have affected the way in which information is modeled and how institutions document Indigenous knowledges. Moreover, there are a variety of decolonizing representation efforts and projects happening within and outside of memory institutions.

### What is Decolonization?

In answer to the calls of many Indigenous communities and like-minded advocates, memory institutions are beginning to recognize and actively dismantle the ontological systems that structure catalog records (Turner, 2016; Berman, 1993; Swanson, 2015). Often the repositioning of access and description of Indigenous records and materials for Indigenous communities is referred to a “decolonizing” (Waziyatawin & Yellow Bird, 2005; Finkelman & Garrison, 2009; Turner, 2016; Duarte & Belarde-Lewis, 2015). Waziyatawin and Yellow Bird (2005) define decolonization as:

the intelligent, calculated, and active resistance to the forces of colonialism that perpetuate the subjugation and/or exploitation of our minds, bodies, and lands, and it is engaged for the ultimate purpose of overturning the colonial structure and realizing Indigenous liberation (p. 5).<sup>4</sup>

Nicholas (2014) argues that decolonization is not *just* altering the perspectives used to view Indigenous materials and knowledge, but also changing the structures of the, “decision-making process regarding heritage matters” (p. 221). Further, in order to overcome the history of ontologies based on the salvage ethnographies of Indigenous peoples, information science needs to reconfigure the logics of research practices so that it, “include[s] Indigenous perspectives, participation, and authority as both legitimate and necessary” (Nicholas et al., 2010, p. 128).

While many within memory institutions are engaging in institutional collaborations in decolonization, not all Indigenous communities and individuals are supportive (Cairns, 2018b;

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<sup>4</sup> In their book *For Indigenous Eyes Only: A Decolonization Handbook*, Dr. Waziyatawin (Wahpetunwan Dakota) and Dr. Michael Yellow Bird (Mandan, Hidatsa, and Arikara) provide clear definitions of decolonization for Indigenous users. Structured as a workbook, their work discusses different ways in which to decolonize Indigenous modes of thinking.

Rickard, 2011; Tuck & Yang, 2012). Some Indigenous scholars disagree with the usage of the word *decolonization*. Finkelman and Garrison (2009) suggest that some Indigenous scholars feel that the English language is inadequate to express their worldviews. Dr. Moana Jackson (Ngāti Kahungunu, Rongomaiwahine, Ngāti Porou) has suggested using the term *reMāorification* in place of decolonization in Aotearoa (New Zealand) (Cairns, 2018b). Jackson describes reMāorification as centering Māori voices in memory institutions as an act of restoring Mana Motuhake (independent thought and autonomy). Tuck and Yang (2012) assert that the, "language of decolonization has been superficially adopted" in educational spaces thereby turning decolonization into a metaphor and, "another form of settler appropriation" (p. 3). As metaphorical language, decolonization, the authors assert, is an empty signifier. Tuck and Yang (2012) maintain that in a settler colonial context decolonization, "must involve the repatriation of land simultaneous to the recognition of how land and relations to land have always already been differently understood and enacted" (p. 7). Puawai Cairns, Kaihāpai Mātauranga Māori (Head of Mātauranga Māori) (2018b) questions whether decolonization is, "a demand that indigenous people escalate their efforts for 'the greater good' " (n.p.).

### Decolonizing the Institution: The National Museum of the American Indian (NMAI)

I would be dismissing a significant decolonizing institution effort if I did not mention the National Museum of the American Indian (NMAI). Trofanenko and Segall (2012), Smith (2015), and Rickard (2011) cite the creation of the NMAI as a major decolonization effort by non-Indigenous memory institutions. I surveyed the literature regarding the NMAI because it relevant to the Library of Congress, which is itself a non-Indigenous institution and is also a prominent institution located on the National Mall.

The NMAI has been seen by Indigenous and non-Indigenous peoples as such a space that recenters and prioritizes Indigenous perspectives and knowledge (Trofanenko & Segall, 2012; Smith, 2015; Rickard, 2011). Many scholars have argued that in order for non-Indigenous memory institutions to repatriate knowledge, there is a need to re-position archival spaces to prioritize and work on behalf of Indigenous communities and their interests (Gilliland & McKemmish, 2014; Bohaker, Corbiere, & Phillips, 2014; Whyte, 2017; Tuck & Yang, 2012; Nicholas, 2015). Deloria (2018), Greene (2016), and Turner (2015, 2016) have contended that national changes, such as the creation of the NMAI and the Native American Graves Protection and Repatriation Act (NAGPRA), have increased Indigenous self-representation of Indigenous nations and therefore helped transform museum practices.

Rickard (2011) argues that the NMAI is a significant victory for Indigenous self-representation because it is a national space for Indigenous artists and curators to create and promote their own

ontologies and classifications of their materials and knowledge. Srinivasan et al. (2009) argues that the participation of Indigenous peoples with the NMAI illustrates the emerging “spirit of collaboration” between Indigenous communities as a central component to museum missions. Furthermore, scholars have suggested that the addition of an Indigenous-based public space admits Indigenous agendas into the normative practices of classification (Deloria, 2018; Rickard, 2011; Turner, 2016). The benefit of doing so, Smith and Wobst (2004) suggest, is creating obligations for researchers and the general public to recognize Indigenous community interests in who researches and who is researched, which is in sharp contrast to many historical practices (p. 354).

The existence of the NMAI nonetheless is contentious among many Indigenous communities and individuals. Many Indigenous scholars however have criticized the NMAI (Trofanenko & Segall, 2012; Rickard, 2011; Littletree & Metoyer, 2015). Some Indigenous scholars, according to Trofanenko & Segall (2012), have responded negatively to the NMAI by arguing that the NMAI, "did not necessarily challenge the visitor to question the ongoing issues facing Indigenous peoples" (p.143). Rickard (2011) argues that the NMAI could have facilitated a national dialogue about the relationship between indigeneity and sovereignty by showcasing exhibits that reflected ongoing work of contemporary Indigenous artists (p. 468). Rickard (Tuscarora) was a guest curator for the permanent exhibits at the NMAI in September 2004. In rejecting one of Rickard's proposed exhibits that would have focused on twentieth-century expressions of Haudenosaunee (Iroquois) sovereignty, the NMAI argued that the Haudenosaunee are quasi-sovereign (Rickard, 2011).<sup>5</sup> Christen (2011), Sledge (2007), Pohawpatchoko et al. (2017), and Duarte & Belarde-Lewis (2015) acknowledge that protocols and practices towards cultural stewardship of Indigenous materials and bodies need to be further developed. Further, as Littletree & Metoyer (2015) point out, much of the active mobilization for developing culturally-appropriate classification systems comes directly from Indigenous communities rather than non-Indigenous institutions.

Turner (2016), Duarte and Belarde-Lewis (2015), Berman (1993), and Swanson (2015) discuss another school of decolonizing methodologies that focuses on changing classification systems. Decolonial approaches to library and archival cataloging terms and standards often involve reflecting on the documentation and cataloging practices of Indigenous records in memory institutions (Turner, 2016; Berman, 1993; Swanson, 2015). Turner (2015) and Duarte and

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<sup>5</sup> Sovereignty is often a core contentious issue between many Indigenous communities and the U.S. government (Ashley, 2017; Clinton, 1994). This issue is often characterized by tensions among the notions of Federally-recognized Tribes (Department of the Interior Indian Affairs, 2018) as an equal unit of political power versus a less autonomous and less legitimate unit of political power than the U.S. federal government (Ashley, 2017; Finkelman & Garrison, 2009). The idea of a Federally-recognized Tribe or federal recognition, describes the concept of a tribe having the legal status to engage in a political and economic legal relationship with the U.S. federal government (Ashley, 2017; Clinton, 1994; Finkelman & Garrison, 2009).

Belarde-Lewis (2015) claim that many current approaches to decolonizing knowledge systems are concerned with recognizing constructive changes to knowledge organization schemes that reflect Indigenous ways of knowing. One approach to decolonizing information architecture is to center Indigenous experiences and ways of knowing as a reason in and of itself for developing new or enhanced methods of knowledge organization (Duarte & Belarde-Lewis, 2015; Cherry & Mukunda, 2015; Christen, 2015). Turner (2015) suggests this could be done by creating culturally-appropriate knowledge organization systems that document the historical changes of classification schemas (p. 660).

In concluding my review of the literature of decolonizing representation I also surveyed contemporary work by Indigenous peoples not directly affiliated with memory institutions. Srinivasan et al. (2009) argue that Indigenous communities are appropriating technologies to further cultural self-representation. Irvine (2018), Wilbur (2018), and CBC Radio Unreserved (2017) highlight some of the ways in which artists are using social media and digital technologies to challenge how Indigenous peoples are represented and classified in popular culture. Irvine (2018) and Wilbur (2018) highlight multimedia photojournalist Tailyr Irvine and visual storyteller Matika Wilbur (Swinomish/Tulalip) who work professionally to “re-indigitize” Indigenous identities by showcasing images of daily life within Indigenous communities (Irvine, 2018; Wilbur, 2018). Wilbur created *Project 562*, a photography collection of the (then) five hundred and sixty-two federally-recognized tribes in the U.S. Wilbur says that the goal Project 562 is to, “create a comprehensive visual curricula and publications representing contemporary Native America” (Wilbur, 2018, n.p.). Wilbur (2018) features artist J. NiCole Hatfield (Comanche/Kiowa) in a blog post for Project 562 emphasizing the impact historical representations of indigeneity. CBC Radio Unreserved (2017) further illustrates contemporary adoption of technologies by noting the use of Indigenous worldviews embedded in video games. In their newspaper article, CBC Radio Unreserved (2017) interview videogame designer Elizabeth LaPensée who created, designed, and wrote *Thunderbird Strike*, a two dimensional side scrolling computer game where players control a thunderbird that sends lightning strikes at oil industry machinery (CBC Radio Unreserved, 2017, n.p.).

## Indigeneity in the Digital Age

There are gaps in the literature concerning implementation of many of the suggested alternative practices of organizing knowledge in memory institutions (Littletree & Metoyer, 2015). While there are discussions of how representation is not adequate, there has not been considerable discussion about Indigenous representation in displaying, distributing, and digitizing Indigenous materials in memory institutions (Colwell, 2015; Hansen, 2011). Hansen (2011), Christen (2015), and Anderson and Christen (2013) point out the paradigm shift happening in memory institutions involving more opportunities for Indigenous self-representation. However, these

collaborations usually do not effectively translated to institutional open access policies and intellectual property issues.

### Open Access and Intellectual Property Issues

Open access policies have highlighted the loss of control to intellectual property that many Indigenous communities feel (Hansen, 2011; Christen, 2015; Anderson & Christen, 2013). Srinivasan et al. (2009) and Colwell (2015) discuss ways in which open access has complicated the relationship between Indigenous communities and memory institutions. Technology has allowed for the unprecedented access to museum collections and therefore has contributed to the growing institutional shift in access policies to open access. Hansen (2011) states that Internet-accessible technologies have made it easier to, “appropriate particular cultural expressions” and therefore many Indigenous communities have renewed efforts to protect their knowledges (p. 403).

Christen (2015) and Phillips (2011) discuss practices of secrecy in many Indigenous cultures. Phillips (2011) argues that some Indigenous communities have a problem with materials being openly accessible outside their communities. Srinivasan et al. (2009) argue that the assumptions of open and universal access to materials and information usually do not agree with social factors that govern the circulation of knowledge within many Indigenous communities. Colwell (2015), Cairns (2018b), and Colwell-Chanthaphonh (2010) further articulate that the digital copy from a museum and archival digitization projects and/or online catalog often simultaneously publicly oppressing and asserting intellectual property rights *over* Indigenous materials and knowledge.

International calls for recognizing Indigenous claims to intellectual property have resulted in increasing claims for Traditional Knowledge (TK) recognition (Christen, 2011, 2015a; Hansen, 2011; Nicholas et al., 2010; WIPO, 2016). In the past few decades international non-Indigenous bodies, such as the World Intellectual Property Organization (WIPO) and the United Nations Educational, Scientific and Cultural Organization (UNESCO), have asserted TK labeling as a practical mechanism to attribute intellectual property rights to Indigenous communities (WIPO, 2016; Hansen, 2011; Nicholas et al., 2010). In line with this growing recognition of the lack of attribution to Indigenous ownership and authority, some memory institutions are also beginning to adopt TK labeling practices as a way to attribute intellectual property collectively to specific Indigenous communities. In theory TK Labeling could repatriate control to communities over their materials. While not *legally-binding*, theoretically TK labeling would afford Indigenous communities “positive” protections (Hansen, 2011) over their materials that are copyrighted or in the public domain (Coombe, 2017; Christen, 2015a; Anderson, 2018; WIPO, 2016; Anderson &

Christen, 2013).<sup>6</sup> Positive TK protections are argued to give communities exclusivity rights that are analogous to copyrights, such as the right to exclude, license, and profit from works (Hansen, 2011).

In 2012 Dr. Jane Anderson<sup>7</sup> and Dr. Kim Christen<sup>8</sup> began developing the Local Context platform, which is the first practical implementation of creating and applying TK labeling to memory institution records. Local Contexts' iteration of TK Labels relies on the foundational ideals of TK labeling as envisioned by WIPO and UNESCO (WIPO, 2016). WIPO (2016) markets recording and registering TK and Traditional Cultural Expressions (TCEs) as a way to, "safeguard particularly sensitive cultural materials, access to which and use of which are exclusively reserved for the relevant traditional holders in accordance with their customary laws and practices" (WIPO, 2016, p. 1).<sup>9</sup> TK Labels as developed by Local Context are marketed as a, "tool for Indigenous communities to add existing local protocols for access and use to recorded cultural heritage that is digitally circulating outside community contexts" (Local Contexts, 2019). The Labels look like small pieces of paper or price tags with images inside them. Each image has associated text descriptions, such as "TK Non-commercial (TK NC)" and "TK Attribution (TK A)" (Local Contexts, 2019). At the time of this writing, Local Context has developed fifteen TK Labels, which are grouped into subsets of labels designed to be used separately by Indigenous communities and non-Indigenous institutions (Local Contexts, 2019).

The Library of Congress American Folklife Center (AFC) is one of the first non-Indigenous institutions to adopt TK Labels in their Ancestral Voices digital collection, which houses a sub-collection of digitized Passamaquoddy recordings. TK Labels as developed with Local Contexts<sup>10</sup> label content as a way to, "correct for a regime in which the intellectual property rights to, say, the Passamaquoddy wax cylinders belong to Fewkes rather than the tribe" (Kim, 2019). TK Labels cannot compel a transfer of legal title but potentially could be used to insist

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<sup>6</sup> It is important to note that WIPO does not recognize documenting TK as being *legally-binding*. WIPO states that the, "protection granted to the documented content under the copyright regime has a limited scope" and that, "documentation in itself thus cannot substitute for positive protection of TK" (WIPO, 2016, p.1).

<sup>7</sup> Dr. Jane Anderson is an Associate Professor of Anthropology and Museum Studies at New York University. For more information see <http://www.jane-anderson.info/about/>

<sup>8</sup> Dr. Kim Christen is the Director of the Center for Digital Scholarship and Curation (CDSC) at Washington State University. The CDSC is the team that manages Mukurtu CMS, a database platform specifically designed for Indigenous communities to curate and use TK Labels. For more information see <https://english.wsu.edu/kimberly-christen/>

<sup>9</sup> WIPO defines TCEs as "expressions of folklore, [which] may include music, dance, art, designs, names, signs and symbols, performances, ceremonies, architectural forms, handicrafts and narratives, or many other artistic or cultural expressions" (WIPO, n.d.).

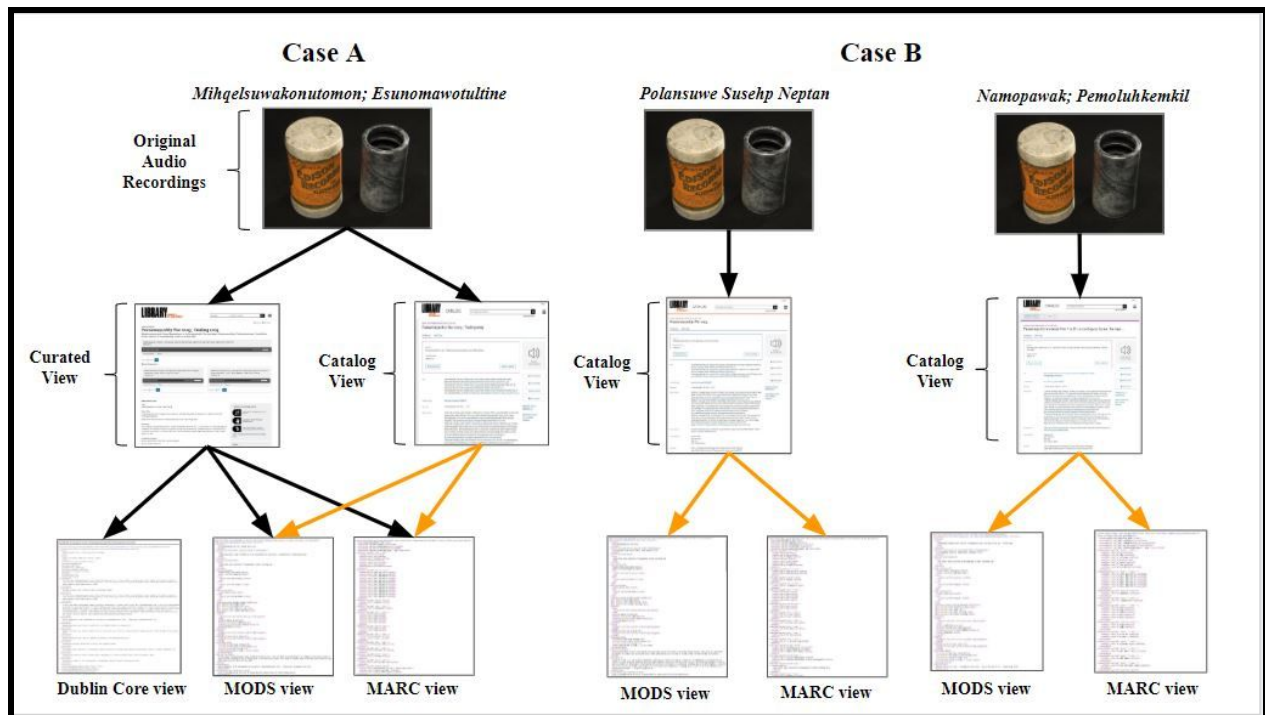
<sup>10</sup> I use the phrase "TK Labels as developed with Local Contexts" here to denote the collaboration between the Passamaquoddy people and the non-profit organization Local Contexts. Moving forward in this paper I capitalize TK Labels to differentiate the Labels as developed with Local Contexts from theoretical TK labeling.

that items, "be catalogued in a library" under their terms, such as “non-commercial”, “culturally-sensitive”, and for “community use only” (Kim, 2019).

While the literature extensively critiques the impact and changes to normalized cataloging schemas and ontologies, few if any scholars have connected user experience and design and Indigenous representation. The way in which information is situated in a catalog record is just as important as the vocabulary used to describe materials. The purpose of this research is to address this gap in the literature and contribute to the discussions of decolonizing knowledge organization in non-Indigenous memory institutions. Further, this research attempts to answer how RDA cataloging rules can account for instances when cultural contexts matter.

# Methods

In this section I outline my methodologies and rationale for data collection and analysis. I center my data collection and analysis on three specific re-cataloged cylinders in the Ancestral Voices digital collection, which is held at the Library of Congress' American Folklife Center (AFC). Throughout this study I refer to the three catalog records with their corrected titles in the Passamaquoddy language.



**Figure 1:** Overview of my study design. I analyzed a total of ten catalog records focusing on three versions of each record, which I refer to as the catalog view, MARC/XML, and MODS views of each re-cataloged cylinder.

In order to answer my research questions concerning the structures of the record formats, I analyzed three re-cataloged cylinders belonging to the Passamaquoddy people in the Library of Congress' Ancestral Voices digital collection using close reading as a methodology (**Figure 1**). I analyzed a total of ten catalog records focusing on three versions of each record, which I refer to as the catalog view, MARC/XML, and MODS views of each re-cataloged cylinder. I additionally analyzed the content of each record by coding them according to the FRBR framework. For purposes outlined in "Case A" of the Results section, my data collection for the Mihq̄lsuwakonutomon; Esunomawotultine cylinder focused on the curated view instead of the catalog view. I describe the collection I analyzed and my research methods further below.



## The Ancestral Voices Digital Collection

The Ancestral Voices Digital Collection is described as the “successor” to the Federal Cylinder Project (FCP), which was an initiative by the American Folklife Center (AFC) from 1977 to 1987 to create catalog records for, preserve, and digitally repatriate, “historic and fragile field recordings captured on wax cylinders” (Library of Congress, 2018a; Guion, 2018; Gray, 1996). The FCP specifically worked with approximately 9,000 Indigenous cylinder recordings and provided a cassette copy of the recordings to approximately 100 Indigenous communities between 1983 and 1988 (Library of Congress, 2018a). As an outbranch of the FCP, Ancestral Voices is a co-curatorial cultural representation project between Indigenous communities and the Library of Congress. The Ancestral Voices project is designed to gather input from Indigenous communities about the content of their cataloged materials, amend the records with Indigenous perspectives, and additionally place TK Labels in the amended records. The stated purpose of creating these relationships is to reposition communities, “as authorities over their cultural histories and heritage” (Library of Congress, 2018a).

The Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings is the first subcollection to be added to Ancestral Voices. This collection is of thirty-one wax cylinders recorded in March of 1890 by anthropologist Jesse Walter Fewkes<sup>11</sup> in Calais, Maine. Fewkes’ three day visit to the Passamaquoddy community was to field test wax cylinder technology for when Fewkes went on the Hemenway Southwestern Expedition. This is the first and only collection of records with TK Labels in the Library of Congress (LC).

The LC Online Catalog is now adding TK Labels as another metadata standard by which to re-catalog Indigenous materials. The public-facing LC Online Catalog (Library of Congress, 2005) uses multiple knowledge organization systems and formats to represent bibliographic information, such as MACHine-Readable Cataloging (MARC 21), Metadata Object Description Schema (MODS), and MARC 21 XML Schema (Coyle, 2010, 2016; Baker, Coyle, & Petiya, 2014). In 2013 the LC officially changed its cataloging standard for creating bibliographic records from the Anglo-American Cataloguing Rules, second edition (AACR2) to RDA (Library of Congress, 2009, 2015). Of the many standards used by the LC, my research focuses on the TK Labels and MODS and MARC formats linked on the respective catalog and curated views of my records.

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<sup>11</sup> Fewkes is considered to be an early anthropologist and is one of the first individuals to do archaeology in the U.S. (Smithsonian Institution Archives, 2017). Fewkes is known for being hired to go on expeditions in which he would systematically collect material culture for museums and gather cultural knowledge about Indigenous peoples (Glenn, 2000).

I focused on three re-cataloged cylinders: **1)** Mihqelsuwakonutomon; Esunomawotultine, **2)** Polansuwe Susehp Neptan, and **3)** Namopawak; Pemoluhkemkil. I selected these three cylinders to closely examine for this thesis to better understand how identical TK Labels could be cataloged. At the time of this writing, all current<sup>12</sup> Ancestral Voices catalog records visible in the display for online items in the LC's ILS database have the following Traditional Knowledge (TK) Labels: **1)** *Attribution - Elihtasik (How it is done)*, **2)** *Outreach - Ekehkimkewey (Educational)*, and **3)** *Non-Commercial - Ma yut monuwasiw (This is not sold)*.

I also selected these three cylinders because they illustrate different ways to format the user interface of catalog records at the LC. Mihqelsuwakonutomon; Esunomawotultine has both pictures of the TK Label icon and embedded audio displays. The catalog views of Polansuwe Susehp Neptan and Namopawak; Pemoluhkemkil do not have the visual TK Labels or the embedded audio displays; these two cylinder user interfaces are representative of how many of the other re-cataloged cylinders are formatted in the Online Catalog. Further, I chose these cylinders because the records describe different types and numbers of audio recordings. For example Namopawak; Pemoluhkemkil cylinder contains four separate recordings, including counting and singing in Passamaquoddy. The Polansuwe Susehp Neptan record describes only one song whereas the other two cylinders contains multiple audio recordings.

### A Note on Names: Using the Passamaquoddy Names for the Cylinders

This research entailed engaging with Indigenous communities on their own terms by adhering to various communal and cultural protocols when called for. One such protocol was prioritizing Indigenous naming. In instances where Indigenous languages are present it is important to engage with the language on equal terms that would be afforded to a non-Indigenous language, such as English (Tuhiwai Smith, 2012; Arista, 2018; Humphries, 2019). Arista (2018) argues that certain narratives have yet to be told because there have not been as many scholars engaged with Indigenous languages in instances where revitalization is not the most pressing issue. Consequently, scholars cannot begin to really engage with Indigenous narratives without first working toward acquiring fluency in the Indigenous language. Asmi (2017) further articulates the importance of engaging with Indigenous languages by claiming that language is a key tool used by many Indigenous communities for both cultural protection and cultural understanding (p.7).

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<sup>12</sup> This may be subject to change depending on the needs of the Passamaquoddy people as well as the developing relationship between the Passamaquoddy and the AFC.

Title in Passamaquoddy	Passamaquoddy- English Translation	LC Title
<i>Polansuwe Susehp Neptan</i>	Francis Joseph Neptune	Passamaquoddy War song
<i>Mihqelsuwakonutomon; Esunomawotultine</i>	Song of Remembrance in the Passamaquoddy War Song Series; Trading dance/song	Passamaquoddy War song; Trading song
<i>Namopawak; Pemoluhkemkil</i>	Numbers; Weekdays	Passamaquoddy numerals from 1 to 20: a counting-out rhyme; the days of the week; funeral song

**Figure 2:** Table showing the names of the three wax cylinders I analyzed. I separated the title of each audio recording in Passamaquoddy from the title attributed by the Library of Congress (LC). I refer to each record by its title in the Passamaquoddy language.

In recognition and respect of the Passamaquoddy people’s sovereignty, I use the Passamaquoddy language in reference to the three re-cataloged cylinders (**Figure 2**). This methodological decision is in line with Noelani Arista’s (2018) argument that the insistence of the language’s presence in these spaces, instead of making translation our default mode, may do more to push people to acquire language fluency.

### Analytical Approach: Close Reading

My method of analysis was informed by close reading (Jänicke et al., 2017; Smith, 2016; Castilla, 2017). Jänicke et al. (2017) defines close reading as the, "thorough interpretation of a text passage by the determination of central themes and the analysis of their development" (p. 227). Close reading as a methodology is a widely prevalent critical practice involving the analysis of the “structural, stylistic, and linguistic features of a literary text” (Smith, 2016; Jänicke et al., 2017). The term close reading has been used to name very diverse activities involving literary works and written textual information (Smith, 2016). It is not quite a methodology, Smith (2016) suggests, instead arguing that the practices of close reading are a, "persistent feature of Anglo-American literary studies" (p. 57).

Given (2008) situates close reading within the context of textual analysis, which refers to a variety of qualitative methods, such as close reading and content analysis. Textual analysis is used to identify potential and likely interpretations of text or even the interconnections of meanings of and within text (Given, 2008). As a strategy of textual analysis, close reading involves granular-level interpretations of text through activities, such as multiple readings,

situating the text in social and historical contexts, and deconstructing the text using critical strategies (Bardzell, 2009; Given, 2008). Furthermore, close reading investigates relationships between text in order to discover "what makes a particular text function persuasively" (Castilla, 2017). Castilla (2017) argues that this methodology attempts to expose detailed, "often concealed" structures that give text its stylistic consistency and rhetorical effect.

## Close Reading Workflow

I centered my analysis on the location and/or variable field name(s) of **1) TK Labels**, **2) Passamaquoddy traditional and cultural knowledges**, and **3) Passamaquoddy cultural narratives**. I first identified the available formatted versions each record. I took screenshots of each of these formats as well as downloaded the records; full versions of all records can be found in the Appendix. Second, I closely examined each view of the record to assess **1) how the TK Labels were cataloged** **2) where they were placed and contextualized on the webpage**, and **3) how they impacted a users potential interpretation of the record**. I noted whether the TK Labels appeared in full (meaning the visual icon and the text in Passamaquoddy and English were present) or if only the text in Passamaquoddy and English was present. I also observed the location of the Label. For example, the Label might be in a side panel, in the Notes field, and/or the Rights Advisory field or section. Finally, I focused on acknowledgements of specific individuals, whether staff of the American Folklife Center (AFC) or Passamaquoddies, involved in the recataloging of the records.

Format	Field Designation
Catalog Record View and Curated View	Web view: [field name]
MARC/XML <sup>13</sup> View	MARC view: [field name]
MODS view	MODS view: [field name]

**Figure 3:** Table detailing the field names I use in my results section. I refer to field names in the MARC/XML and MODS record views by the name of their format followed by the word view. I refer to the fields as web views for the catalog views and curated view of of Mihqelsuwakonutomon; Esunomawotultine.

In my results section I separated the results of my analysis into two cases: “Case A” describes the Mihqelsuwakonutomon; Esunomawotultine cylinder and “Case B” describes the Polansuwe Susehp Neptan and Namopawak; Pemoluhkemkil cylinders. Each case briefly describes the

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<sup>13</sup> The catalog record views of my cylinders in “Case B” have two views of the catalog record on their catalog webpage: “Full Record” and “MARC Tags”. In my research I do not analyze the catalog view showing “MARC Tags”.

re-cataloged cylinder and the available formats; I then analyze each record format after the respective case description. In my results I refer to fields based on format (**Figure 3**). For more information on the specific fields I centered my analysis on, see Appendix F and Appendix G.

While conducting my close reading, I encountered several aspects of the record that I could not interpret on my own. In these cases I corresponded with staff from the AFC to clarify information that was not explicit on their publicly available website. The primary purposes of the personal correspondence was to **1**) garner a better understanding of the specific cataloging challenges and experiences the department has had in adding TK Labels and **2**) to understand the catalogers intent behind their MARC formatting choices. The topics of the inquiries primarily concerned:

1. The technological systems used by the LC to catalog records
2. How the TK Labels and associated data was entered
3. The MARC cataloging determinations for where to add the additional data

Finally I looked for the legacy records of my three cylinders in order to learn more about which information came from the legacy record and what was part of the recataloging. I looked for the card catalog created during the Federal Cylinder Project, which is referenced in the catalog views of my cylinders and in the “About this Collection” page of Ancestral Voices. The purpose of this analysis was to better answer my research question on the LC’s interpretation of RDA cataloging rules.

### Rationale for Using Close Reading

Close reading has involved "reading individual texts closely" regardless of differing approaches to the studied content (Smith, 2016). The fact that the textual data I analysis is in catalog records fits within the distinctly diverse range of other researches that use close reading as a methodology. Jänicke et al. (2017) argues that in a traditional close reading the development of information, such as individuals, events, and ideas, used words and phrases, and argument patterns are analyzed (p. 227). In a similar manner this research analyzes the development of a cataloging standard for TK Labels and other traditional and cultural knowledges.

The decision to use close reading as a methodology is in line with its methodological advantages as articulated by Castille (2017), Jänicke et al. (2017), and Bardzell (2009). One of the advantages of this methodology identified by Castilla (2017) is its ability to bring to light overlooked or underestimated themes within the text. Close reading techniques are valuable tools for analyses of similar patterns (Jänicke et al., 2017) because it, "explores and exposes far more sensitively the complex cultural embeddedness of the text" (Bardzell, 2009). Further, it allows

researchers to explore and reason with "unconscious, unspoken" perspectives behind textual data, where those perspectives come from, and the specific text that justifies those conclusions (Bardzell, 2009).

In this research I compare the dichotomy of TK Labels and Passamaquoddy traditional and cultural knowledges with Anglo-American-based cataloging standards and knowledge organization, such as the Functional Requirements for Bibliographic Records (FRBR) and Resource Description and Access (RDA) rules. Cataloging standards are cultural constructs that present a particular perspective of how knowledge should be organized (Cherry & Mukunda, 2015; Turner, 2015; Joudrey, Taylor, & Miller, 2015). I chose close reading as a methodology because it affords me the opportunity to explore how potential biases built-into certain cataloging standards, such as MARC, influence and impact the organization and implementation of TK Labels.

Further, close readings as a methodology allows me to explore the potential impact cataloging TK Labels and Passamaquoddy knowledges has on user experience design. I apply close reading to the various user interfaces because it allows for a "multi-faceted view of the textual data" that otherwise might not be possible using a different methodology (Smith, 2016). A central theme to my methodology is engaging with Indigenous protocols; close reading allows me to adhere to the required localization of Passamaquoddy contexts. This decision is also in line with Smith's (2016) argument that even though observations and reflections may not be "especially subtle or original" they do allow insight and a sense of connection with circumstances and experiences of others (p. 70).

### Limitations of Close Reading

One of the primary limitations of this methodology is its subjective, speculative nature (Bardzell, 2009). Smith (2016) argues that the individuality, and bias inherent to close readings of text makes the researcher's, "interpretation, claim, or account open to dispute by other readers or scholars" (p. 68). The kinds of knowledge and worldviews I privilege and prioritize do make this research inherently biased. This research is an attempt to explore the effectiveness and capabilities of TK Labels as educational tools that work to prioritize Passamaquoddy terms of access and use. I purposefully privilege Indigenous voices and Indigenous conceptual worldviews through my choice in sources and methodological decision to engage with Indigenous communities on their own terms. My research approach is also built off of the decolonizing methodologies of cultural survivance and indigenizing as articulated by Linda Tuhiwai Smith (2012).

It could also be argued that close reading may not be seen as scientific, like in social science research, and therefore could be seen as, "dim, thin, derivative, or pedestrian" (Smith, 2016, p. 70). The fact that this research is not reproducible (in that the versions of the specific cylinder records and results will most likely change due to the digital nature of the catalog records) does not mean that these researches have no value. The subjectivity of this research adheres to engaging with Indigenous communities on their own terms which themselves are multiplicitous and diverse. The unique snapshot that close reading and my subjectivity afford recognizes that not all Indigenous communities and peoples have the same perspectives and traditional and cultural knowledges. This methodology therefore is more in line with the contextual nature of Passamaquoddy knowledges and TK Labels as a cataloging standard.

### Additional Analysis of Records

In addition to applying close reading to my catalog records, I created a metadata crosswalk. A crosswalk is a table that maps out equivalent elements in different schemas (Anonymous, 2002; Bellahsene, Bonifati, & Rahm, 2011; Baca, 2003). Baca (2003) provides a precise definition of a crosswalk when stating, "metadata mapping is the process of identifying equivalent or nearly equivalent metadata elements or groups of metadata elements within different metadata schemas, carried out in order to facilitate semantic interoperability" (p. 49). I mapped and crosswalked each format's field name and content to each respective format (Baca, 2003; Anonymous, 2002; Bellahsene et al., 2011). For records in "Case A" I crosswalked between the *curated view*, MARC/XML, and MODS records; I crosswalked the *catalog views*, MARC/XML, and MODS records for records in "Case B".

I also augmented my close reading by mapping record elements to FRBR. I used the FRBR framework because the LC uses RDA cataloging rules, which are based on FRBR. Joudrey et al. (2015) and Hart (2014) provide clear documentation of RDA cataloging rules. RDA was created by the RDA Steering Committee and based on the Functional Requirements for Bibliographic Records (FRBR) framework. FRBR adopts an entity-relationship model for the descriptions of the bibliographic domain of interest to libraries. As a high-level conceptual model, FRBR supplies a reference for entities described in catalog records. Each entity in the FRBR Work, Expression, Manifestation, and Item (WEMI) model is mapped to individual fields in catalog records (IFLA, 2009; Hart, 2014; Joudrey et al., 2015). I chose the FRBR framework because of the clear, direct correlation between the MARC-based format of the catalog records and the LC's RDA element set. The purpose of analyzing what FRBR entity each field represents is to underscore how re-cataloging impacted the record from an information modeling standpoint. It was also to try to get a better sense of what entities are being represented in my records. In my results section I map out the FRBR entities for the catalog view of Namopawak; Pemoluhkemkil.

I chose this re-cataloged cylinder because it described four Passamaquoddy audio recordings, the largest aggregation of audio recordings of my cylinders.

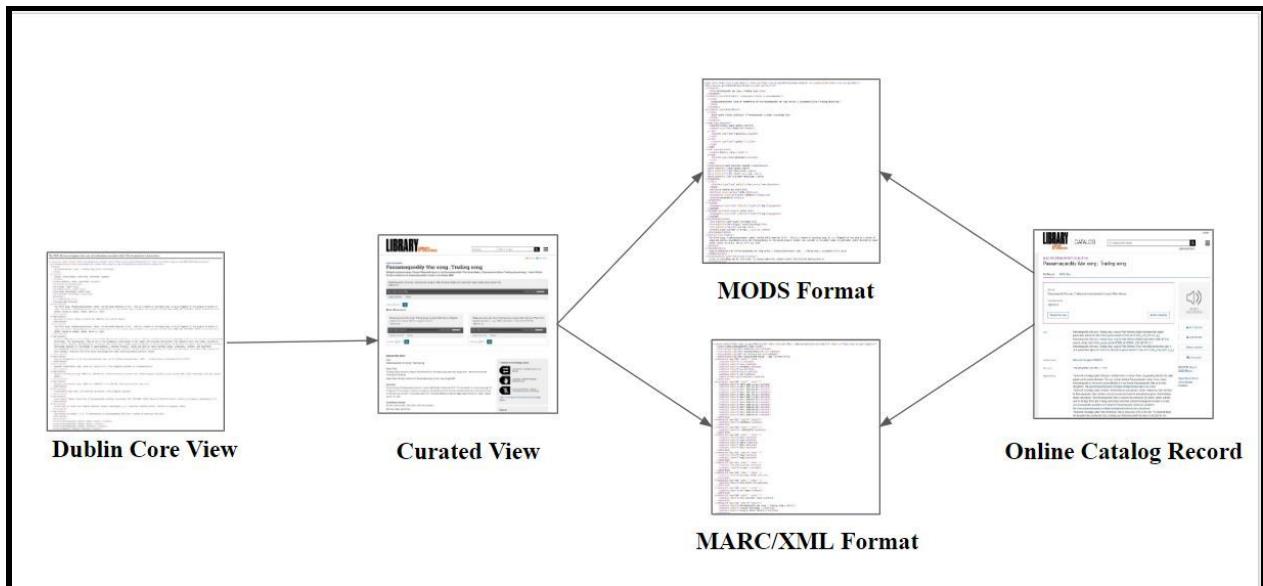


# Results

In this section I present the results of my analysis of the textual content, cataloging rules, and variable data fields that specific content is mapped to in three of the Passamaquoddy cylinders.

## Case A: Mihqelsuwakonutomon; Esunomawotultine

### Cylinder Description



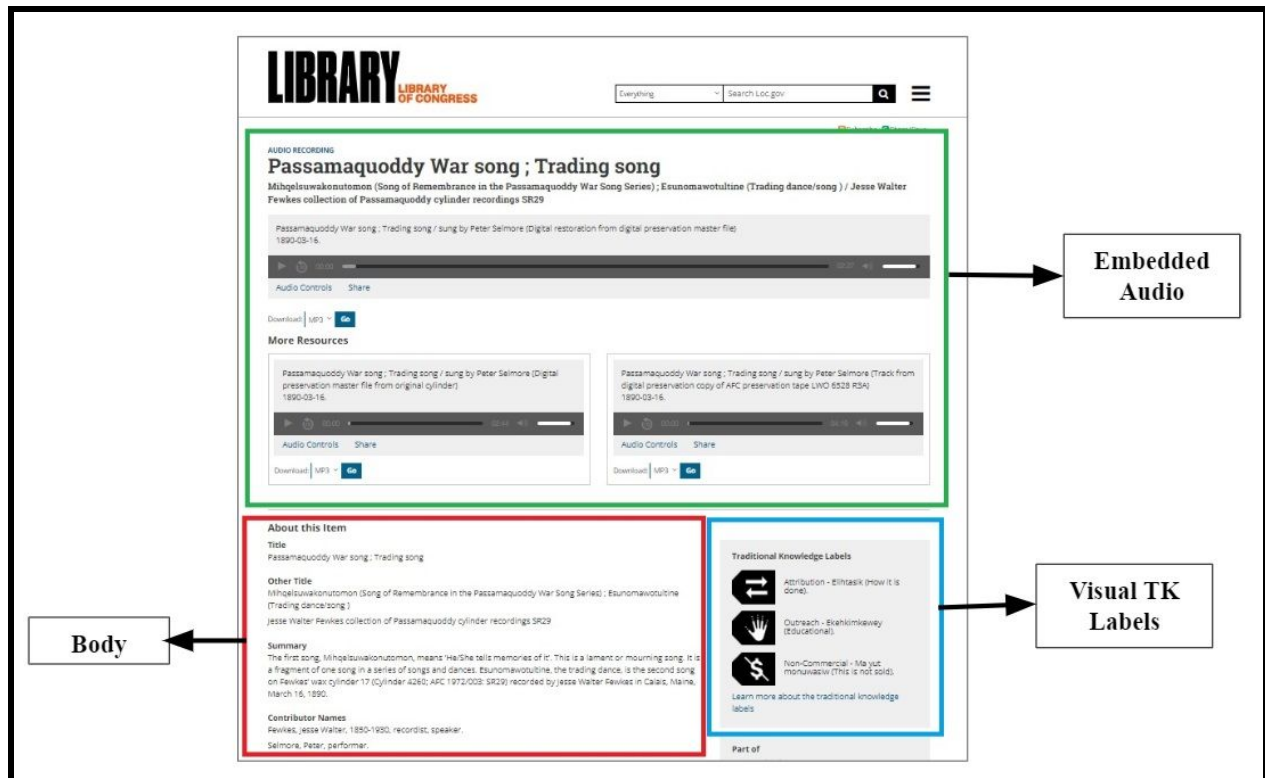
**Figure 4:** There are four different views of the Mihqelsuwakonutomon; Esunomawotultine bibliographic record. The catalog and curated view both link to what appear to be the same MODS and MARC/XML views. It is unclear whether the underlying data is being pulled from MARC in the curated view because the fields appear to be based on Dublin Core.

The Mihqelsuwakonutomon; Esunomawotultine set of records describe a wax cylinder audio recording of two songs recorded on March 16, 1890. The first song is titled Mihqelsuwakonutomon (“He/She tells memories of it”) and the second song is titled Esunomawotultine (“let’s trade”). There are five versions of this record: a nicely formatted version that is part of a special online exhibit about the AFC (which I refer to as “the curated view”), a differently formatted record available through the LC’s main search interface (referred to as “the catalog view,”), and metadata records in three metadata languages, all serialized in XML: the MODS view, the Dublin Core view, and MARC/XML view (**Figure 4**). The different versions of this record in the MARC/XML and MODS formats are linked on the curated view and catalog view. A version of this record is also available in Dublin Core and linked on the curated view.

This cylinder was originally cataloged as “Passamaquoddy War song; Trading song”; however, in 2017 it was re-cataloged with members of the Passamaquoddy Tribe. The re-cataloging involved giving this cylinder titles in the Passamaquoddy language that appear to be based on direct translations of the English title. In addition to amending the title of this cylinder, members of the Passamaquoddy Tribe added Passamaquoddy traditional and cultural knowledges and cultural narratives to the record that were missing in the legacy record.

### Mihqelsuwakonutomon; Esunomawotultine Curated View

The curated view is located on the LC website at <https://loc.gov/item/2015655578> and is described in fields that appear to be pulled from Dublin Core. It is unclear whether the underlying data in the curated view is being pulled from MARC because the fields appear to be based on Dublin Core. There are three versions of this record linked on the page: the MODS view, MARC/XML view, and Dublin Core view. Users can navigate to the different versions of this record from the curated view by clicking on the blue-hyperlinked text at the bottom of the webpage in the *Web view: Additional Metadata Formats* field.



**Figure 5:** A screenshot of the curated view of Miqelsuwakonutomon; Esunomawotultine. The curated view of the Mihqelsuwakonutomon; Esunomawotultine could be roughly divided into three separate sections: the embedded audio panel, a side panel, and body

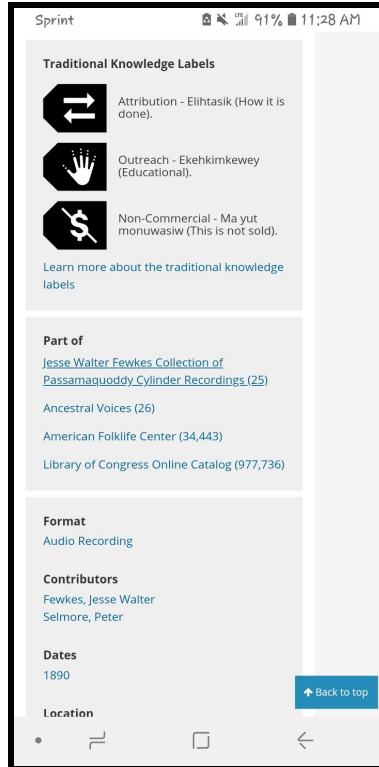
The curated view of the Mihqelsuwakonutomon; Esunomawotultine could be roughly divided into three separate sections: the embedded audio panel, a side panel, and body (**Figure 5**). The curated view also has audio graphical components and the visual displays of the TK Labels. There are three embedded audio displays at the top of the record that play the digital restoration, and both digital preservation copies of both songs. All three audio displays play both songs (Mihqelsuwakonutomon and Esunomawotultine) in one single recording. The TK Label pictures are situated in a side panel beneath the audio bars with a link to Ancestral Voices’ “About this Collection” page.

### TK Labels

The TK Labels appear in multiple locations on the webpage in varying sizes and descriptions. When first looking at the record I noticed that the TK Label name and icon are seen to the right of the screen. I noted that there was no definition for the Labels next to the Label names and icons. The side panel (**Figure 6**) that they are incorporated into appears to be part of the LC website’s responsive design for when users view this record on a mobile device.<sup>14</sup> When I viewed the curated view on mobile, the side panel appears at the bottom of the record. The lack of context about what TK Labels are and their purpose could be viewed as confusing, especially for users who have never encountered a TK Label before.

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<sup>14</sup> Responsive web design is when the layout of a webpage changes based on the size and capabilities of the viewing device (LePage, 2019; Smashing Magazine, 2011). LePage (2019) states that responsive design is when the user interface, “responds to the needs of the users and the devices they’re using” by changing the layout of a webpage’s content for a desktop computer and mobile version of a website (n.p.).



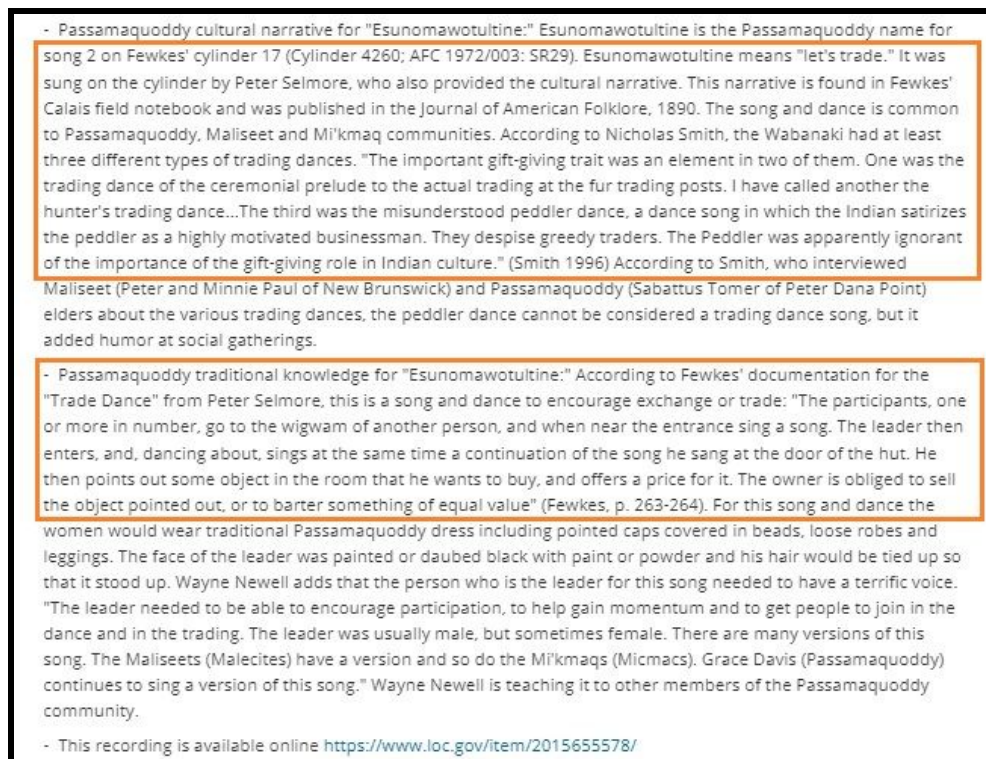
**Figure 6:** Screenshot of the curated view of Mihqelsuwakonutomon; Esunomawotultine on a Android OS mobile device. On mobile, the side panel is situated at the bottom of the record, which makes it easier to navigate to specific fields within the record.

The second place I encountered the Labels was in the *Web view: Rights advisory* field. The rights advisory information is located at the very bottom of the record underneath the *Web view: Notes* field and repository information. I noticed that the meaning of each Label is only displayed in the *Web view: Rights advisory* field. Further, after clicking on the truncated drop down menu labeled “Rights & Access” I noticed the more substantive content that users need to be seeing about TK Labels is hidden in this drop down menu at the bottom of the record. The more detailed information about TK Labels and the context to which they were added to this record are here. Only by purposefully clicking on the button next to the section heading, do users view the full context of the Passamaquoddy-created TK Labels. I suspect this interface design feature was used to economize screen space.

### The Song Esunomawotultine

The description for the song Esunomawotultine is relatively straight forward and markedly consistent throughout the record. The song is first described as a “Trading dance/song” in the *Web view: Other Title* field and then subsequently characterized as “the trading dance” in the *Web view: Summary* field (“Passamaquoddy War song; Trading song,” n.d.-a). Later on in the record I learn that Esunomawotultine in Passamaquoddy directly translates to “let’s trade” in the

“Passamaquoddy cultural narrative for ‘Esunomawotultine’ ” (“Passamaquoddy War song; Trading song,” n.d.-a). Finally, the Passamaquoddy traditional knowledge for Esunomawotultine states that “this is a song and dance to encourage exchange or trade” (“Passamaquoddy War song; Trading song,” n.d.-a). Collectively these description clearly indicate that this is a song meant to be danced to. To this end the various song title descriptions provide enough clarification to express the broader Wabanaki<sup>15</sup> and Passamaquoddy cultural tradition of a trading dance song. Further, these descriptions in the Esunomawotultine cultural narrative and traditional knowledge provide strong references to the provenance of the recorded version that situate the recording in a Passamaquoddy historical context (**Figure 7**).



**Figure 7:** Screenshot of the Passamaquoddy cultural narrative and traditional knowledge for Esunomawotultine.

The most confusing aspect of the Passamaquoddy cultural narrative and traditional knowledge for Esunomawotultine is the reference to Nicholas Smith. The in-text citation provided here does not have a corresponding full-text citation and therefore users do not know what specific publication this quote comes from or Smith's identity. Is Nicholas Smith Passamaquoddy? What publication is this referencing? Furthermore, did the Passamaquoddy who assisted with the re-cataloging contribute to this quotation?

<sup>15</sup> Wabanaki (meaning "People of the Dawnland") is a collective term used to describe the Maliseet, Micmac, Penobscot, and Passamaquoddy peoples (Abbe Museum, 2019). I use the variant spellings used by Wabanaki people in Maine for the purposes of situating the Passamaquoddy Tribe in place.

I noticed that the Passamaquoddy cultural narrative for Esunomawotultine is a lengthy aggregation of various commentaries of the song. Specifically, there is an intriguing note regarding the original cultural narrative. The record states that the cultural narrative for Esunomawotultine was provided by Peter Selmore, the singer of the original wax cylinder content. *However, Peter Selmore's narrative information is actually cataloged in a separate note titled Passamaquoddy traditional knowledge for Esunomawotultine.* The remaining content in the cultural narrative for Esunomawotultine describes the commonness of this song and dance to not just Passamaquoddy communities but also other Wabanaki peoples, such as the Maliseet and Mi'kmaq.

### The Meanings of Mihqelsuwakonutomon

Collectively the fragmented pieces of song information alter the meaning of the song each time it appears in the record. I noted that the first Passamaquoddy name given to the song is cataloged in the *Web view: Other Title* field and calls itself “Song of Remembrance in the Passamaquoddy War Song Series” (“Passamaquoddy War song; Trading song,” n.d.-a). Next I noted there appears to be a direct Passamaquoddy-English translation (“He/She tells memories of it”) cataloged in the *Web view: Summary* field, which is located a few fields beneath the *Web view: Other Title* field. Users are also told that Mihqelsuwakonutomon is a “lament or mourning song” (“Passamaquoddy War song; Trading song,” n.d.-a). More substantive context for the song is then provided in the Passamaquoddy cultural narrative for Mihqelsuwakonutomon pihce elonukkopon (“He/She remembers what happened long ago”). The name of this cultural narrative suggests that Mihqelsuwakonutomon pihce elonukkopon could be a potential name for the song Mihqelsuwakonutomon on the cylinder and therefore raises a few linguistic questions. Why is the cultural narrative not named Mihqelsuwakonutomon? Is Mihqelsuwakonutomon pihce elonukkopon meant to reference the song Mihqelsuwakonutomon or some broader context?

I noted that the Passamaquoddy cultural narrative for Mihqelsuwakonutomon pihce elonukkopon (“He/She remembers what happened long ago”) tells a different story about the song than what is found elsewhere in the record. Here the narration is not so much about the song's contents but on the *relationship* between song and Passamaquoddy cultural traditions. I noted that a significant portion of this narrative was Passamaquoddy justification for the legacy record title being “inadequate and simplistic” (“Passamaquoddy War song; Trading song,” n.d.-a). The Passamaquoddy clearly articulate that calling this song “War song” fails to acknowledge the diverse types of songs sung by the Passamaquoddy people relating to war.

Consequently, the clarity of this cultural narrative exposes the lack of contextual information about the song found in the *Web view: Title* and *Web view: Other Title* fields. I also noticed that this narrative provides a wordy but relatively brief summarization of the provenance of this song within the context of the collection. This piece of knowledge is what may help researchers identify if this record is describing the item they are looking for. For example, this information could assist researchers in locating a copy of this particular cylinder's content within the LC's Online Catalog.

### Mihqelsuwakonutomon; Esunomawotultine Catalog Record

The catalog record view slightly alters the organization of content from the curated view by including fields that the curated view does not have. Most notably there is a *Web view: Biography/History* field and *Web view: References* field. I noticed that the *Web view: Biography/History note* field catalogues the context of the Jesse Walter Fewkes collection. In the curated view, this historical context did not have its own field and moreover was not described as being a biographical or historical note.

### Mihqelsuwakonutomon; Esunomawotultine MODS Record

The MODS view of this record, I noted, did not make many significant cataloging deviations from the content in the catalog record or curated view. It did however noticeably shuffle the order of the fields and mapped information. The most significant difference that I noted was the position of the biographical/historical note. The collection provenance information of the Jesse Walter Fewkes Collection of Passamaquoddy cylinder recordings is cataloged in a *MODS view: note type= "biographical/historical"* field. Even though this information mapped closely to the catalog record field that it appeared in, the *MODS view: note type= "biographical/historical"* field is the *last* note in the *MODS view: note* fields.

### Mihqelsuwakonutomon; Esunomawotultine MARC/XML Record

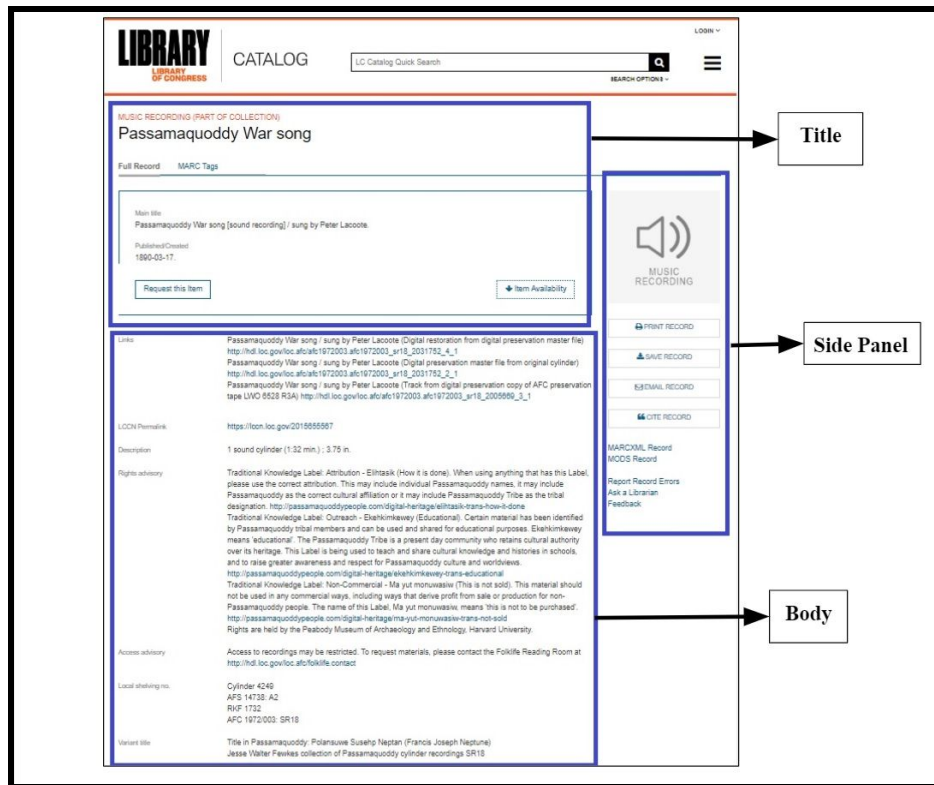
Most of the information related to tracking changes for the records is located in the uppermost fields at the top of the MARC record. Specifically, this information is found in some of the 00X Control Fields used to indicate certain date information, such as the date of the latest change to the record, and the MARC 955 Local Functional Identifying Information field. In the MARC view of this record the *MARC view: 005* and *MARC view: 008* fields appear to be dates, but it is unclear by just looking at them what they mean. In addition, I noted the *MARC view: 955* field contained multiple date entries entered in subfield \$a fields.

It is notable that the Passamaquoddy title is after the English title. The corrected title is situated directly below the English title. I also noted that the TK Labels are not at the top of the record, like they are in the curated and catalog views. The Labels are situated above the LCSH and

cataloged in a *MARC view*: 540 field. Further, it appears that while the other fields are in numerical order, the 5XX fields are not.

## Case B: Polansuwe Susehp Neptan and Namopawak; Pemoluhkemkil Cylinder Descriptions

The Polansuwe Susehp Neptan and Namopawak; Pemoluhkemkil sets of records both have similar web interface layouts and record field names. There are three versions of both the Polansuwe Susehp Neptan and Namopawak; Pemoluhkemkil catalog records: the cataloged view, MODS view, and MARC/XML view. Users can navigate to the different versions of both of these cataloged cylinders from the catalog view by clicking on the blue-hyperlinked text at the top of the page in the right side panel. The catalog view of both sets of records could be roughly divided into four separate sections: the record title information, a side panel, body, and item availability section (**Figure 8**).



**Figure 8:** Screenshot of the catalog view of Polansuwe Susehp Neptan. Both catalog views in Case B could be roughly divided into the same four sections, three of which are depicted here.

The Polansuwe Susehp Neptan set of records describe a wax cylinder music recording of the song Polansuwe Susehp Neptan (“Francis Joseph Neptune”) from March 17, 1890. This cylinder

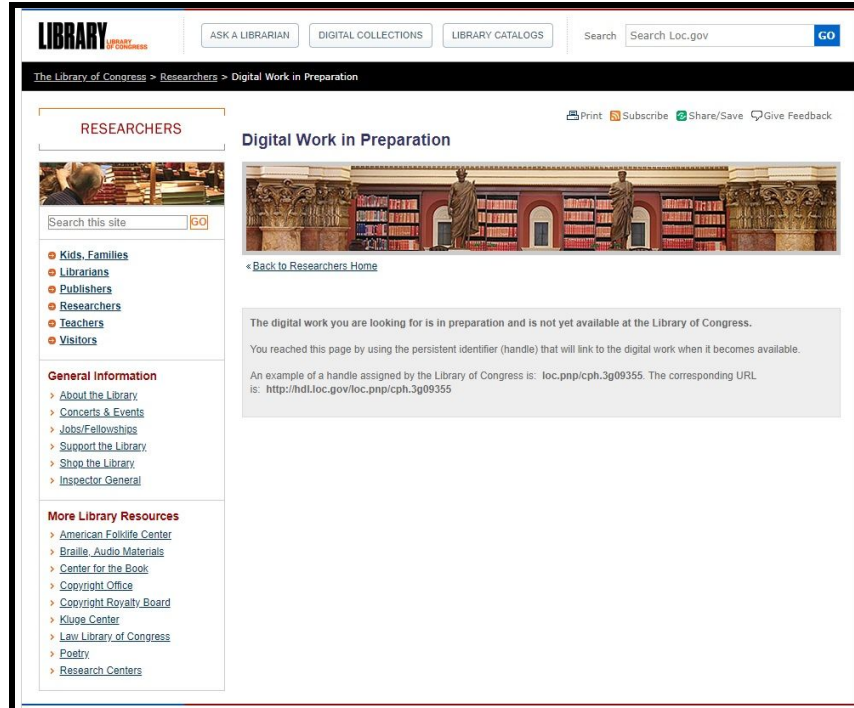


was originally cataloged as “Passamaquoddy War song” and was re- cataloged in 2018 as Polansuwe Susehp Neptan by Molly Neptune Parker, Dolly Apt, Madonna Soctomah, Wayne Newell, Donald Soctomah, and Dwayne Tomah. The re-cataloging involved giving this cylinder titles in the Passamaquoddy language that appear to be based on direct translations of the English title. In addition to amending the title of this cylinder, members of the Passamaquoddy Tribe added Passamaquoddy traditional and cultural knowledges and cultural narratives as well as transcribed and translated the song in English.

The Namopawak; Pemoluhkemkil set of records describe a wax cylinder non-music recording of three different spoken word recordings and one song from March 15, 1890. This cylinder was originally cataloged as “Passamaquoddy numerals from 1 to 20; a counting-out rhyme; the days of the week; funeral song”. In 2018, Dolly Apt, MaDonna Soctomah, Molly Neptune, and Dwayne Tomah re-cataloged this cylinder as Namopawak (numbers); pemoluhkemkil (weekdays). The re-cataloging involved giving this cylinder titles in the Passamaquoddy language that appear to be based on direct translations of the English title. In addition to amending the title of this cylinder, members of the Passamaquoddy Tribe added Passamaquoddy traditional and cultural knowledges and cultural narratives as well as transcribed and translated the the numbers and weekdays in English.

### Polansuwe Susehp Neptan Catalog Record

When analyzing this record, I noticed that the English title was quite similar to the English title of the Mihqelsuwakonutomon; Esunomawotultine. The similarity in cylinder titles could potentially create a problem when users are searching for this specific cylinder in the Online Catalog. I also found the record supported pictures but not audio. In the side panel there is a speaker icon with the words “music recording”. To the left of the speaker clip art image is a grouping of hyperlinks cataloged in the *Web view: Links* field located directly underneath the title section. When I clicked on the links, a new tab automatically opened and I was given a message indicating I could not listen to the recordings online (**Figure 9**). I also noted that the catalog view did not display the image icon of the TK Labels cataloged in a *Web view: Rights advisory* field. The appearance of the clip art speaker icon suggested that the catalog view could support pictures. It was unclear why the Labels only appeared as text and not with their associated pictures.



**Figure 9:** Screenshot of the webpage I was redirected to when I clicked on the links cataloged in *Web view: Links*.

When viewing the body of the record, I noted that the *Web view: Biography/History note* field not only held the provenance information of the Fewkes collection, but also Passamaquoddy cultural knowledge of Peter Lacoote. Here I noted that the cultural knowledge note is situated below the collection information. In addition I noticed the presence of a new field that held “translation by line” information (“Passamaquoddy War song,” n.d.). Situated directly above the *Web view: LC Subjects* field is a numbered list of what appears to be a Passamaquoddy-English translation of the song Polansuwe Susehp Neptan. It is unclear what makes this translation partial or incomplete by just looking at the record.

Further, I observed additional similarities to the Mihqelsuwakonutomon; Esunomawotultine record in one of the notes cataloged in *Web view: Notes*. The note titled “Passamaquoddy cultural narrative regarding ‘Matonotuwilintuwakon’ or ‘War Songs’ ” (“Passamaquoddy War song,” n.d.) appeared to be almost entirely verbatim what is recorded in the “Passamaquoddy cultural narrative for ‘Mihqelsuwakonutomon pihce elonukkopon’ ” (“Passamaquoddy War song; Trading song,” n.d.-a).

Equally important in the *Web view: Notes* field was the statement identifying six Passamaquoddies as having “transcribed and translated” the recording in 2018. Based on this information it was unclear why in the Passamaquoddy cultural narrative, situated above the Passamaquoddy traditional knowledge note, there is a separate attribution to only Molly Neptune Parker as being “involved in translating this song”. Is this a restatement of the facts? Was Molly

Neptune Parker’s translation done separately from the translation and transcription by the other five Passamaquoddies?

## Polansuwe Susehp Neptan MODS Record

The first thing I noticed was the new placement of the Passamaquoddy title directly beneath the English title, which appears as the first field in the MODS view. In the MODS view both titles are cataloged in *MODS view: titleInfo* fields. The title in Passamaquoddy has the type attribute of “alternative” and a displayLabel attribute of “title in Passamaquoddy”. In the catalog view there were a few fields separating the English title and Passamaquoddy title, such as the *Web view: Rights advisory* and *Web view: Local Shelving No.* fields. The TK Labels are still positioned above the notes information.

Second, I noted that the translation by line content was now positioned closer to the top of the record and cataloged in a *MODS view: tableOfContents* field. This information was situated below the *MODS view: abstract type= “summary”* field and above the access advisory information cataloged in a *MODS view: accessCondition type= “restriction on access”* field.

```
<note>
  RFP notes: [David Francis]: 'Nitapehsis olu' which means 'my little friend.' [Announcement]: ". . . taken by J. Walter Fewkes, the 17th of March, 1890."
</note>
<note type="venue">
  Recorded in Calais, Maine on March 17, 1890 by Jesse Walter Fewkes.
</note>
<note type="preferred citation">
  Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings (AFC 1972/003: SR18) American Folklife Center, Library of Congress, Washington, D.C.
</note>
<note type="reproduction">
  Digital restoration copy, MAVIS no. 2031752-4-1, from preservation master file (from original cylinder) using Izootope RK4, Cedar Cambridge v.10 and Izootope
  Ozone 7. Library of Congress, 2016 October 31. 51.97 Mbytes BWF.
</note>
<note type="reproduction">
  Digital preservation copy, MAVIS no. 2031752-2-1, from original cylinder on Archeophone #27. Library of Congress, 2016 March 14. 53.86 Mbytes BWF.
</note>
<note type="reproduction">
  Digital preservation copy, MAVIS no. 2005669-3-1 (at 04:22), from preservation tape reel. Library of Congress, 2014 January 14. 1.67 GB BWF.
</note>
<note type="reproduction">
  Preservation tape reel, LWO 6528 R2A (at 04:22), from original cylinder. Washington, D.C. Library of Congress, 1970. 1 sound tape reel ; analog, 7 1/2 ips,
  mono. ; 18.5 in.
</note>
<note type="biographical/historical">
  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 Passamaquoddy 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 Selborg, Huel Joseph, and Peter Lacote 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.
</note>
<note type="biographical/historical">
  Passamaquoddy cultural knowledge of Peter Lacote: Peter Lacote was an expert canoeist and knew the ancestral lands and waters of the Passamaquoddy Tribe
  The family name is rendered variously as Lacote, Lacote, Lacoute, Lacote, LeCoot, LeCoot. During the 1790s John Lacote, a French nobleman, had married
  the daughter of the Chief of the Passamaquoddy Tribe in St. Andrews, Canada. The Lacote family note some information has been found that points to them
  having a presence in Charlotte County, New Brunswick, Canada in the mid- to late-19th century prior to moving to Maine. The Lacote family petitioned for
  the land in 1851 when they were in St. James Parish, Charlotte County. Parish records show that the French nobleman's sons John and Peter Lacote both had
  children baptized in St. Andrews in 1831 and in Milltown in 1843, 1844, 1849, and 1858. The grandson, Peter "Piel" Lacote II was born in 1843 and in 1870
  was married to Mary Joseph and had several children. He died in 1902. In 1890, while he was in Calais, Maine he was asked to sing a song about the Great
  War, known today as the American Revolution. In the song he remembers the story of his Passamaquoddy grandfather who was the Chief of the Tribe. This is
  another song remembered as one that Peter sang: "I remember, in my younger days, I never did step back before any warrior, as I do now. But I have left my
  best and bravest warriors behind me to die. They will be tortured by the enemy. I remember, in my younger days, I never left even one of my braves behind,
  as I do now. Oh! I have left some of my best warriors. I remember the days, when I was young I sing the song now I never did have to sing before. Let all
  the hearts of the trees, who have heard my poor weeping song, arise and help me to rescue my braves that I have left behind. Let all the tops of the trees
  hear my song and come to help me. Let all the roots of the trees arise and come to help me. I remember the days when I was young."
</note>
<note type="language">
  Introductions in English, remainder in Passamaquoddy language.
</note>
<note>
  Related Fewkes' fieldnotes are located at the national Anthropological Archives (ms. 4488:9) p. 31. A brief entry reads "War Song - Pere Lacote"
</note>
<subject>
  <geographicCode authority="marcgcac">n-us-mex</geographicCode>
  <geographicCode authority="marcgcac">n-use-//</geographicCode>
</subject>
<subject authority="lcsht">
  <name type="personal">
    <namePart>Neptune, Francis Joseph</namePart>
  </name>
</subject>
<subject authority="lcsht">
  <topic>Passamaquoddy Indians</topic>
  <geographic>Maine</geographic>
  <geographic>Calais</geographic>
</subject>
<subject authority="lcsht">
  <topic>Passamaquoddy Indians</topic>
</subject>
```

Figure 10: Screenshot of the MODS view of the Polansuwe Susehp Neptan record. The biography/history note is mixed in with the other notes fields.

I also noted that the biographical and historical note was now mixed in with the other general note fields (**Figure 10**). In the MODS view, the *MODS view: note type= "biographical/historical"* fields are situated near the bottom of the notes. Finally, I noted the inclusion of a new note cataloged as *MODS view: note type= "statement of responsibility" altRepGroup= "00"*. This field states "sung by Peter Lacoote". This is the first note field in the MODS view of this record. It was unclear why this was added to the record or what responsibility this is trying to attribute to Peter Lacoote.

### Polansuwe Susehp Neptan MARC/XML Record

In the MARC view, I observed that the first fields contained information related to tracking changes. In particular, the *MARC view: 005* and *MARC view: 008* fields appear to be dates, but it is unclear by just looking at them what dates they refer to. I also noted the *MARC view: 955* field contained date information; there were only two entries cataloged in subfield \$a fields that spanned from May to June 2018. It was unclear what the four letter code before the date information meant.

In the MARC view I again see that the English and Passamaquoddy titles have been repositioned so that they are located next to each other. Previously, there were fields separating the two titles, however, in the MARC view this is not the case. The English title is cataloged in a *MARC view: 245* field followed by the Passamaquoddy title, which is cataloged in a *MARC view: 246* field.

The MARC view of this record significantly scrambled the order of information compared to the catalog and MODS views. In this version of the record the Passamaquoddy corrections are organized together in *MARC view: 500* fields. Further, the Passamaquoddy cultural narrative and knowledge corrections to the record appear to be in a specific order in all three record views: first, the Passamaquoddy cultural narrative for Matonotuwilintuwakon, followed by another Passamaquoddy cultural narrative, and Passamaquoddy traditional knowledge. These three pieces of content appear in this precise order in the MODS and catalog views too.

The screenshot shows a MARC record for Polansuwe Susehp Neptan. Three callout boxes point to specific fields:

- Note on Cylinder Provenance:** Points to the first 5XX field (5XX 100 1) containing provenance information.
- Summary:** Points to the 500 field (500 1) containing a summary of the recording.
- Biographical/Historical Note:** Points to the 500 field (500 2) containing biographical and historical information.

**Figure 11:** Screenshot of the MARC view of Polansuwe Susehp Neptan. Strikingly, the biographical/historical notes are not cataloged next to each other.

I also noticed that the cylinder provenance information is the first 5XX field cataloged in the MARC view. This note was cataloged at the bottom of the *Web view: Notes* field in the catalog view. I also noted that only one of the biographical/historical notes is placed here (**Figure 11**).

The screenshot shows a MARC record with a line-by-line translation. Two callout boxes point to specific fields:

- Partial Contents:** Points to the 500 field (500 2) containing a line-by-line translation of the song lyrics.
- Re-cataloging Note:** Points to the 500 field (500 3) containing a note about the recording's provenance and translation.

**Figure 12:** Screenshot of the line-by-line translation in the MARC view of the Polansuwe Susehp Neptan record.

When searching for the line-by-line translation, I noted that it was cataloged in a *MARC view: 505* field (**Figure 12**). The inclusion of the number 2 in the First Indicator- Display constant controller position of the *MARC view: 505* field raises questions about what “partial” information was provided.<sup>16</sup> What makes this line-by-line translation partial? This research can not concretely answer this point, however, it does raise questions as to whether the whole recording was translatable but chosen not to be translated in its entirety. I also found it striking that the note listing individual Passamaquoddies in the transcription and translation of the song was situated directly under the Passamaquoddy-English translation.

The screenshot displays a MARC record with several fields highlighted and annotated with arrows pointing to labels on the right:

- TK Labels:** Points to a block of fields (540, 549, 550, 554) containing traditional knowledge labels and attribution information.
- Biography/History Note:** Points to a large field (545) containing a detailed biography of Peter Lacoote and a song transcription.
- Peabody Museum Statement:** Points to a field (540) containing information about rights held by the Peabody Museum of Archaeology and Ethnology.
- Access Restriction:** Points to a field (506) containing information about access to recordings being restricted.

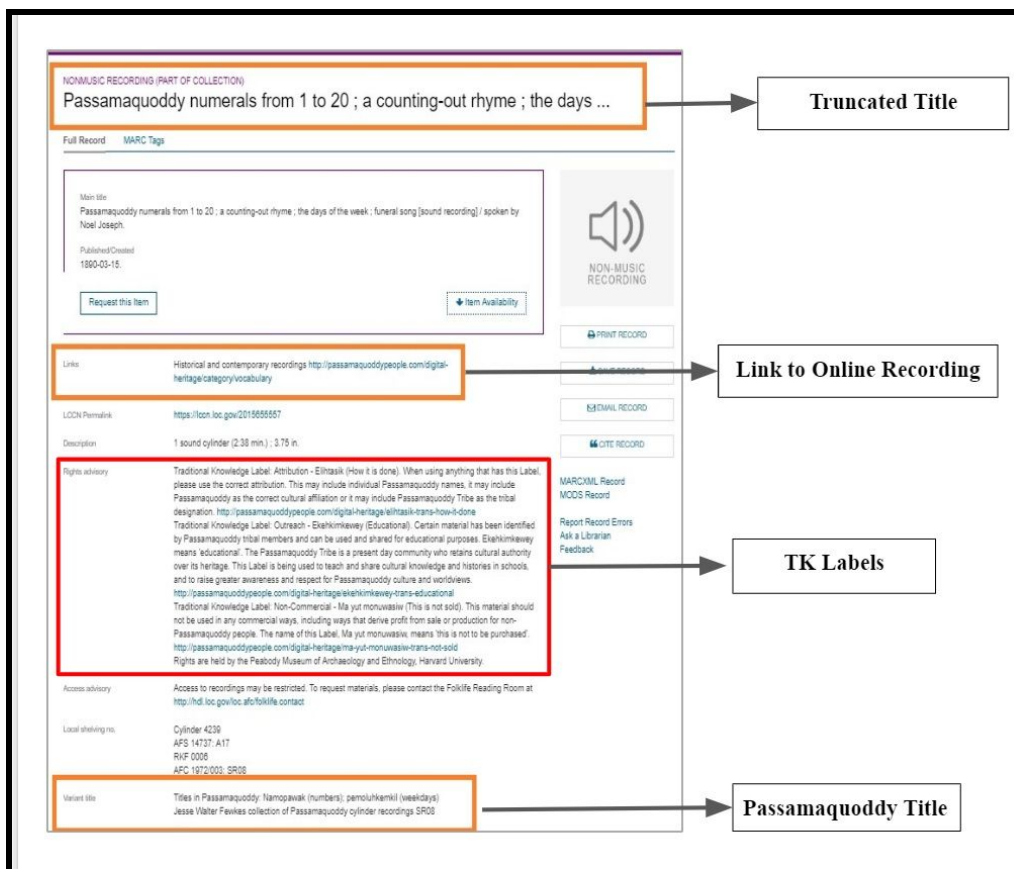
**Figure 13:** Screenshot of the MARC view of Polansuwe Susehp Neptan record showing the positioning of the TK Labels and access advisory information as well as the Passamaquoddy cultural knowledge of Peter Lacoote.

Finally, I noted the Passamaquoddy cultural knowledge of Peter Lacoote was cataloged as a biography/history note in a *MARC view: 545* field (**Figure 13**). The other historical note however was not cataloged adjacent to it. The TK Labels and Peabody Museum statement, both of which are cataloged in *MARC view: 540* fields., separated the two historical notes. Further, I noticed that the access restriction statement, cataloged in a *MARC view: 506* field, is now positioned below the access advisory information (TK Labels and Peabody Museum statement).

<sup>16</sup> The number 2 in this field indicates that there are partial contents being described and that, “only selected parts of an item” are being noted, “even though all parts are available for analysis” (Network Development, 2001).

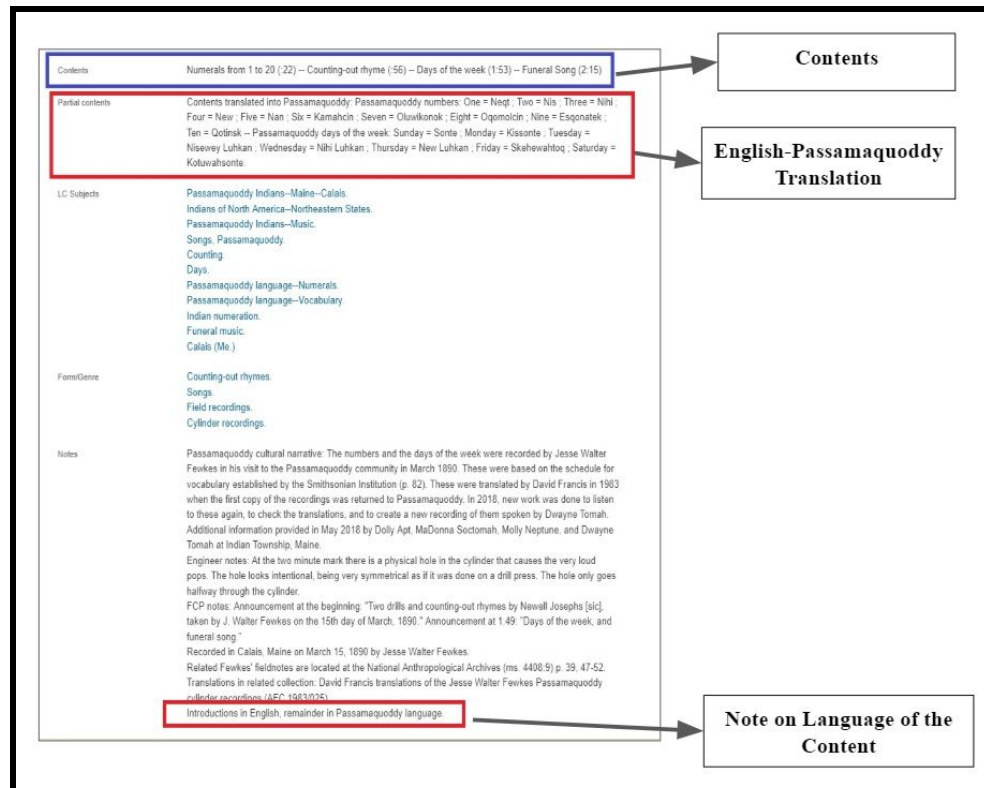
## Namopawak; Pemoluhkemkil Catalog View

The first noticeable display element is in the title section of this record. The catalog view prominently displays a truncated title as the heading of the record (**Figure 14**). I observed that the full title is written out in the *Web view: Main title* field. I also noted that the Passamaquoddy title is not displayed until after the *Web view: Local shelving no.* field, which is similar to the catalog view of Polansuwe Susehp Neptan.



**Figure 14:** Screenshot of the catalog view of Namopawak; Pemoluhkemkil. The English title is truncated. I also noticed that the link to the digital recording is to the Passamaquoddy People’s website.

I noted that this record also supported pictures but not audio. In the side panel there is a speaker icon with the words “non-music recording?”. To the left of the clip art image is a singular hyperlink to the *Passamaquoddy Peoples Digital Archive* cataloged in the *Web view: Links* field. When I clicked the link, a new tab automatically opened and I was directed to the Digital Heritage section of [passamaquoddy.com](http://passamaquoddy.com). On the Passamaquoddy website Namopawak; Pemoluhkemkil is displayed as the second item. I also noted that the record did not display the TK Label icons. It was unclear why the TK Labels only appeared as text in the catalog view.



**Figure 15:** Screenshot of the catalog view of Namopawak; Pemoluhkemkil. I noticed the *Web view: Partial Contents* field was a English to Passamaquoddy translation of numbers and weekdays in Passamaquoddy. It was unclear why this was not a Passamaquoddy to English translation considering the note stating the recordings are in Passamaquoddy.

I noticed the *Web view: Partial Contents* field was a English to Passamaquoddy translation of numbers and weekdays in Passamaquoddy (**Figure 15**). It was unclear why this was not a Passamaquoddy to English translation considering the note stating the recordings are in Passamaquoddy.

### Namopawak; Pemoluhkemkil MODS Record

The first thing I noticed was the new placement of the Passamaquoddy title directly beneath the English title. Both the English and Passamaquoddy titles are cataloged in *MODS view: titleInfo* fields. The title in Passamaquoddy has the type attribute of “alternative” and a displayLabel attribute of “title in Passamaquoddy”. In the catalog view a few fields separated the English and Passamaquoddy titles.

In the MODS view the information previously cataloged in the *Web view: Contents* and *Web view: Partial Contents* fields is now cataloged in *MODS view: tableOfContents*. I also noticed that the TK Labels are cataloged beneath the *MODS view: tableOfContents* fields. Further, I noted the note on Dwayne Tomah’s (Passamaquoddy) recordings are cataloged in a *MODS view:*



note field. The URL to the *Passamaquoddy Peoples Digital Archive* is in the xlink: href attribute in the field name. In addition this URL also appears further down in the record in a *MODS view: relatedItem* field. In a *MODS view: location* subfield of the relatedItem field, the URL is cataloged in a *MODS view: url displayLabel= "Historical and contemporary recordings"* field. The displayLabel attribute suggests that this information is mapped from the *Web view: Links* field.

### Namopawak; Pemoluhkemkil MARC/XML Record

I noted the *MARC view: 955* field contained multiple date entries cataloged in subfield \$a fields that spanned from 2016 to May 2018. The English and Passamaquoddy titles have been repositioned so that they are located next to each other (**Figure 16**). The English title is cataloged in a *MARC view: 245* field. The corrected Passamaquoddy title is cataloged in a *MARC view: 246* field; the English title is before the Passamaquoddy title.

The screenshot shows a MARC XML record with several fields highlighted by colored boxes and arrows pointing to descriptive labels:

- Titles:** Points to the 245 field (English title) and the 246 field (Passamaquoddy title).
- Passamaquoddy Cultural Narrative and Re-Cataloging Note:** Points to the 500 field, which contains a detailed cultural narrative and re-cataloging information.
- Partial Contents:** Points to the 505 field, which lists the contents of the recording.
- Dwayne Tomah's Recordings:** Points to the 530 field, which mentions digital recordings available at PassamaquoddyPeople.com.

Figure 16: Screenshot of the MARC view of Namopawak; Pemoluhkemkil.

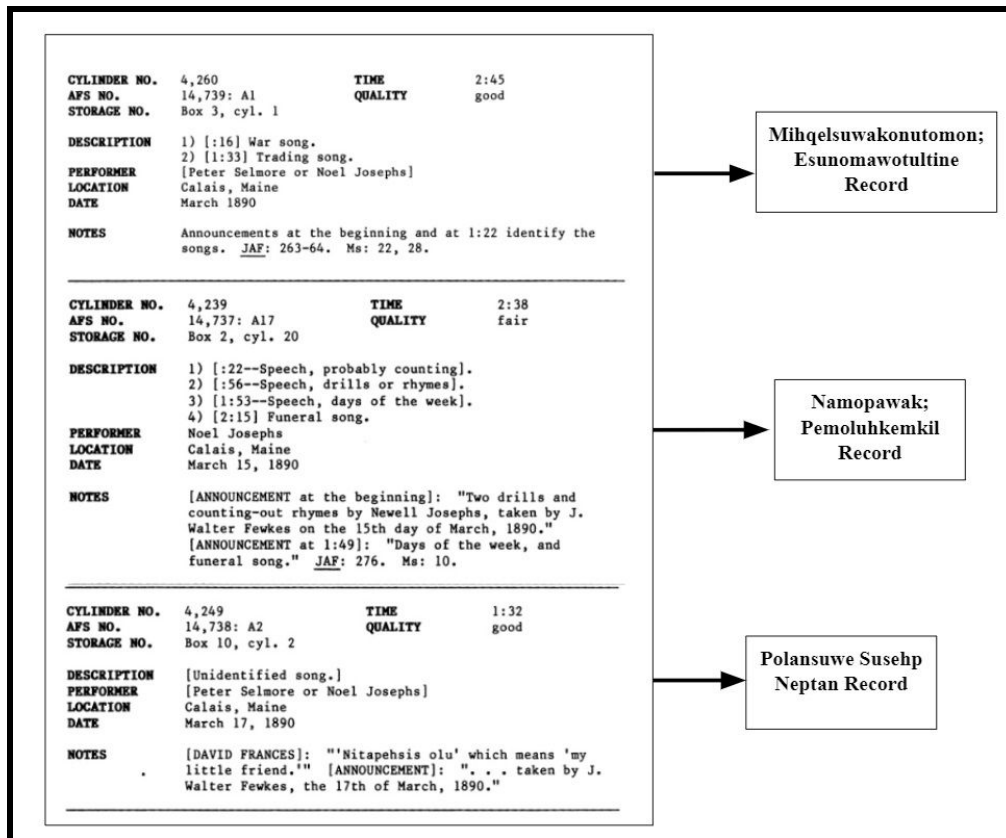
I noted that the MARC view significantly reorganized the order of information on the page. First, the Passamaquoddy cultural narrative, which is cataloged in a *MARC view: 500* field, is now positioned directly below the extent information, which was previously situated in a *Web view:*

*Description* field at the top of the catalog record. I also noted that the reference to recordings made by Dwayne Tomah are now positioned directly below the partial contents information.

## Legacy Records

In order to further answer my research question on the LC's interpretation of RDA cataloging rules, I looked for the card catalog of the Jesse Walter Fewkes collection. After analyzing the records, it was still unclear which pieces of information came from the legacy record and which was added as part of the re-cataloging. I began looking for the "FCP notes" which are described throughout all three cylinder records as in-text citations in the *Web view: Notes* fields ("Passamaquoddy War song; Trading song," n.d.-a; "Passamaquoddy numerals," n.d.; "Passamaquoddy War song," n.d.). The full-text citations cataloged in the *Web view: References* fields ("Passamaquoddy numerals," n.d.; "Passamaquoddy War song," n.d.) as well as the information I had gathered from the Ancestral Voices "About this collection" page (Library of Congress, 2018a) provided clear guidance on where to find the Federal Cylinder Project (FCP) notes.

Volume two of *The Federal Cylinder Project: A Guide to Field Cylinder Collections in Federal Agencies* ("Guidebook") contains the Northeastern and Southeastern Indian Catalogs. Within the Northeastern Indian Catalog, I found what appear to be digitized versions of the card catalog (**Figure 20**) created in 1984 for the Jesse Walter Fewkes collection.

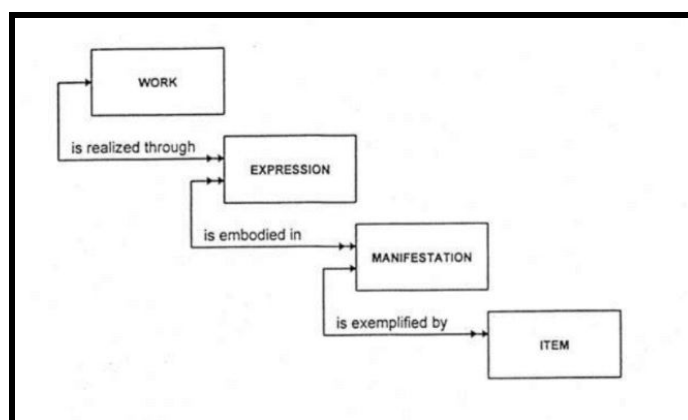


**Figure 20:** Screenshot of the the legacy card catalog records for my three wax cylinders. The card catalog was created during the Federal Cylinder Project in the 1980s (American Folklife Center, 1985). It is unclear whether these card catalog records created in 1984 as part of the Federal Cylinder Project are the *first* card catalog record created for these cylinders.

There was no indication in the FCP catalog that there were card catalog records for these cylinders prior to 1984. The lack of information concerning the Peabody Museum’s card catalog records is telling. Colwell (2015) argues that museums often "keep secret" the information concerning how collections were acquired and their stewardship practices. This practice of keeping secret certain information creates a paradox that contradicts the ideal of museums serving the public good in the the public trust. Together the catalog records and the *Guidebook* identify the Peabody as the donor to the AFC in 1970 (American Folklife Center, 1985). Without the original catalog card there is no way to know how the information from the FCP card catalog was transcribed from the original card catalog. This loss of contextual knowledge has contributed to the distortion of the historical record and inhibited the ability of the Passamaquoddy people to connect with their ancestors.

## Analysis of Records with FRBR

In this section I analyze the catalog view of Namopawak; Pemoluhkemkil using the cataloging rules outlined by the LC in their core RDA element documentation and the FRBR framework (Figure 17). I also provide brief context and background information regarding the definitions and scope of the four entities outlined in the FRBR WEMI model. For the full list of the Library of Congress' (LC) RDA Core elements see Appendix A.



**Figure 17:** Image of the FRBR framework “Group 1” entity set, which is also referred to as the WEMI Model (IFLA, 2009). Each WEMI entity (work, expression, manifestation, and item) is connected in a daisy chain that describes each entity’s relationship to user needs (Baker et al., 2014; IFLA, 2009)

The point of the FRBR analysis was to underscore how re-cataloging impacted the record from an information modeling standpoint. It was also to try to get a better sense of what entities are being represented in this record.

### FRBR Group 1 Entities (WEMI Model) Context and Background

The WEMI Model is a conceptual model that represents aspects of information resources that a user might be interested in finding (Joudrey et al., 2015; IFLA, 2009; Baker et al., 2014). It defines four entities (work, expression, manifestation, and item) that describe bibliographic materials on a continuum of abstract to concrete terms.

A *work*, as defined by FRBR and expanded by the Functional Requirements for Authority Data (FRAD), is a "distinct intellectual or artistic creation" (Maxwell, 2008, p. 16). An *expression* is the, "intellectual or artistic realization of a work in the form of alpha-numeric, musical, or choreographic notation, sound, image, object, movement, etc., or any combination of such forms"; any modification to a work would create a new *expression* of that *work* (Maxwell, 2008, p. 27). A *manifestation* is defined as a “physical resource in which an expression of a work

appears” (Joudrey et al., 2015). Finally, an *item* as a "single instance or exemplar" of a *manifestation* (Maxwell, 2008, p. 43). *Items* are individual copies of the physical resource (Joudrey et al., 2015).

## Namopawak; Pemoluhkemkil FRBR Entities

The image shows a library catalog record for a non-music recording. The record is annotated with boxes and arrows pointing to FRBR entities:

- Work and Expression:** Points to the main title "Passamaquoddy numerals from 1 to 20; a counting-out rhyme; the days of the week; funeral songs; sound recording".
- Work:** Points to the main title.
- Expression:** Points to the subtitle "spoken by".
- Expression:** Points to the "Links" section, specifically the URL for historical and contemporary recordings.
- Work:** Points to the "LOCN Permanent" URL.
- Item:** Points to the "Description" section, which details the physical format (1 sound cylinder).
- Work?:** Points to the "Notes" section, which contains traditional knowledge labels and attribution information.
- Item:** Points to the "Accession" section, which lists the accession number (Cylinder 4239) and other identifiers.
- Work:** Points to the "Notes" section.
- Expression:** Points to the "Notes" section.

Image 1

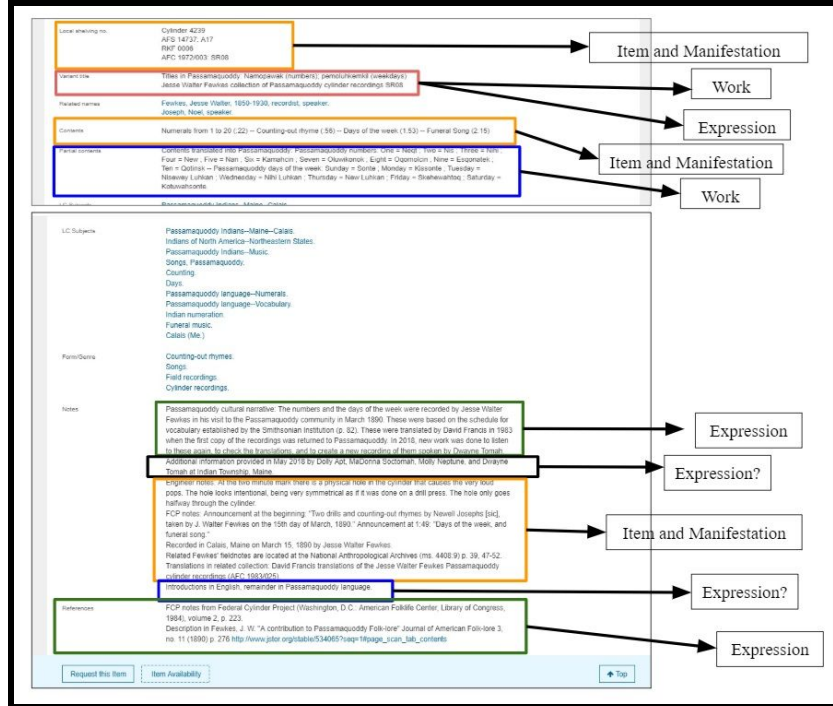


Image 2

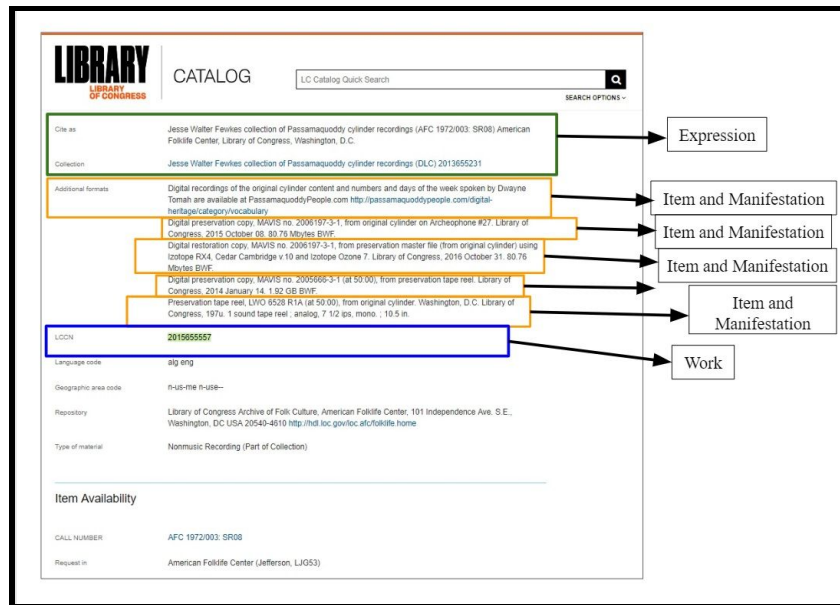


Image 3

Figure 18 (Image 1 - 3): I mapped each field in the catalog view of Namopawak; Pemoluhkemkil to a FRBR entity. Fields without a clear WEMI designation have a question mark next to them.

Many of the FRBR Item descriptions were characterizing one single item, the wax cylinder from 1890. In the *Web view: Additional Formats* field, the record describes the other five FRBR Items and Manifestations connected to the four songs. Finally, I observed the Passamaquoddy

additions described various FRBR entities. The Passamaquoddy titles appeared to be describing FRBR Works of numbers and days of the week. The Passamaquoddy cultural narrative could potentially be a FRBR Expression because it describes the context of Noel Joseph's FRBR expression. It was unclear which WEMI entity the note on the "additional information" provided in 2018 would be. In addition it was also unclear which WEMI entity the note "introductions in English, remainder in Passamaquoddy" would fit best into.

The Namopawak; Pemoluhkemkil record is emblematic of how complicated the re-cataloged records are. The title of Namopawak; Pemoluhkemkil is representing and referencing four works contained on one item (the wax cylinder). The record describes a total of six items, six manifestations, and two concrete expressions. The link to the Passamaquoddy website under the title section of the user interface (UI) links to expressions of works that are not described in the record. The expression of two of the works described in this record are described on the Passamaquoddy website. Catalog records will include a range of attributes from different aspects of the WEMI model. It is nevertheless important to consider the impact of using FRBR on catalog records that describe aggregations.

# Discussion

I organized the discussion section around my research questions. I re-state each question and then discuss my relevant findings.

## How does the LC's interpretation of RDA cataloging rules impact the deployment of TK Labels?

### Suppressing Indigenous Paradigms in MARC

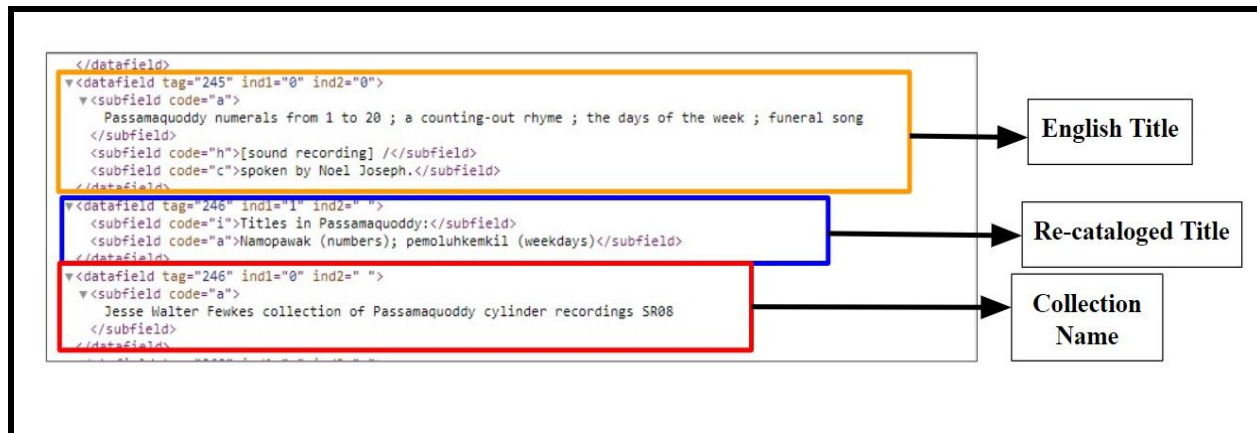
In this section I identify inherent biases of RDA rules in MARC that are preventing the new information in the catalog records from effectively positioning the Passamaquoddy as authorities of their belongings. I discuss the ways that keeping the English name of each record and labeling certain Passamaquoddy corrections as “biographical/historical” affects the purpose of re-cataloging the cylinders. I also provide suggestions related to deprioritizing legacy data in order to better position the Passamaquoddy people as authorities.

The integration of Passamaquoddy corrections into the existing legacy record hinders true corrections to the inaccurate, misinformed, and missing legacy data. Passamaquoddy corrections to the record need to be incorporated in *different* or *entirely new fields* that classify these worldviews as integral to understanding the cylinder being described. Further, I argue that the corrections to the records should be actual corrections of the legacy data rather than classifying Passamaquoddy perspectives as side notes or “optional”.

### Naming the Cylinders

The English title is transcribed to the re-cataloged records because existing RDA rules demand it. In the MARC views of each cylinder the English title was cataloged in a *MARC view: 245* field followed by the Passamaquoddy title cataloged in a *MARC view: 246* field (**Figure 19**). In MARC, the 245 - Title Statement field is mapped to RDA rule 2.3.1.4, which dictates how to record the Title Proper. RDA rule 2.3.1.4 - Recording Titles states: “Transcribe a title as it appears on the source of information” (RDA Toolkit, n.d.). The cylinders were originally named in English by Fewkes in his journal in 1890 (American Folklife Center, 1985); the English title is cataloged in the MARC 245 field simply because at the time no other name was provided.





**Figure 19:** Screenshot of the MARC view of Namopawak; Pemoluhkemkil showing the MARC 245- Title Statement and 246 - Varying Form of Title fields.

While the Passamaquoddy have corrected the title, the correct title does not replace the existing Title Proper, which is part of the original problem. The Passamaquoddy cultural narrative for Mihqelsuwakonutomon pihce elonukkopon provides an implicit counter narrative to calling the Mihqelsuwakonutomon; Esunomawotultine and Polansuwe Susehp Neptan ‘War Songs’. In this cultural narrative, the Passamaquoddy explicitly state that the English title is too, “inadequate and simplistic for understanding [the songs] independent complexity and diversity” (“Passamaquoddy War song; Trading song,” n.d.-a; “Passamaquoddy War song,” n.d.). Calling the cylinders by their English name is an example of the legacy data continuing to affect the way in which the Passamaquoddy belongings are cataloged. Further it underscores the ways in which cataloging standards are preventing the Passamaquoddy corrections from being statements of Passamaquoddy authority.

The catalog records in the Jesse Walter Fewkes collection were created under Anglo-American Cataloging Rules (AACR2). As the successor to AACR2, RDA was also produced primarily by the Anglo-American library community (Joudrey et al., 2015). It was these underlying forms of ontological classification (e.g. AACR2 rules) that reinforced outdated notions of otherness by denying materials made or used by Indigenous people a diachronic, historical classification (Phillips, 2011; Cherry & Mukunda, 2015). Kathryn Louro tweeting from the *Sorting Libraries Out: Decolonizing Description and Indigenizing Description 2019 Conference* in Vancouver, Canada<sup>17</sup> discusses developing new thesauri and “manual[s] for work” to separate obligations from using Library of Congress Subject Headings (LCSH) and descriptors. Louro asks “to what degree do we need to start over? What can be amended? What needs to be torn down?” (2019b).

<sup>17</sup> <https://ocs.lib.sfu.ca/index.php/dcid/dcid2019/schedConf/overview>

RDA cataloging rules as they are now will not allow for Indigenous epistemologies to be prioritized in legacy records. Naming is the most basic act of respect and recognition and yet the records continues to assert the English name for Passamaquoddy materials (Humphries, 2019; Melissa A., 2019b). I propose that the English title is cataloged in the *Web view: Other Title* field and the corrected title in Passamaquoddy be cataloged as the title proper. To refer to these cylinders as anything but the Passamaquoddy title would be to suggest that the LC staff somehow know the cylinder contents better than the Passamaquoddy people. Repositioning the English title to the *Web view: Other Title* field would signal that the Passamaquoddy title has priority. While it is true that swapping the titles goes against RDA cataloging rules, there needs to be change. Nonetheless, the fact that RDA rules do not allow this change signifies their inability to recognize cultural contexts in catalog records. Further, it is important to consider whether the English title should be replaced or removed because in instances where the Indigenous community have clearly indicated that the usage of elements of the English title are inappropriate.

#### Definitions of What is “Historical” Knowledge

The decision to catalog the Passamaquoddy cultural knowledge of Peter Lacoote as a biographical or historical note is also exemplar of biases in cataloging. While naming the cylinder is constrained by RDA rules, categorizing notes as general or biographical/historical is subjective. The curatorial decision to classify this specific cultural knowledge as the only note that is biographical highlights perceived definitions of history at the LC and by extension in RDA rules.

The Passamaquoddy cultural narratives and knowledges *are* historical and biographical. It is history as told by the Passamaquoddy people. Instead of a situating the songs in the fixed space of March of 1890, the narratives position time as fluid by combining narrations of Passamaquoddy traditional knowledges and contemporary Passamaquoddy knowledges in a single catalog entry. Further, the narratives and knowledges explore ideas of mindjimendamowin (blood memory), which I argue is more valuable to researchers and non-Natives than what is currently labeled as historical context. The permanent exhibit *Diba Jimooyung* (Telling Our Story) housed at the Ziibiwing Center of Anishinabe Culture and Lifeways describes the Anishinaabe word mindjimendamowin as the inherent connection to Anishinaabe spirituality, ancestors, and all of Creation. Blood memories are emotions given to the Anishinaabe people by the Creator at birth that are used to understand Anishinaabe heritage and connections to their ancestors; mindjimendamowin is the innate ability to understand Anishinaabe values that have been with the Anishinaabe people since time immemorial (Ziibiwing Center of Anishinabe Culture and Lifeways, 2019).

The way in which the Passamaquoddy describe the songs and their ancestors in their cultural narratives and knowledges relies in some part on the inherent connection Passamaquoddies have to the Passamaquoddy people. These Passamaquoddy blood memories give users knowledge of how Passamaquoddy stories fit into the broader Jesse Walter Fewkes collection. For example, the cultural narratives feature personal stories, interpersonal connections to the cylinders, and memories of Fewkes visit to Calais in 1890; users are also given an oral history of who Peter Selmore, Peter Lacoote, and Noel Josephs are in relation to their lineal descendants.

I argue that the kinds of information in the Passamaquoddy cultural narratives and traditional knowledge for Esunomawotultine are *all* historical or biographical in nature. As historical context therefore I propose that all Passamaquoddy cultural narratives and knowledges is cataloged in the *Web view: Biography/Historical note* field. The Passamaquoddy corrections to the record force readers to confront differing notions of what catalog records define as history. Their power to disrupt biases and affect knowledge production of the cylinders is hindered by labeling them as a general note. Cataloging these narratives in the *Web view: Biography/Historical note* forces readers to associate Passamaquoddy history as integral to understanding the context of the cylinder. Further, labeling Passamaquoddy cultural narratives and knowledges as biographical and historical would more effectively position Passamaquoddy perspectives of the cylinders as legitimate.

### Legacy Information

In this section I discuss further ways in which legacy information impacts the re-cataloging of the wax cylinders, the implementation of TK Labels, and ultimately Ancestral Voices as a project. By “legacy” I am mean leftover data keep as records are migrated verbatim to other record formats or computerized systems (Turner, 2015, 2016) as well as the historical context inherited from the Federal Cylinder Project (FCP) and general U.S.-Indigenous relations.

The legacy of colonial collecting persists despite the intentions of the Ancestral Voices project and the increasing calls to action to address the way Indigenous peoples are represented in knowledge organization. Colwell-Chanthaphonh (2010) argues that when talking about collaboration in archaeology and museums it is inevitably also about the “legacy of colonialism” because, “Native Americans are still today suffering from America’s colonialist policies and programs” (p. 49). I argue that the record corrections outweigh the purposes and value of continuing to migrate the legacy information from the card catalog. While it is important to keep a version of the legacy record, it is no longer necessary to migrate that information to the re-cataloged records. In future discussions of re-cataloging with TK Labels, it is important to consider the continued value legacy information has because keeping it impacts the effectiveness of the TK Labels.

### Missing and Inaccurate Legacy Data

My legacy records illustrate the way in which information in catalogs facilitate certain kinds of understandings (Greene, 2016). Turner (2016) articulates that the embedded perspectives of cataloging are often pulled into view when, "staff members or communities encounter the legacy data in the catalogue" (p.173). Looking at the card catalog, the lack of descriptive information in the legacy records could be perceived as *offensive*. The short, terse descriptive information lacks any and all Passamaquoddy context (including the name Passamaquoddy). Most strikingly, the card catalog clearly shows that before the Passamaquoddy re-cataloged the cylinders, the records had inaccurate, incorrect, and missing information. In particular the "performer" field, which is important to attributing recognition to the Passamaquoddy people, held inaccurate and incorrect information. For example, the Mihqelsuwakonutomon; Esunomawotultine record inaccurately lists the performer as Peter Selmore or Noel Josephs. Nowhere in the record is Peter Lacoote named. As the first sound recordings made featuring Native American voices, these lackluster descriptions inadvertently reflect the "people as specimen" (DeLucia, 2018; Turner, 2015) colonial legacy of the creation of the recordings.

Further, the ways in which legacy data is made visible can be unexpected (Turner 2015, 2016) and here is no exception. It is more apparent by viewing the card catalog that the process of recording information is itself a *curatorial* decision. The process of migrating data from Fewkes journal to catalog cards is itself an embodied socio-technical practice and should be viewed as the social construct it is (Turner, 2016; Wellington & Oliver, 2015).

Originally, collection catalogs were intended to record information curators believed were necessary for identification and of interest to researchers (Greene, 2016; Turner, 2015, 2016). Thus the few descriptive words that are present in the card's description section are a kind of boilerplate meant to encompass what is on the cylinder. The field names of my legacy records, such as "performer" and "description", suggest the cylinders were cataloged as audio recordings (objects), not cultural narratives (people). In addition, listing each song further suggests the brevity with which the cataloger felt researchers might spend time looking at the record. While a card with basic information may be useful in certain contexts, the ad hoc classification makes it difficult to know the contents of each cylinder without first listening to them. Therefore the lack of nuanced data interferes with the searching and using the collection materials.

Additionally important to point out is the conspicuous loss of cultural context. The cards themselves do not mention the Passamaquoddy Tribe. The performers are not identified as Passamaquoddy. Delucia (2018) and Shilton and Srinivasan (2007) argue that ad hoc classifications often promulgated the loss or erasure of a collection items' community-specific context. This lack of reference to the Passamaquoddy people or culture hinders access and use of

the collection, particularly for users specifically interested in the Passamaquoddy or Wabanaki peoples.

This is not to say that the FCP catalogers are necessarily at fault. The catalogers for FCP, who may or may not have had specialized knowledge about American Indians, often did not have much information to work with when creating a card catalog record (American Folklife Center, 1985; Guion, 2018). The American Folklife Center (1985) notes that the Jesse Walter Fewkes collection "poses problems in documentation" that were typical to the FCP (p. 221). Often the donor's documentation with the wax cylinders "included only scanty - or wrong- information about the contents" (Guion, 2018, n.p.). Compounding this issue was the lack of original order to the cylinders belonging to the Passamaquoddy. When the Passamaquoddy cylinders were transferred to the Library of Congress in 1970 they were, "not in any particular order and were interspersed with Fewkes' Hopi , Zuni, and miscellaneous recordings" (American Folklife Center, 1985, p.221). It is not surprising then that there is little information recorded on the card catalog based on these contexts.

#### Legacy Data: Should I Stay or Should I Go?

Encountering legacy data in current catalog records raises ethical questions of the suitability of historical terms in contemporary cataloging work (Turner, 2015, 2016; Sledge, 2007). I argue that the record corrections outweigh the purposes and value of continuing to migrate the legacy information from the card catalog. Turner (2016) and Sledge (2007) question the value of the value of deleting or keeping legacy data because its inclusion or exclusion affects the interpretation of cultural heritage. Jane Sledge, Associate Director for Museum Assets and Operations at the National Museum of the American Indian (NMAI), argues that legacy records support the "stewardship of knowledge" because the inaccuracies of legacy records give it value (Sledge, 2007). Sledge states (2007) that

perhaps 20 to 30 percent of the information in the National Museum of the American Indian's information system is wrong, but it is important and useful to us in that it provides information about the Museum's past collectors and their understanding of Native Americans. If we were to totally clean up our data and to delete the wrong data to make everything 'correct' it would be as if we cleaned up the evidence of the past (n.p.).

In line with Sledge's argument, excluding the legacy information is in a way ignoring the colonial collecting project inherent to the legacy of the Jesse Walter Fewkes collection. However, the merits of excluding the legacy information outweigh the benefits. Keeping the data solely as a reminder of the collection's dehumanizing creation story does *not* justify its continued inclusion in a project meant to recognize the overarching inadequacy of legacy records.

I assert that the added Passamaquoddy contexts transform the re-cataloged records in a way in which much of the legacy data has become immaterial. The legacy records describe the cylinders as objects. The re-cataloged records describe the *ongoing relationships* the Passamaquoddy people have with the cylinders. The legacy records also only describe the cylinder; the re-cataloged cylinders describe anywhere from three to five different audio recordings<sup>18</sup>, most of which are digital and available online for free. The fact that these records no longer describe the same things defeats the purpose of retaining legacy data in their current fields and order.

In support of keeping legacy information, the blatant vagueness of my legacy records contributes historical social context. Legacy data can provide transparency for the way collection information has changed over time (Turner, 2016; Sledge, 2007). Strikingly, the legacy data lacks almost all context related to the original creation of these cylinders thereby nullifying the argument that the legacy data provides vital context. The Passamaquoddy corrections do more to be transparent than the original card catalog. For example, the added provenance information related to Fewkes visit to Calais, Maine cataloged in the *Web view: Biography/History note* in Polansuwe Susehp Neptan tells users when and where the cylinders were originally created. In addition, MARC limits transparency of legacy information. MARC-based catalog records do not have specific fields to track changes to the legacy record. The MARC 955 - Tracking Changes field tracks in-process information, such as the location where an item is sent for custody or assistance (Policy and Standards Division, 2011).

Further, continuing from Turner's (2016) work I argue that keeping the legacy data after these cylinders have been re-cataloged is a re-performance of the colonial encounter between Fewkes and the Passamaquoddy people. The intermingling of legacy data and Passamaquoddy cultural narratives are arguably continuations of the curiosity of Fewkes that in some part inspired him to specifically visit the Passamaquoddy Tribe in 1890. For example the "performer" attribute in the legacy record is in the re-cataloged record associated with Passamaquoddy names such as Peter Selmore in the *Web view: Related names* field. The continued assertion that Passamaquoddies such as Selmore are performing for Fewkes the "recorder" does not suggest the knowledge belongs to Selmore.<sup>19</sup>

Ultimately, transcribing the legacy information as is effectively prevents the Passamaquoddy Tribe and the Passamaquoddy people from being positioned as owners of their belongings. While

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<sup>18</sup> All three cylinder records list more than one copy of the original cylinder contents. For example there is a digital preservation master file from the original cylinder and also a digital restoration copy from the preservation master file. On the curated view of Mihqelsuwakonutomon; Esunomawotultine, users can listen to three described items: the digital restoration from digital preservation master file, digital preservation master file, and digital preservation tape reel.

<sup>19</sup> I put quotes around recorder because in the card catalog and re-cataloged records Fewkes is listed as the recorder.

it is important to keep a version of the legacy record, it is no longer necessary to migrate that information to the re-cataloged records. In future discussions of re-cataloging with TK Labels, it is important to consider the continued value legacy information has because keeping it impacts the effectiveness of the TK Labels.

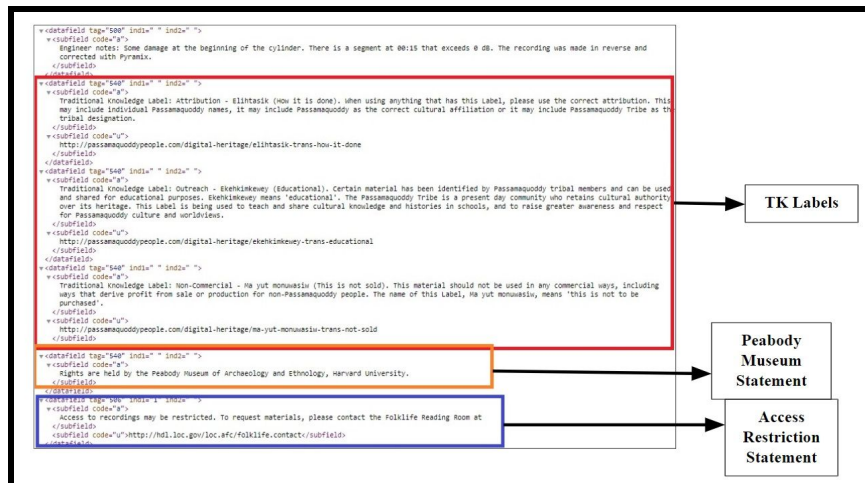
## How do the structures of the record formats impact the effectiveness of TK Labels?

### Implications for TK Labels in Catalog Records

In this section I provide concrete examples of the ineffectiveness of TK Labels. Collectively the MARC field the Labels are cataloged in and how they are presented on the webpage impact the Labels effectiveness. TK Labels as they are now are *incapable* and *ineffective* at being educational tools that work to prioritize Passamaquoddy terms of access and use. I am critical of the Labels however there are positive aspects to them. The Labels positively highlight the usability challenges of including rights statements in catalog records. However, there need to be technical and logistical means by which to make the terms and conditions outlined in TK Labels necessary and legitimate. It is also important to consider the impact including rights statement information in catalogs might have on users interpretation and use of the Labels.

### Issues with Putting TK Labels in MARC

Cataloging TK Labels in MARC records is challenging because the Labels do not fit the definition or scope of a specific field in MARC. In all three MARC views of my cylinders, the Labels were cataloged in a *MARC view: 540* field (**Figure 20**). The MARC 540 - Terms Governing Use and Reproduction field is for, “terms governing use of materials after access has been provided” (Network Development, 2002). The inclusion of legalistic-sounding vocabulary, such as “copyrights” and “trade restrictions”, in the 540 field and its subfield \$a definitions suggests that non-legal information does not fit here (Network Development, 2002). Further, the scope of subfield \$a is clear in stating that this field is usually reserved for statements of intellectual property (Network Development, 2002).



**Figure 20:** Screenshot of the MARC view of Miqelsuwakonutomon; Esunomawotultine.

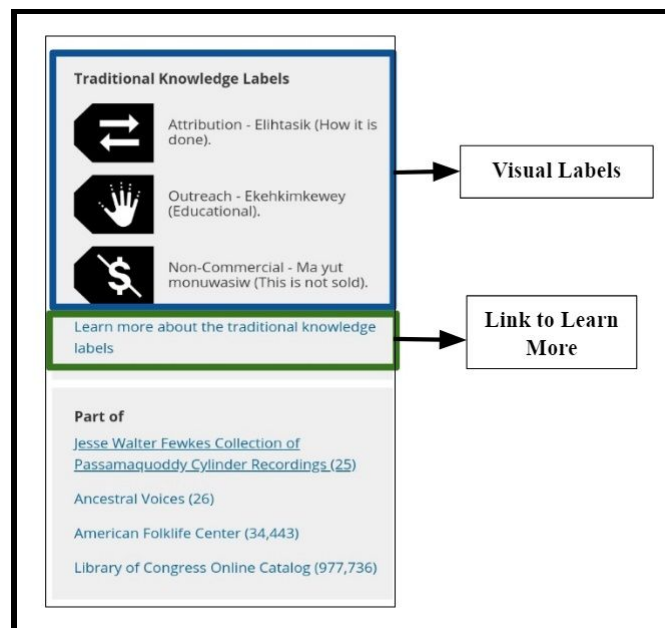
The way in which TK Labels are defined by Local Contexts might confuse or misinform researchers and non-Indigenous users about the legal status of the Labels (Anderson & Christen, 2013; Christen, 2015; Local Contexts, 2019). As strongly as the co-Directors affirm that the TK Labels are not legally enforceable (Anderson & Christen, 2013), general discussions of what TK Labels are uses confusing language that makes their legal status unclear. For example, Anderson and Christen (2013) state that the Labels are specifically designed for, “materials in the public domain or already protected by copyright” (p. 112). Incorporating words like “copyright” and “public domain” suggests legalese. To be clear the Labels are for materials in the public domain in the sense that they are open to everyone in the public trust. Conflating the concept of the Labels with legal rights or obligations further embeds inaccuracy and confusion in the Label definitions. In order to minimize confusion therefore I propose that TK Labels should not be cataloged in the 540 field simply because they are non-legally binding terms of use.

Positioning TK Labels in MARC 540 fields would create unnecessary usability issues for researchers and non-Indigenous individuals. As stated earlier, the definitions of TK Labels as tools for Indigenous communities are already confusing through their usage of *legal* words like “copyright” and “public domain”. Thus cataloging the Labels in a field traditionally used for copyright information may do more to confuse and/or misinform users about the Labels’ legal status. Further, positioning the Labels in the same field as the Peabody statement, which reads as legal rights, creates potential design problems with the catalog record’s user interface; associating TK Labels with the Peabody statement may further confuse researchers to the legal status of the Labels. From a user experience and design perspective, the validity of the Peabody statement does not necessarily matter if users believe it is legalese. I discuss the implications for including the TK Labels and the Peabody statement later in this section.



## Displaying the TK Labels

The visual icons associated with the TK Labels also work to further confuse users about the Labels' legal status. Local Contexts' association of the Label icons with Creative Commons Licenses is unnecessarily confusing for the same reasons articulated above (Anderson & Christen, 2013). However the more serious issue with the Label icons is their functionality and usability. The Label icons are not very useful in understanding the Labels because the icons have neither substantive relevance nor common usage. Only one of the ten records I reviewed included the visual Label. The sole record that displayed the visual component of the TK Labels was the curated view of Miqelsuwakonutomon; Esunomawotultine. Further, it appeared that none of the other catalog records in the Ancestral Voices collection displayed the icon. Arguably, the point that Local Contexts was attempting to make by creating imagery to go with the Labels was to make TK Labels iconic for non-Indigenous peoples and researchers. Yet meaning only comes from usage or substantive relevance. If the icons are not used they cannot become iconic. The Label icons also lack the power to become iconic because they are not organic or grounded in physical place.



**Figure 21:** Screenshot of the curated view of Miqelsuwakonutomon; Esunomawotultine showing the visual TK Labels in the side panel. The link to learn more directs users to the “About this Collection” page of Ancestral Voices, which explains the Labels within the context of re-cataloging the Passamaquoddy cylinders.

When the icon appeared in the curated view of Miqelsuwakonutomon; Esunomawotultine it did little to reinforce the iconography. By “icon” and “iconography” I mean that the images have a clear association to the semantic meaning the Label is attempting to convey. The pictures for the Labels in the curated view are too abstract to denote the complex topics of *Attribution - Elihtasik*

(*How it is done*), *Outreach - Ekehkimkewey (Educational)*, and *Non-Commercial - Ma yut monuwasiw (This is not sold)*. For example, the image for Ekehkimkewey of an open-faced hand with something extending from the fingers is not a commonly used association with education. Local Contexts may be publicizing these images precisely because they disrupt mainstream notions of what is “educational”. Nevertheless, since the icons are not visually meaningful, failure to include narrative explanation makes them irrelevant. Ironically, the lack of context about TK Labels on the webpage around the visual Labels further prevents the Label icon from being useful. In the Mihqelsuwakonutomon; Esunomawotultine curated view there is no supporting information about what TK Labels *are* or *what the icons mean*. Because TK Labels are not meaningfully iconic, the lack of descriptive content explaining what these TK Labels mean effectively obscures their power as tools of access and use.

I recognize that it is difficult for images to meaningfully convey a concept because they have to be broadly enough associated with something. Dahmen and Morrison (2016) explore the interaction between Internet usage and what makes photographs “iconic”. Dahmen and Morrison’s (2016) research suggests that the sheer number of photos available online complicates the formation of a “collective visual consciousness” (p. 674). My understanding of the Label picture could very well be a limitation of my own cultural contexts. Moreover the desire to include iconography with TK Labels raises questions of the Labels ability to be meaningfully iconic to researchers and non-Indigenous peoples. Could the Labels become recognizable to non-Indigenous peoples over time through use? For now the fact of the matter is without the usage of mainstream popular culture images, it will be significantly more difficult for the images to catch on and become a part of the imagined collective memory of a cosmopolitan society.

### Vague Terminology

As I have previously discussed, the Labels themselves have components that are not intuitive. The vague terminology in the Passamaquoddy TK Labels also contributes to the ineffectiveness of the Labels. All ten of my records contained the *exact* same TK Labels organized in the *exact* same order: *Attribution - Elihtaski (How it is done)*, *Outreach - Ekehkimkewey (Educational)*, and *Non-Commercial - Ma yut monuwasiw (This is not to be purchased)*.<sup>20</sup> This regimented organization gives the Labels the impression of impersonal procedural notices because of their use of the third person. Furthermore, the formal and vague language used in all three Labels is incongruous with the personal oral histories and commentary found in the Passamaquoddy cultural narratives. For example, the first line in *Outreach - Ekehkimkewey (Educational)* states, “certain material has been identified by Passamaquoddy tribal members and can be used and

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<sup>20</sup> It was unclear whether this precise order was purposefully chosen or if it was a coincidence. My research cannot definitively articulate the reason without speaking further with the American Folklife Center (AFC) staff or the Passamaquoddies involved in the re-cataloging.

shared for educational purposes” (“Passamaquoddy numerals,” n.d.). The phrase “certain material” is ambiguous and could create confusion because it is unclear whether this is referring to the cylinder or specific aspects detailed in the catalog record.

The Label *Attribution- Elihtaski (How it is done)* epitomizes the confusing and vague language of the Labels. The *Attribution- Elihtaski (How it is done)* Label instructs users to “use the correct attribution” when an item has this Label. The definition then goes on to provide a clarifying list of examples, none of which are specific enough to each of my three cylinders to truly provide guidance on how to attribute Passamaquoddy creatorship. For example, when I cite the Polansuwe Susehp Neptan cylinder, it is unclear whether I credit Peter Lacoote, the Passamaquoddy Tribe, or the Passamaquoddy people as having “created” this recording. It is also unclear whether I attribute Dwayne Tomah, Molly Neptune, MaDonna Soctomah, and Dolly Apt for authorship; these three Passamaquoddy individuals provided “additional information” in May of 2018 (“Passamaquoddy War song,” n.d.).

The bulk of Anderson and Christen’s (2013) argument for the positive benefits of using TK Labels is that, “they will go a long way in informing a misinformed public about what, for Indigenous peoples and communities, constitutes the fair and equitable use of their traditional cultural knowledge and cultural heritage materials (p. 117). The Passamaquoddy-attributed TK Labels do *not* clearly explain the terms and conditions for access and usage of the audio recordings. As I discuss in my further findings section, applying the Labels in such a formulaic way misses the point of being local contexts. Inherent to the benefit and problem with the language of labeling is that in the uptake the Labels serve mostly as value-signaling for and among non-Indigenous peoples rather than the intended meaningful engagement and participation the Passamaquoddy demand. If TK Labels become more widely used, the Labels would reinforce and make even more complex the current problems TK Labeling is meant to address.

### Conflicting Rights Statements

Adding to this complexity, the TK Labels are not the only rights statements cataloged in my records. There are approximately four rights statements in the records that are all inherently inconsistent because each of conflicting statement names a different rights holder.<sup>21</sup> The inclusion of the Peabody Museum of Archaeology and Ethnology at Harvard University rights statement in particular strongly suggests that the terms and conditions in the Labels are optional. In fact they are optional, which is part of the structural problem. The TK Labels and the Peabody Museum statement generates confusion rather than providing intended guidance on access and

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<sup>21</sup> I count the TK Labels are one collective rights statement even though there are three separate Labels, each of which have their own terms of access and use.

use. Furthermore, none of the statements effectively informed me whether or not the cylinder content was copyrighted or not thereby making their inclusion unnecessary.

While accurate rights statements can be used to determine the need to seek permission from a potential copyright holder for publication (Coyle, 2005), not all catalog records have copyright statements. Coyle (2005) articulates that copyright status information and the contact information for the copyright holder are not generally included in catalog records (n.p.). Further, when copyright statements are present it may not be helpful to users wishing to discern whether the material is copyrighted or not (Farrell, 2018b). In 2015 Dean Farrell, a software developer for the University of North Carolina Libraries, developed a treemap visualization of the top 575 licenses in the Digital Public Libraries of America (DPLA) corpus (Farrell, 2018a). The DPLA is a non-profit that collates hundreds of digitized copies of cultural heritage materials that other institutions, like the LC, have digitized (Digital Public Library of America, 2019). The treemap is broken into four clusters, such as no known copyright and copyright unknown; more than half of the licenses attached to the DPLA catalog records were classified as no known copyright or copyright unknown.<sup>22</sup>

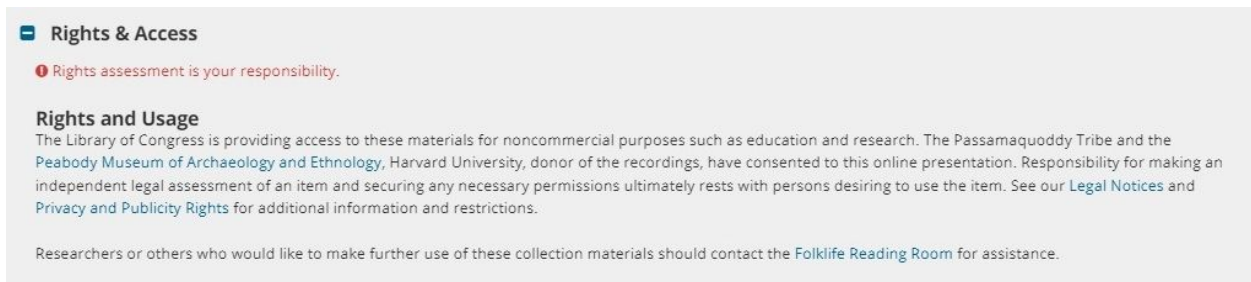
Farrell's work illustrates the complexity and inaccuracy of copyright statements in catalog records. Often the burden to determine copyright status is left to the user (Coyle, 2005; Library of Congress, 2018b; Society of American Archivists, 2013). The Library of Congress' website is no exception. As a general statement, the LC clearly tells its website users that it is their responsibility to determine whether or not there is a need to satisfy copyright or use restrictions when publishing or distributing collection materials (Library of Congress, 2018b).

The inclusion of multiple rights statements in my records highlights the unhelpful nature of rights statements in catalog records. The Peabody statement is exemplar of the conflicting usefulness of including copyright statements in catalog records. The language in the Peabody statement is ambiguous and implies that the Peabody holds legal rights. It is unclear as to what rights the Peabody Museum *actually holds*. The statement is phrased in a way that suggests the nondescript rights refer to *copyright*, but if so this language could have been more specific. In addition MARC has an explicit field for copyright notices. Thus if the Peabody did hold rights, in the MARC view of my records the Peabody statement could have been cataloged in a MARC

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<sup>22</sup> For example, the largest blocks in the visual represented unrestricted licenses. There were 594, 835 licenses with *no known copyright*. In addition there were 703, 621 *copyright unknown* license statements that reported: "if you have information regarding this image or if you are the copyright holder or their agent giving notice pursuant to The Digital Millennium Copyright Act, please contact [DigitalCollections@nypl.org](mailto:DigitalCollections@nypl.org)" (Farrell, 2018a).

264 field, which is explicitly for copyright notices (Network Development, 2011)<sup>23</sup>. None of my records had a 264 field in the MARC views.



**Figure 22:** Screenshot of the rights statement in the truncated “Rights & Access” menu in the curated view of Miqelsuwakonutomon; Esunomawotultine. This statement is also on the “About this Collection” page of the Ancestral Voices collection.

The separate rights statement (**Figure 22**) provided in the “About this collection” page of Ancestral Voices is an example of an inaccurate rights statement. Inaccurate statements only generate more work, confusion, and a lack of confidence. The contradicting statements herein about consent, purpose for use, and securing permission do *more* to confuse users. For example, the first line stating that the LC is providing access to these materials suggests that they hold legal rights. The first line also suggests that *the LC* is excluding commercial usages of the cylinder content instead of *the Passamaquoddy* in their TK Label *Non-Commercial - Ma yut monuwasiw (This is not to be purchased)*. Moreover, this statement is also the only place that users are informed the Peabody was the donor, which is the kind of useful information needed in a rights statement.

As I have suggested, the legal copyright status of my cylinders is unclear. The Peabody Museum and TK Label statements do not inform users whether to contact the Passamaquoddy Tribe or the Peabody Museum for permission to use the cylinders in publications. Coyle (2005) argues that works whose copyright status is unknown may need a more nuanced copyright statement than a simple copyright notice (n.p.). In her work Coyle (2005) asserts that for rights statements to be effective they should provide information to help users determine the copyright status by asserting what aspects if any of the copyright status are known. Further, it should provide users clear contact information for a rights holder. The Labels positively highlight the usability challenges of including rights statements in catalog records. Moving forward with cataloging the Labels it is important to consider whether it will be appropriate and/or useful to include nuanced

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<sup>23</sup> If the Peabody statement was an assertion of legal rights, it could have been cataloged in a MARC 264 or 260 field. The MARC 264 - Production, Publication, Distribution, Manufacture, and Copyright Notice field is arbitrarily differentiated from the MARC 260 field in its field definition in scope. I use the word arbitrary because both field definitions are the exact same. The difference in usage between the two fields lies in whether or not the institution makes a distinction between functions, such as publication verses production of the work (Network Development, 2011).

copyright statements in catalog records that specify contact information for copyright holders and explicit copyright statuses of materials. Further it is also important to consider the impact including rights statement information in catalogs might have on users interpretation and use of the Labels.

### TK Labels as Symbolic Authority

Based on my discussions above, TK Labels as they are now are *incapable* and *ineffective* at being educational tools that work to prioritize Passamaquoddy terms of access and use. The Labels give the illusion of enhanced control to the Passamaquoddy because they fail to meaningfully return control. Further, the Labels fail to challenge and effectually change the organizational framework of catalog records. In part their ineffectiveness is because of their optionality. The Labels' fundamental reliance on Fair Information Practice Principles (FIPPS), such as prior and informed consent, turns the Labels into *empty gestures*. The sheer volume of records and daily interactions at the Library of Congress further complicates the ability of the Passamaquoddy consent to all potential uses. In 2016 the LC reported that on average reference librarians and Congressional Research Service staff responded to 4,600 requests every business day (Office of Communications, 2016). Thus it is impractical to think that any consent provided by the Passamaquoddy people could anticipate or encompass the many possible uses of their knowledges.

Contributing to their ineffectiveness is the lack of substantiality. The procedural FIPPS outlined in the my records' Labels fail to provide actionable and enforceable requirements for researchers interested in using the cylinders. Phrasing Labels in authoritative, actionable ways does not make them actionable. I am critical of the Labels but there are positive aspects to them. The mere existence of the Labels provides energy to the larger examination of Indigenous representation in memory institutions. The Labels are a good step even if they are not the solution. Nicholas et al. (2010) states that to overcome the history of salvage ethnography and colonization we need, "the means to reconfigure [the logics of research practices that will] include Indigenous perspectives, participation, and authority as both legitimate and necessary" (p. 128). There need to be technical and logistical means by which to make the terms and conditions outlined in TK Labels necessary and legitimate.

There are less-complicated technical changes to a catalog record that archives and museums can engage in that are actionable, such as crediting the community as author or explicitly naming the community in the citation. As I discuss in the user interface (UI) section, the UI of the records make it difficult to find and easily read the relevant information to TK Labels. The Labels are difficult to locate on the web page, especially in the MARC and MODS views. Individuals viewing the catalog views of these records could legitimately not see the Labels or choose to ignore them. This further inhibits their usability for researchers who may or may not be accustomed to reading data in MARC or MODS.

### Limitations of this Analysis: Note on Applicability of the Jesse Walter Fewkes Collection

I also want to point out that the Jesse Walter Fewkes collection is not the best collection for usability testing of TK Labels. This cylinder collection is not the AFC's most sensitive, secretive collection of cylinders. The TK Labels cataloged in the sets of records I analyzed do not suggest that the cylinder content is sensitive for the purposes of sharing it outside Passamaquoddy communities.<sup>24</sup> For example, all ten of my records displayed *Outreach - Ekehkimkewey (Education)*, which encourages the sharing and use of the cylinders for educational purposes. At the time of this research it also appeared that all records in the Jesse Walter Fewkes collection also had the same three Labels. The presence of the exact same Labels not only suggests that the content of the Jesse Walter Fewkes collection is safe<sup>25</sup> for non-Passamaquoddies to hear, but also to some extent acceptable for non-Passamaquoddies to know.

The more radical TK Labels available to communities demand more drastic levels of exclusion based on ceremonial rights or gender. Allowing Indigenous communities to exclude catalog users from access and use based on integral aspects of their secretive cultural contexts is instrumental to the Labels. Thus it is important to consider whether the knowledge gained from cataloging the Passamaquoddy TK Labels will assist in understanding how to catalog other TK Labels based on the most restrictive settings. Furthermore, the cylinders are not representative of the other Indigenous cylinder recordings in the AFC. Many of the researchers making the recordings in the AFC's collection focused, "on the ceremonial lives of the people they visited" (Gray, 1996); thus many of the cylinders in the AFC's collections contain sacred songs, which are often not meant to be heard outside of their ceremonial context or by uninitiated (Gray, 1996; Phillips, 2011). The fact that the cylinders are not representative of the other potential cylinder collections in the AFC makes the challenges and experiences of cataloging the Labels irrelevant to some extent. This research does not explore cataloging TK Labels beyond the Passamaquoddy Labels for my three cylinders, but it does raise questions and potential problems for cataloging TK Labels that specifically limit the usage and access to materials.

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<sup>24</sup> This is not to say that the content itself should not be handled with care and respect. The recordings are still of ancestors, important community and historical Passamaquoddy knowledge and information.

<sup>25</sup> One of the reasons certain ceremonial knowledge and/or cultural knowledge is not shared with those who are not members of the community or initiated is that it can literally and spiritually be dangerous (Phillips, 2011). Knowledge holders who have been granted the particular rights and privileges to that information are considered to be trained specialists for wielding the inherent power of that knowledge. Therefore it is dangerous to the general public if not handled correctly. My knowledge of these matters comes from personal conversations with David George-Shongo (Seneca) and Jay Hansford C. Vest (Monacan).

In what alternative ways can the information of the amended records be reorganized on the user interface?

### User Experience and Design: User Interface Issues

In this section I identify specific usability and design issues within the re-cataloged records and the Library of Congress' (LC) Online Catalog. The way in which information is displayed in catalog records is to some extent constrained by the record format (e.g. MARC, MODS). There are also system-wide constraints to the view of webpages, such as the discovery layer and responsive web design. It is nevertheless important to consider the impact of using these homogenous templates for every kind of record. The digital nature of these records gives the LC curatorial freedom to format precisely how information is situated and displayed on the web page. The poor user interface design to the records in addition to continued usage of the English title interferes with accessibility, findability, and usability of the catalog records. The design challenges to the records also impacts the effectiveness of the Labels as educational tools.

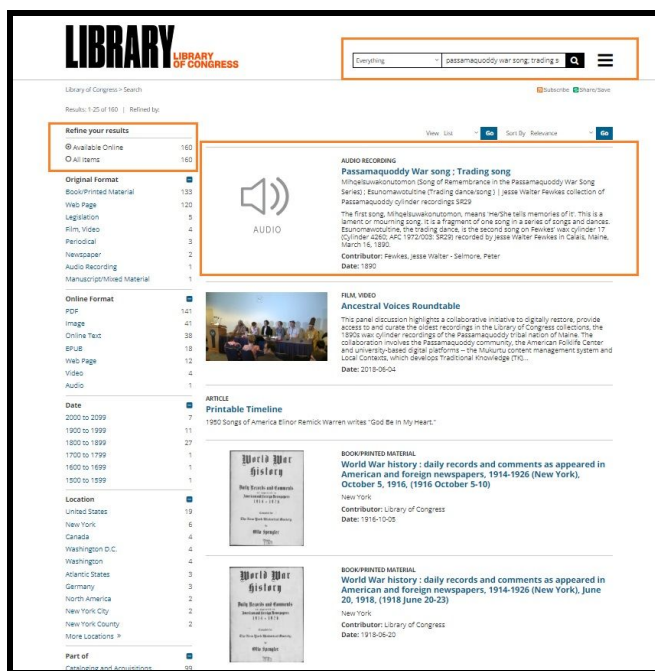
#### Issues with the Discovery Layer: Challenges Navigating Multiple Records

The user interface of the Online Catalog makes it difficult to search for the Passamaquoddy cylinders with their English titles. The continued usage of the legacy titles (English titles) for these cylinders hinders the search functionality of the Online Catalog. Simply put: the works being described in these records are not described with unique or consistent names. For example, the English titles for Polansuwe Susehp Neptan (Passamaquoddy War Song) and Mihqelsuwakonutomon; Esunomawotultine (Passamaquoddy War Song; Trading Song) are practically identical. The point of naming a work as defined in the FRBR framework is to help users find the abstract intellectual or artistic creation in the catalog (Joudrey et al., 2015). Yet, the close similarity in English titles runs into word usage vocabulary problems (Furnas, Landauer, Gomez, & Dumais, 1987). Users searching for "Passamaquoddy war song" could locate the wrong record. Moreover the English names also limit the search capabilities for individual songs on my cylinders. Many of the cylinders contain multiple songs and those songs are often not all listed in the English or Passamaquoddy title.

The existence of two versions of a Mihqelsuwakonutomon; Esunomawotultine record further exposes problems with the discovery layer of the Online Catalog. The existence of multiple records coupled with the website's discovery layer interferes with finding the additional versions of the cataloged Mihqelsuwakonutomon; Esunomawotultine cylinder. A discovery layer is a searchable "meta-index" of library resources that lets users search and retrieve materials through linking technologies (Evans, 2014). The LC's discovery layer is most evident in the user interface design when searching on the LC website (**Figure 23**). On the LC website I typed

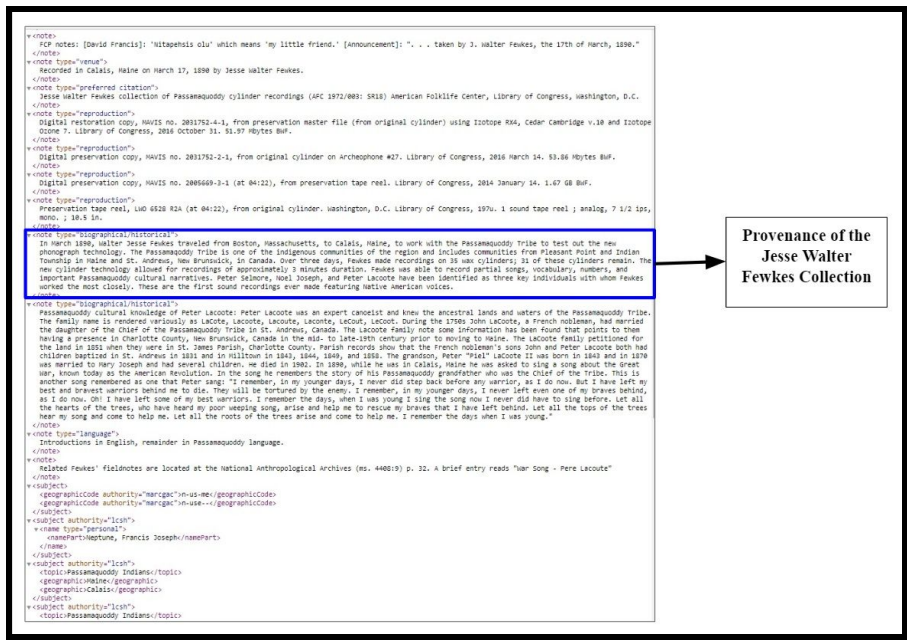


“Passamaquoddy war song; trading song” in the search bar. The first search result from the search query is the curated view of the record. From this interface, I could not find the catalog view. Further compounding this usability problem is the URL cataloged in the *Web view: LCCN Permalink* field. The permanent link to the record is identical in the curated and catalog views of Mihqelsuwakonutomon; Esunomawotultine. However, it only links to the catalog view of this record. Therefore, while the discovery layer on the LC website hides the catalog view from users, the permanent link in both records hides the curated view. These usability issues ultimately interfere with user ability to search and retrieve materials that may be of use to them.



**Figure 23:** Screenshot of the search results for typing “Passamaquoddy war song; trading song” in the search bar on the LC website. Elements connected to the website’s discovery layer are visible. By searching for “Passamaquoddy war song; trading song” additional resources, such as videos, articles, and book records, appear in the search results.

The way in which information is displayed on a webpage affects the interpretation of information. Carlyle and Timmons (2002) and Chan and Zeng (2006) argue that how a bibliographic record is displayed affects a user’s ability to find and select items that may be useful to them. The Mihqelsuwakonutomon; Esunomawotultine cylinder exemplifies some of the limitations to the LC’s discovery layer. The curated view and catalog view provide different user interfaces for the same content. The subtle differences in field names and how information is cataloged could give users *incorrect* or *misleading* information about the described cylinder. For example, the Fewkes collection provenance information is cataloged in a *Web view: Notes* field in the curated view and in a *Web view: Biography/History* note field in the catalog view. This small deviation in cataloging and description in addition to the broader screen layout changes, presents the record in a significantly different way depending on which view a user sees.



**Figure 24:** Screenshot of the MODS view of Polansuwe Susehp Neptan showing the placement of the biography/history note information for the collection’s provenance. The biographical note on the provenance of the collection is just one record correction that is difficult to locate in the MODS view. All MODS views of my records are translations from the existing MARCXML schema.

System wide user interface (UI) constraints also impact the usability of viewing record formats online. The UI of the online record formats makes it difficult to find and easily read the relevant information to TK Labels and the Passamaquoddy corrections. I discuss the MODS format in detail because it more clearly illustrates usability issues for record formats that are designed to be more human-readable. Despite the descriptive attribute tags in the MODS views, such as type=“biographical/historical”, MODS records have poor user interfaces (Figure 24). The fields are displayed in different colored fonts making it potentially difficult to read for users who are color blind. The fields are also displayed in a manner similar to programming languages like HTML, which not every user may be familiar with. There are also repeated field names that are spaced close together contributing to the overall illegibility of the record.

The poor usability of MODS is largely because the content of the fields is divorced from what Carlyle and Timmons (2002) refer to as the “default display” of a record. Default displays show a briefer record of the information to allow users to quickly review the contents. Default displays are integral to improving user search functions because they provide the context needed to understand the record; without a default display, users cannot quickly search and find materials in the catalog that may be of use to them. Strikingly, there is nothing brief about the MODS format. In order to understand the information, users need to have some sort of specialized knowledge about this format and time to thoroughly scan the record contents. Yet even with specialized knowledge, the MODS format does not have a field to contain the contextual information needed to situate the Labels and re-cataloging within the record display.

Without the added context for TK Labels or the re-cataloging, the MODS views are unintelligible and unnecessary.

#### Further Usability Issues: Homogenous Design Structures

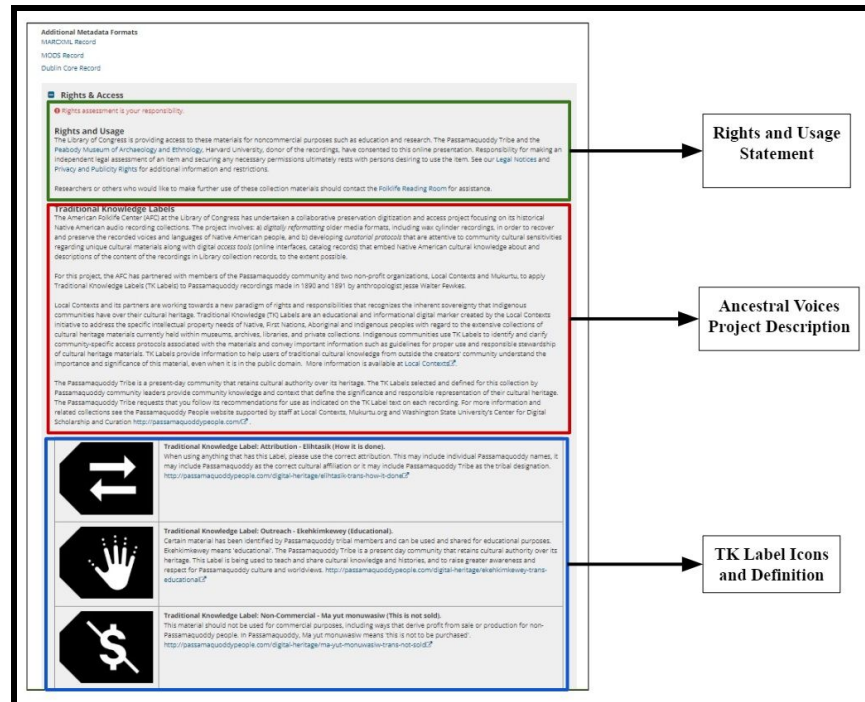
The homogenous design structures of catalog records in the LC's Online Catalog also impact the usability of TK Labels. As alluded to in the section above, the record formats do not necessarily have a place in their design for lengthy textual information. Even in the default display of the records (which to be clear is the catalog views and/or the curated view), the UI design interferes with access to the relevant TK Label information. For example, the only glimpse of the Label picture that users are likely to see is at the top of the curated view of Mihqelsuwakonutomon; Esunomawotultine in the side panel. The side panel only displays the Label names and icons. The more substantial explanation and description of the Labels is not in the side panel in order to meet inline formatting requirements of the website's responsive design. This design decision impacts the accessibility of the information most relevant to the Labels.

Responsive web design is useful for viewing websites across multiple screen sizes. The UI of the LC Catalog is designed to enable "optimal viewing and interaction" across multiple user devices, such as desktop computer to mobile phones (Library of Congress, 2019). Thus if users view the Online Catalog on a computer versus their mobile, the content is meant to fit the size of the screen. The side panel (see **Figure 21**) appears to be optimal for viewing the records on mobile because it assists in the sub-navigation of the record as whole (Smashing Magazine, 2011). Instead of having to toggle left to right on mobile, the side panel design allows users to navigate the record one-handed. Adding substantive content in the side panel would actually interfere with how the record renders on a mobile screen and make the information difficult to read.

Nevertheless, the responsive web design of the LC website significantly hinders the accessibility of the TK Label information. The lack of Label context and explanation generates confusion rather than providing intended navigation usability on mobile. As stated in the TK Label implication section, without the definition associated with the icon, there is no way for a user to know what *Elihtaskik* (*How it is done*) or *Ma yut monuwasiw* (*This is not sold*). Users searching for and using materials through from the search functions in the Ancestral Voices Digital collection or the search bar for the Online Catalog will most likely not understand the purpose or reason for cataloging TK Labels.

The most substantive content that users need to be seeing in the catalog and curated views is the context and definitions for TK Labels. The curated view of Mihqelsuwakonutomon; Esunomawotultine is the only record to have this context in the record itself. Yet it is hidden from view. The UI design places this relevant information in a truncated drop-down menu at the bottom of the webpage. In order to see the content, users have to purposefully click on the plus

icon next to the words “Rights & Access” (Figure 25). As Crawford (1992) points out, “snazzy design and clever features [of a UI] are pointless if they don’t serve the aims of the library” (p. 62). Placing the textual description of the TK Labels at the bottom of the record does not make their carefully curated definitions easily accessible to users.



**Figure 25:** Screenshot of the “Rights & Access” drop-down menu in the curated view of the Mihqelsuwakonutomon; Esunowotultine record. When users click on the plus icon the menu opens and displays what is seen here.

The existence of a curated view of my records suggests that additional revised records will potentially be included or displayed in other formats like the curated view of Mihqelsuwakonutomon; Esunomawotultine. As other curated views of the re-cataloged records are developed it will be important to pay attention to the way the user interface (UI) is designed. Catalog rules do not dictate what catalog records look like. This is a design decision made by the memory institution. In light of this I have created mockups of an alternative UI design that the records can adopt. I explain the design in more detail in the following section.

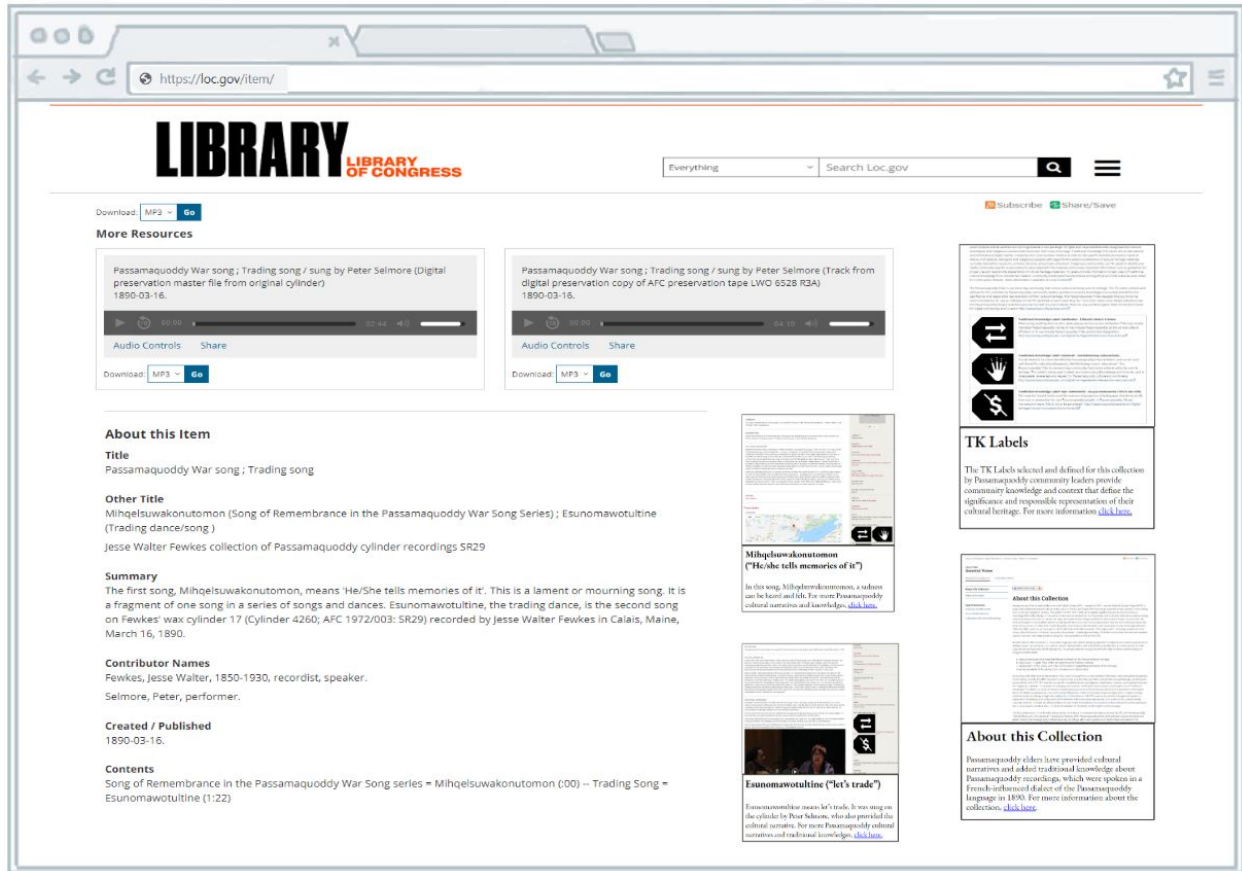
### Improving Record Usability With Card-Based UI

User experience design is an important but often forgotten or secondary aspect to online catalogs (Majors, 2012). As I have pointed out in sections above, usability is an important factor in relaying information quickly and efficiently. In an ideal scenario users should be able to scan the catalog views and curated view of Mihqelsuwakonutomon; Esunomawotultine and know whether this is the material they are looking for. Catalog rules do not dictate UI designs of

catalog records; there is no cataloging rule dictating why the user interface of the catalog looks the way it does. The way in which catalog record fields are ordered and how they appear on a screen are *curatorial decisions*. The RDA framework is a *content* standard. The main rules of RDA do not deal with the presentation of data (Hart, 2014). Cataloging rules do not tell catalogers, “how to format or punctuate [data], what encoding scheme to use, or how to present or display [information]” (Hart, 2014, p. 38). There are system-wide constraints to the view of webpages, such as responsive design. It is nevertheless important to consider the impact of using these homogenous templates for every kind of record.

If the LC designs a curated view for other re-cataloged records, the curated view may be the *only* version of the record a user views (Carlyle & Timmons, 2002). Individual catalog designers can customize bibliographic record displays by showing as much or as little of the description as they deem necessary (Carlyle & Timmons, 2002, p. 180). As tailored versions of catalog records, the curated views *do not need to* be constrained by the responsive design of the Online Catalog. There are limitless possibilities to how the TK Labels and Passamaquoddy corrections can be situated and displayed on the webpage. Rearranging the way the information is displayed on the screen is one of many less-complicated technical changes to the records that the LC can engage.

I propose designing the UI of the records around card UI design. A card-based UI organizes information in a card-like display on a webpage. Gill (2016) defines a card as a, “sheet of material that serves as an entry point to more detailed information” (n.p.). Similar to Polaroids or baseball cards, the card is made up of an image and text. The image on each card shows a preview of the webpage users are directed to by clicking the hyperlink in the card description (**Figure 26**). Instead of including the TK Labels in the side panel, like in the curated view of Mihqelsuwakonutomon; Esunomawotultine, card-based designs of the relevant, substantive content can be displayed on the side of the webpage.



**Figure 26:** Mockup cards for the Passamaquoddy cultural narratives and knowledges and the TK Labels. Instead of including the Labels in the side panel, like in the curated view of *Mihqelsuwakonutomon*; *Esunomawotultine*, cards of the relevant, substantive content can be displayed on the side of the webpage.

The addition of similar card-based designs to the curated views of my cylinders would be an extension of the design elements already present on the LC's website. The Online Catalog has a card-based UI (see **Figure 23**). When users search the catalog, the catalog displays the results as cards. Each search result looks like an index card with the name and a brief description of the item. To the left of each card is a picture of a digital copy of the described item or a generic icon displaying the type of resource, such as audio or book.

I propose designing cards for all Passamaquoddy cultural narratives and knowledges. I also suggest creating separate cards for links to the more substantive explanation of the TK Labels and the Ancestral Voices collection description. The cards could be positioned where the side panel is in the current design. Alternatively the card-based designs for the Passamaquoddy stories could be interspersed between other catalog fields. For example, the cards for the *Mihqelsuwakonutomon*; *Esunomawotultine* could be placed between the *Web view: Creator/Publisher* and *Web view: Contents* fields.

Card-based design organizes the Passamaquoddy corrections in a way that avoids the walls of text seen in the current design. The card UI would help divide the Passamaquoddy cultural narratives and knowledges into more meaningful sections that make scannability of the record easier (Babich, 2016). This design element would also immediately alleviate problems with cataloging most of the Passamaquoddy corrections in a general note field. Further, chunking the Passamaquoddy content into coherent pieces of information reinforces the idea that the Passamaquoddy corrections are necessary to understand the described cylinder.

**Esunomawotultine (“let’s trade”)**

Esunomawotultine means let’s trade. It was sung on the cylinder by Peter Selmore, who also provided the cultural narrative. For more Passamaquoddy cultural narratives and traditional knowledges, [click here](#).

**Mihqelsuwakonutomon (“He/she tells memories of it”)**

In this song, Mihqelsuwakonutomon, a sadness can be heard and felt. For more Passamaquoddy cultural narratives and knowledges, [click here](#).

**Figure 27:** Example cards for the curated view of Mihqelsuwakonutomon; Esunomawotultine. The card includes a screenshot of the cataloged cylinders on passamaquoddypeople.com and a short text description of content on the Passamaquoddy website.

I created sample card-based designs for the Esunomawotultine cultural narrative and traditional knowledge (**Figure 27**). Each card includes a screenshot of the re-cataloged cylinders located on passamaquoddypeople.com and a short text description of content directly from the Passamaquoddy website. I also created sample card-based designs for the TK Labels and Ancestral Voices collection descriptions (**Figure 28**). Card-based design of this content would remove the need to place the information in a drop-down menu that requires user action to view. The visual component in my example displays a screenshot of the information found on the Ancestral Voices collection “About this Collection” webpage.

**About this Collection**

Passamaquoddy elders have provided cultural narratives and added traditional knowledge about Passamaquoddy recordings, which were spoken in a French-influenced dialect of the Passamaquoddy language in 1890. For more information about the collection, [click here](#).

**TK Labels**

The TK Labels selected and defined for this collection by Passamaquoddy community leaders provide community knowledge and context that define the significance and responsible representation of their cultural heritage. For more information [click here](#).

	<b>Traditional Knowledge Label: Attribution - Ettekuik (How it is done)</b> When using anything that has this label, please use the correct attribution. This may include individual Passamaquoddy names, if they are made known respectfully on the record's cultural context or in any other Passamaquoddy record of the record's collection. <a href="http://passamaquoddypeople.com/digital-heritage/walks/etekuikwey-ettekuik/">http://passamaquoddypeople.com/digital-heritage/walks/etekuikwey-ettekuik/</a>
	<b>Traditional Knowledge Label: Educational - Ettekuikwey (Educational)</b> Certain material has been identified by Passamaquoddy tribal members and can be used and shared for educational purposes. (Ettekuikwey weywey-educational) The Passamaquoddy Tribe is a sovereign nation with 19 distinct cultural authority over its heritage. This Label is being used to teach and share cultural knowledge and histories, and to educate greater awareness and respect for Passamaquoddy culture and traditions. <a href="http://passamaquoddypeople.com/digital-heritage/walks/etekuikwey-ettekuikwey/">http://passamaquoddypeople.com/digital-heritage/walks/etekuikwey-ettekuikwey/</a>
	<b>Traditional Knowledge Label: Non-Commercial - Ma yut nonuwaswe (This is not sold)</b> This material should not be used for commercial purposes, including items that derive profit from sale or production for non-Passamaquoddy people. In Passamaquoddy, Ma yut nonuwaswe means "this is not to be purchased". <a href="http://passamaquoddypeople.com/digital-heritage/walks/ma-yut-nonuwaswe-ettekuik/">http://passamaquoddypeople.com/digital-heritage/walks/ma-yut-nonuwaswe-ettekuik/</a>

**Figure 28:** Example cards for the information hidden in the truncated “Rights & Access” section of the curated view of Mihqelsuwakonutomon; Esunomawotultine. Users may have difficulty finding the Ancestral Voices “About this Collection” page. The card would act as a wayfinder for users to easily navigate to this information found on another webpage.

The cultural narrative and knowledge cards more clearly indicate that the Passamaquoddy Tribe has a separate digital exhibit available to researchers and non-Indigenous users. The current interface of the records glosses over the fact that the Passamaquoddy have curated a website around the re-cataloged cylinders in the Jesse Walter Fewkes collection. The text and screenshot in the card-based design do more to direct users to go directly to the website curated by the Passamaquoddy, which holds information and multimedia not included in these re-cataloged records. For example, in my mockup for the song Mihwelsuwakonutomon (**Figure 27**) the image shows a Google map, which is clearly not in Ancestral Voices or on the LC’s versions of these same records. My proposed design also better prioritizes Passamaquoddy authority because it directly allows the Passamaquoddy to speak for themselves.

The contextual information for re-cataloging the records and TK Labels are the most substantive information users need to see. Card-based UI improves the usability of the record corrections; users can more easily scan and read the more relevant and substantive information in the record. Card-based designs also make it easier to navigate to information about the Labels and Passamaquoddy culture found on other webpages. Rather than attempting to reinvent cataloging rules, the actual design structures of the records can be manipulated to prioritize the



Passamaquoddy corrections. This research recognizes that only a small number of specific Passamaquoddy belongings are being re-cataloged. However, these usability issues replicated across all items for all peoples added to the Ancestral Voices project expands the problem exponentially.

## Further Findings: Self-Representation or Co-Opting Decoloniality?

### Losing “Local” in “Local Contexts”

In the “TK Label Implication” section I argued that the Labels are incapable and ineffective as education tools because they lacked substantive relevance and common usage. TK Labels are meant to be grounded in physical place. Yet, applying the Labels in such a formulaic way misses the point of being localized to a place. Further, standardizing the Labels would work to replicate colonial hegemonic power dynamics of classification, the very constructs the Labels are meant to deconstruct.

TK Labels are insufficiently localized to be an effective metadata standard for the same reason that Dublin Core fails to account for the variety and elasticity in meaning (Dublin Core Metadata Initiative, 2019; Parnell, 2011).<sup>26</sup> Dublin Core was a schema developed in 1995 to be a high-level descriptive standard for Web-based resources like library catalogs that did not require, “detailed knowledge of cataloging practices” (Parnell, 2011). One of the major cited weaknesses of Dublin Core is that by being simplistic and flexible it does not account for the variety of information that could fall under one or more field definitions (Parnell, 2011). The TK Label *Outreach - Ekehkimkewey (Educational)* is an example of the ambiguous implementation of the Labels as a standard because any material could arguably be labeled as being Ekehkimkewey.

As a controlled vocabulary, TK Labels homogenize what it means to be Passamaquoddy. I reject the fantasy that Passamaquoddy engagement and customization of the Labels resolves inherent problems with controlled vocabulary. Cherry and Mukunda (2015) argue that attempting to impose universality over subject language tends to result in an, “unfavorable representation of diverse conceptual environments” (p. 549). One of the inherent disadvantages with any controlled vocabulary is what Furnas et al. (1987) call the “vocabulary problem”, in which no single word could, “be expected to cover more than a small proportion of users’ attempts” (n.p.). No single word could ever encompass what it means to be Passamaquoddy. In this sense creating

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<sup>26</sup> I use the words “standard”, “schema”, and “controlled vocabulary” interchangeably to denote the TK Labels as an organized set of standardized terms and associated definitions. I rely on the definition of controlled vocabulary as articulated by Heyman (2018): “A controlled vocabulary is an organized arrangement of words and phrases used to index content and/or to retrieve content through browsing or searching” (p. 149).

standardized vocabulary inherently provides definite limits that tell users what it means to be Passamaquoddy.

Further, TK Labels hold connotations that reinscribe overgeneralizations of indigeneity. This broader vocabulary problem reinforces and makes even more complex the current representation problems TK labeling is meant to address. In a blog called "Decolonisation: We aren't going to save you", Puawai Cairns, Head of Mātauranga Māori (Head of the taonga Māori collection) at the Museum of New Zealand Te Papa Tongarewa, reflects on what decolonization means to the museum sector and what it means to her practice as an Indigenous curator. Cairns explains that a popular saying "decolonise your mind!" between Māori people who disagreed on a position in the 2000s implied that "deconditioning one's brain would eliminate misunderstanding and reauthenticate our Indigenous thinking processes" (Cairns, 2018b, n.p.). Cairns argues that the expression implied that all Māori people were meant to think the same. In a similar manner one image, one definition, and one spelling could never be representative of all expressions of indigeneity. Melissa Adams (Nisga'a) articulates this point when stating that "one community can't speak for a Nation" because to do so would validate claims of one community over others (Dupont, 2019).

Controlled vocabularies based on Indigenous epistemologies and paradigms should and do exist. There are subject headings (a kind of controlled vocabulary) that better represent Indigenous knowledge systems. They are often characterized by holistic worldviews in which knowledge cannot be separated from the individual or group holding it (Cherry & Mukunda, 2015; Kam, 2007; Lee, 2011; Littletree & Metoyer, 2015). Most notable are the Brian Deer Classification System (BDCS), Mashantucket Pequot Thesaurus of American Indian Terminology, and Māori Subject Headings Thesaurus (Cherry & Mukunda, 2015; Swanson, 2015; Littletree & Metoyer, 2015).

Recently there have been promotional discussions of and renewed interest in the BDCS (Melissa A., 2019a; Gesina, 2019) at the *Sorting Libraries Out: Decolonizing Description and Indigenizing Description 2019* Conference in Vancouver, Canada.<sup>27</sup> The power and usefulness of local-based descriptive standards, like BDCS, comes from its connection to the *physical land* the institution is situated within (Swanson, 2015). Classification systems like the BDCS work for certain institutions because their descriptions and coverage are connected to the physical land on which the physical institution is located. The way in which the BDCS is applicable and pragmatic for the Union of BC Indian Chiefs (UBCIC) Library, for example, is *not* the same for the LC (Union of BC Indian Chiefs, 2019). The BDCD is suited for the UBCIC Library because it is situated on First Nations land *and* a large part of its collections are related to First Nations

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<sup>27</sup> <https://ocs.lib.sfu.ca/index.php/dcid/dcid2019/schedConf/overview>

peoples. The LC houses multiple collection materials from Indigenous communities around the world (Library of Congress, n.d.-a; Library of Congress, n.d.-b). The LC cannot ground a majority of its Indigenous collections in the land near Washington D.C. (where the Library is located).

As mentioned throughout the discussion section, the benefit and problem with the language of labeling is exclusion. The implementation of TK Label at the LC underscores deeply rooted problems with standardizing language in non-Indigenous memory institutions. Standards are integral to managing and preserving information, however they contradict notions of changing cultural attitudes. Labels more generally also reinforce the power structures that TK Labels were created to dismantle. If TK Labels become more widely used, it will be imperative to consider the impact of placing TK Labels in the very institutions that historically worked to eradicate Indigenous cultural knowledge.

### Continued Imbalance of Power

Ancestral Voices continues to reinforce colonialist power structures. The Labels are a demand for the Passamaquoddy to share information without changing the underlying cataloging structures to accommodate re-cataloging the cylinders. TK Labels and the inclusion of cultural knowledges burdens the Passamaquoddy to be facilitators for public gain. This asks the Passamaquoddy to fix the historical practices of memory institutions related to salvage ethnography. Furthermore the Labels require the Passamaquoddy to bear most of the labor and expertise for re-cataloging these cylinders.

Puawai Cairns, Head of Mātauranga Māori (Head of the taonga Māori collection) at the Museum of New Zealand Te Papa Tongarewa argues that “indigenous people do not need to be the saviours of entire organisations seeking redemption but which won’t truly shift radically to release power to the Other” (Cairns, 2018b, n.p.). The point of re-cataloging the records is restitution of power. Repatriation is fundamentally about restoring power relations through giving things back to Indigenous communities (Tuck & Yang, 2012; Colwell, 2015; Phillips, 2015). The physical and digital return of heritage resources and information requires a shift of power over those resources from memory institutions to descent communities (Colwell, 2015).

The re-cataloged records do not fully cede authority to the Passamaquoddy and thereby continue to maintain the status quo and maintain the LC’s power over the historical record. Even re-cataloged, LC records continue to privilege the LC’s curatorial power - not the Passamaquoddy’s. The Passamaquoddy Tribe have built their own digital archive based on Ancestral Voices (<http://passamaquoddypeople.com/>). The LC records do not accurately reflect the amount of time and effort the Passamaquoddy have put into curating their materials.

By failing to fully cede authority to the Passamaquoddy, the LC continues to extract information from the Passamaquoddy in the same vein of Fewkes' original collecting motivations. Colwell (2015) points out that information-sharing between Indigenous communities and museums, often spurred by the legal mandate of the Native American Graves Protection and Repatriation Act (NAGPRA), is "almost always determined by the museum" in relation to what knowledge is shared from their own collections, inventories, and how and when archival documents are shared (p. 269). The process of information-sharing often requires that communities "reveal their own secrets" and share cultural knowledge in order to share views of a material's significance (Colwell, 2015). As I discussed in earlier sections, legacies are inherited in memory institutions, including legacies of power dynamics. The historical relationship between many Indigenous communities and the LC overshadows the LC's proclaimed commitment to diversity and decoloniality in *Ancestral Voices*.<sup>28</sup> For many Indigenous peoples, collections in memory institutions symbolize historic, ongoing trauma and theft (Spitulnik Vidali, 2015; Colwell, 2015; Kassim, 2017).

The continued imbalance of power creates questions of the capability of memory institutions to truly return authority to Indigenous communities (Louro, 2019a). Kassim (2017) voices a pertinent concern about whether the legacy of collecting and exhibiting "black and brown bodies as part of Empire's 'collection'" means that institutions like the LC will only end up co-opting decoloniality.<sup>29</sup> For example :

I do not want to see decolonisation become part of Britain's national narrative as a pretty curio with no substance - or, worse, for decoloniality to be claimed as yet another great British accomplishment: *the railways, two world wars, one world cup, and decolonisation* (n.p.).

Decolonization is an empty signifier as metaphorical language. Tuck and Yang (2012) assert that the "language of decolonization has been superficially adopted" in educational spaces thereby

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<sup>28</sup> On the "About this Collection" page the LC states: "By working with tribal communities to determine what is missing from current collection information and adding that perspective to the catalog records, this effort repositions communities as authorities over their cultural histories and heritage, paralleling the earlier efforts of the FCP" (Library of Congress, 2018a, n.p.).

<sup>29</sup> In 2018 Beyoncé and Jay-Z performed and filmed their music video for the song "Apeshit" (Beyoncé, 2018) at the Louvre in Paris. Throughout the music video the idea of exhibiting black bodies is highlighted by the camera shots of the few non-white images already in the Louvre and the black dancers bodies moving in front of the artwork (Leight, 2018; Smalls, 2018; Ragbir, 2018). For example at one point in the video Beyoncé and dancers hold hands and dance in front of Jacques-Louis David's "The Consecration of the Emperor Napoleon and the Coronation of Empress Joséphine" (Beyoncé, 2018). By dancing in front of the painting, Beyoncé is interjecting blackness thereby replacing the ornate symbol of white authority. Leight (2018) states: "The Louvre's stature depends on people believing that "The Coronation of Empress Joséphine" is the art, but the eye tells a different story - hanging behind Beyoncé and her dancers, the painting is reduced to wallpaper" (n.p.).

turning decolonization into a metaphor and "another form of settler appropriation" (p. 3).<sup>30</sup> Ancestral Voices is well-intended but it risks being used as a form of virtue-signaling in the absence of changes to the systems that lock Indigenous knowledges in antiquated notions of knowledge representation. As is the Labels serve mostly as value-signaling for and among non-Indigenous memory institutions rather than the intended meaningful engagement and participation Indigenous communities demand (Louro, 2019a). There was integrity in Christen and Anderson's intention of the Labels but in practice there remains significant challenges.

Yet, the Passamaquoddy are not powerless. Ancestral Voices is a display of Passamaquoddy sovereignty and agency. The display of TK Labels and their knowledges is an acquiescence of power to the LC in order to bring national attention to deeply rooted representational issues in memory institutions. The ability to influence descriptive representation can be an important aspect of Indigenous agency and sovereignty as well as potentially complement physical repatriation efforts (Srinivasan et al., 2009). In addition, the outcome and experience of the Passamaquoddy people may be a deciding factor for other sovereign nations working with institutions to re-catalog records and use TK Labels.

I argue that knowledge renewal requires acknowledging interreliance on community bonds to mend holes in relationships. Warnings and temporary displays that acknowledge protocols are empty gestures if the design structures of catalog records, including cataloging rules and the user interface, work around the ethical systems the TK Label attempt to engineer. Kassim (2017) argues that we need to "flip the narrative" and ask how memory institutions can facilitate the decolonial process for its majority white audience in a way that is not exploitative of people of color (n.p.). Kassim's argument also raises the question of diversity in all aspects of memory institution practice.<sup>31</sup> The act of re-cataloging demands altering display practices, modes of authoring in the legacy records, and redefining collecting priorities based on a system of accountability. This requires a long-term relationship built off reciprocity that extends beyond

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<sup>30</sup> Maddee Clark (Yugambeh) and Neika Lehman (Trawlwoolway) wrote an editorial titled "The Unbearable Hotness of Decolonisation" that comments on the broad adoption of the word "decolonization" in everyday life and the effect it may have on actual decolonization efforts in art museums. Maddee Clark comments: "...if we keep the focus purely at the level of the visual, linguistic, or aesthetic, we can let ourselves off the hook from talking about the harder stuff; repatriation of lands and waters is harder to think about than putting on a t-shirt" (Clark & Lehman, 2018, n.p.).

<sup>31</sup> ITHAKA S+R and the Andrew W. Mellon Foundation have produced a series of qualitative reports since 2016 on academic library efforts to diversify their employee demographics. In 2017 the Andrew W. Mellon Foundation reported the homogeneity of their surveyed academic library employees as being predominantly white females. The report also identified the lack of diversity in senior-level positions. The report concluded that "as positions become increasingly senior, they too become increasingly white" (Schonfeld & Sweeney, 2007, p. 8). In a similar report looking at staff diversity in American art museums the Andrew W. Mellon Foundation reported that it is unlikely that more women of color will be in leadership positions (Voon, 2015). Trends based on the data suggested that leadership positions in art museums, "will not witness notable increases in diversity soon" (Voon, 2015, n.p.).

the current staff members of the American Folklife Center (AFC) and the current agenda of the LC.

### Preserving Context is Valuable

It is well within the scope of the LC's abilities to meaningfully return context to these records without needing to change cataloging rules. Changes to cataloging rules do need to happen, however, there are less complicated ways to preserve context that can be applied immediately to address some of the representation issues. I have previously asserted that legacy data from the card catalog is no longer substantially relevant to my records because the re-cataloged cylinders are no longer describing the same subjects as the catalog card. The continued insistence to catalog the Passamaquoddy corrections into the legacy record prevents the added contexts from being prioritized. We are entering a paradigm shift in cataloging as the focus moves to describing relationships in addition to objects. A final positive aspect to TK Labels is the way in which they serve as a starting place to return original context. This is an impossible feat, but the Passamaquoddy are making a serious commitment to trying in order to reclaim their culture, identity, and knowledge - or in other words their contexts.

Ultimately, the stories bring context - not the metadata per se. Memory institutions are becoming more willing and equipped to surface cultural contexts, sometimes by using the problematic material or practice as the focus of an exhibit. *Mining the Museum* in 1992 is perhaps a foremost early example of this approach. Artist Fred Wilson created an exhibit that highlighted the ways in which, "cultural institutions suppress, consciously or unconsciously, aspects of history that don't fit into a specific narrative" (Maryland Historical Society, 2013, n.p.). Wilson juxtaposed historical artifacts in a way that put the objects in new contexts. For example, in the installation "Cabinetmaking, 1820-1960", Wilson arranged the whipping post from the Baltimore City jail in front of antique Victorian chairs dating from circa 1820 - 1896 (Maryland Historical Society, 2013).

In another example, Sumaya Kassim, one of the co-curators of *The Past is Now: Birmingham and the British Empire* exhibition, examined whether British institutions like the Birmingham Museum and Art Gallery (BMAG) could promote decolonial thinking (Kassim, 2017; Minott, 2017). In the exhibit artworks by contemporary artists, such as Donald Rodney and Keith Piper, were placed next to orientalist pieces and recontextualized as "souvenirs of traumatic histories" (Kassim, 2017, n.p.). The exhibit was a call to action to reassess history and bring greater awareness to how colonial processes impact the present.

In a final example, Sledge (2007) explains the new direction of the National Museum of the American Indian's (NMAI) database has taken to allow for contextual information to be included

in records. In this way the collections and information about them include context about the culture that created and used the object. The new automated records in the NMAI database had the ability to include multiple images, a digitized original catalog card, and URLs and links to additional information. For example, one such addition to a record of a Potawatomi blouse was the inclusion of Peggy Kinder's (Potawatomi) narrative about her grandmother's usage of the big collar of her blouse as a hood when it was windy (n.p.) Sledge (2007) argues that storytelling nature of Peggy Kinder's narrative in the new contextual descriptions is what makes the NMAI's Potawatomi blouse exhibit "really interesting" (n.p).

Exhibits like *Mining the Museum* and *The Past is Now: Birmingham and the British Empire* embody the shift in memory institutions to be more transparent in the way collection materials were originally acquired. The automated records in the NMAI database further demonstrate how catalog records are changing their descriptive practices in order to recapture information missing and/or lost in the legacy record. While preserving context is not a new concept, TK Labels further develop the call to action for institutions and institution records to be accountable for openly preserving non-white contexts. My research reveals technical and usability challenges to catalog records that will need to be overcome before records can effectively preserve Indigenous contexts amended to records. In my records the relationships are the primary entity being described. This is desirable for scholarship, but entirely incompatible with the underlying FRBR framework of catalog records, which does not account for cultural contexts. The integration of cultural contexts in catalog records will need to be addressed before meaningful preservation of contexts can occur.

## Conclusion: “No One Wants to be Called Kit Carson”

Online Catalogs expose broader issues in reconciling public access mandates of memory institutions with the kinds of protections that TK Labels and re-cataloging records are calling for. Phillips (2015) argues that in debates of decolonization, it is often a question of whether state-sponsored memory institutions can allow for Indigenous cultural expressions to keep their autonomous power if they are mandated to make visible the imagined community of the larger nation (p. 555). The idea that catalog records and/or online collections have a specific cultural-context goes against the notion that catalog records represent knowledge for the public. As Phillips (2015) articulates this is because the collective construct of a national identity is inherently antithetical to Indigenous affirmations of sovereignty (p. 546). This is a problem because in order to re-catalog these records in a way that prioritizes Passamaquoddy knowledge, Passamaquoddy sovereignty has to be acknowledged (Rickard, 2011).

Build systems *with* Indigenous people, not *for* (Vernon, 2019). The Ancestral Voices project is trying to make this project *with* Indigenous peoples. But because of their adherence to legacy cataloging standards they wind up doing it *for* them. The re-cataloging work the Passamaquoddy have contributed is being wasted because the records still prioritize the legacy data. Rather than continuing to build on previous legacies, new records need to be created in order to prioritize and acknowledge the inherent rights the Passamaquoddy have to their belongings. Pohawpatchoko et al. (2017) argues that memory institution programs, “rarely privilege empowering Native communities over using Native collaborators to advance a new exhibit or garner intellectual control of collections” (p. 53). The Passamaquoddy deserve better than empty gestures dubiously reminiscent of colonial hegemonic classification structures.

TK Labels as metadata cannot practically address the historical, systematic dispossession of Indigenous communities from their belongings. Anderson and Christen (2013) argue that TK Labels can be tools for a "cultural interface" between Indigenous individuals and non-Indigenous peoples and third parties (p. 111). I agree. However, this “cultural interface” requires that catalogers reconsider how information in catalog records prioritizes legacy data. TK Labels focus the discussion on giving communities *input* into how they are being represented, instead of shifting power dynamics over to communities. There needs to be opportunities for Indigenous communities to represent themselves in metadata. One way in which this could happen is if the motivations for creating catalog records change. Cataloging standards like RDA need to account for instances where records need to be re-cataloged based on community contexts.

Ancestral Voices is an exercise of respect. Linda Tuhiwai Smith (2012) defines respect as a, “reciprocal, shared, constantly interchanging principle which is expressed through all aspects of



social conduit” (p. 120). However, the underlying disagreements in RDA and MARC cataloging rules and standards palpably demonstrate a lack of respect which has marked legacy data in catalog records. Warnings and temporary displays that acknowledge protocols are empty gestures if the design structures of catalog records, including cataloging rules and the user interface, work around the ethical systems the TK Label attempt to engineer. The act of re-cataloging demands altering display practices, modes of authoring in the legacy records, and redefining collecting priorities based on a system of accountability. This requires a long-term relationship built off reciprocity that extends beyond the current staff members of the American Folklife Center (AFC).

Chip Colwell-Chanthaphonh (2010), Curator of Anthropology at the Denver Museum of Nature and Science, shares a powerful anecdote about collaborations with Indigenous communities in the face of colonial legacies. At a meeting with Dené (Navajo) elders about a potential collaborative project, Colwell-Chanthaphonh was told he reminded an elder of Kit Carson. Lieutenant Colonel Kit Carson is infamous for his central role in Hweeldi (The Long Walk), the forced relocation and internment of the Dené people to Bosque Redondo (Roberts, 1997; Executive Branch News, 2014; U.S. National Library of Medicine, 2013).<sup>32</sup> Kit Carson’s scorched earth tactics and involvement in the forced relocation is described by Navajo Nation President Ben Shelly (2011-2015) as the beginning of Hweeldi (Executive Branch News, 2014). In comparing Colwell-Chanthaphonh to Carson the elder offered a warning and explained how Colwell-Chanthaphonh reminded him of Kit Carson:

Standing there, encouraging the people to come with me, as Carson beckoned the Navajo to Fort Sumner. But you may one day find yourself standing there isolated, he said. My Native friends all gone. Me all alone (p. 49).

Ancestral Voices has the potential to be a platform for the Passamaquoddy and other Indigenous communities to represent themselves as sovereign nations. However, it also has the potential be what the elder described: a good faith effort that falls flat when Indigenous interest is gone. To the LC I say: Do not be a Kit Carson.

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<sup>32</sup> Hweeldi involved much more than I can cover in this thesis. For more information see the Bosque Redondo Memorial ([http://www.bosqueredondomemorial.com/long\\_walk.htm](http://www.bosqueredondomemorial.com/long_walk.htm)) and the Navajo Nation government website (<http://www.navajo-nsn.gov/>). The Navajo Nation government continues to commemorate the lives lost at Hweeldi and the signing of the Treaty of 1868 on Treaty Day, a Navajo Nation official holiday (Executive Branch News, 2014).

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# Appendices

## Appendix A: RDA Core Elements

The full list of LC RDA core elements as of January 27, 2019.

LC RDA CORE ELEMENTS (combination of RDA "Core" and RDA "Core if" elements plus additional elements)				
Element	RDA no.	FRBR	Decision with qualification if appropriate	MARC encoding
<b>IDENTIFYING MANIFESTATIONS AND ITEMS</b>				
Title proper (T)	2.3.2	M	Yes	245
Parallel title proper (T) +	2.3.3	M	Yes	245 246
Other title information (T) +	2.3.4	M	Yes, for monographs and integrating resources; see notes in CONSER Standard Record (CSR) guidelines for serials	245
Earlier title proper (T) +	2.3.7	M	Yes (for integrating resources give in 247 field; for serials when description is not "backed up," give in 246 field)	247 246
Later title proper (T) +	2.3.8	M	Yes, for serials and multipart monographs	246
Key title (T) +	2.3.9	M	Yes, if in conjunction with ISSN assignment	222
Abbreviated title (T) +	2.3.10	M	Yes, for abbreviated key title if in conjunction with ISSN assignment, as appropriate	210
Statement of responsibility relating to title proper (T)	2.4.2	M	Yes, for monographs and integrating resources (if more than one, only the first recorded is required); see notes in CONSER Standard Record (CSR) guidelines for serials	245
Designation of edition (T)	2.5.2	M	Yes	250

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Element	RDA no.	FRBR	Decision with qualification if appropriate	MARC encoding
Designation of a named revision of an edition (T)	2.5.6	M	Yes	250
Numeric and/or alphabetic designation of first issue or part of sequence (T)	2.6.2	M	Yes (for first or only sequence)	362
Chronological designation of first issue or part of sequence (T)	2.6.3	M	Yes (for first or only sequence)	362
Numeric ... of last issue or part of sequence (T)	2.6.4	M	Yes (for last or only sequence)	362
Chronological ... of last issue or part of sequence (T)	2.6.5	M	Yes (for last or only sequence)	362
Date of production	2.7.6	M	Yes (for a resource in unpublished form)	264
Publication statement	2.8	M	Yes (for a resource in published form)	264
Place of publication (T)	2.8.2	M	Yes (if more than one, only the first recorded is required). For CIP cataloging, see LC-PCC PS for 2.8.2 for recording a U.S. place of publication.	264
Publisher's name (T)	2.8.4	M	Yes (if more than one, only the first recorded is required).	264
Date of publication	2.8.6	M	Yes (if the date of distribution appears on the source of information in more than one calendar, only the date in the Gregorian calendar is required)	264
Title proper of series (T)	2.12.2	M	Yes	490
ISSN of series +	2.12.8	M	Yes	490
Numbering within series (T)	2.12.9	M	Yes	490
Title proper of subseries (T)	2.12.10	M	Yes	490
ISSN of subseries +	2.12.16	M	Yes	490
Numbering within subseries (T)	2.12.17	M	Yes	490
Mode of issuance +	2.13	M	Yes	Ldr Bibl Lvl
Frequency +	2.14	M	Yes	008/18-19; 310/321
Identifier for the manifestation	2.15	M	Yes	020, 022, 024, 026, 027, 028, 030, 074, 086, 088
Note on title +	2.17.2	M	Yes, for title source, if applicable (always applicable for serials)	500, 588

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Element	RDA no.	FRBR	Decision with qualification if appropriate	MARC encoding
Note on issue, part, or iteration used as the basis for identification of the resource +	2.17.13	M	Yes, if applicable (always applicable for serials)	588
<b>DESCRIBING CARRIERS</b>				
Media type +	3.2	M	Yes	337
Carrier type	3.3	M	Yes	338
Extent	3.4	M	Yes, if the resource is complete or if the total extent is known	300
Dimensions +	3.5	M	Yes, for resources other than serials and online electronic resources	300
Layout +	3.11	M	Yes, for cartographic resources	300, 500
Digital file characteristic +	3.19	M	Yes, for cartographic resources	352
Note on changes in carrier characteristics +	3.21.4	M	Yes, if carrier characteristics vary and new description isn't made	500
<b>PROVIDING ACQUISITION AND ACCESS INFORMATION</b>				
Restrictions on use +	4.5		Yes, but generally limited to the non-General Collections	540
Uniform Resource Locator +	4.6		Yes	856
<b>RECORDING ATTRIBUTES OF WORKS AND EXPRESSIONS</b>				
Status of identification +	5.7		Yes	A 008/33
Source consulted +	5.8		Yes	A 670
Cataloguer's note +	5.9		Yes, for certain situations explained in DCM Z1 667	A 667
<b>IDENTIFYING WORKS AND EXPRESSIONS</b>				
Preferred title for the work	6.2.2	W	Yes	A 1XX; 130, 240, 245, 7XX
Musical work	6.14.2			
Legal work	6.19.2			
Religious work	6.23.2			
Official communications	6.26.2			

LC RDA core elements  
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Element	RDA no.	FRBR	Decision with qualification if appropriate	MARC encoding
Form of work	6.3	W	Yes, in the authorized access point if needed to differentiate	A 1XX, A 380; 130, 240, 380, 7XX
Date of work Legal work	6.4 6.20	W	Yes, in the authorized access point if needed to differentiate; see Date of a Treaty below	A 1XX, A 046; 046 130, 240, 7XX
Place of origin of the work	6.5	W	Yes, in the authorized access point if needed to differentiate	A 1XX, A 370; 130, 240, 7XX
Other distinguishing characteristic of the work Legal work	6.6 6.21	W	Yes, in the authorized access point if needed to differentiate	A 1XX, A 381; 130, 240, 7XX
Medium of performance	6.15	W	Yes; (1) if title is not distinctive, give if applicable; (2) if title is distinctive, give if needed to differentiate	A 1XX, A 382; 240, 382, 7XX
Numeric designation of a musical work	6.16	W	Yes; (1) if title is not distinctive, give if applicable; (2) if title is distinctive, give if needed to differentiate	A 1XX, A 383; 240, 383, 7XX
Key	6.17	W	Yes; (1) if title is not distinctive, give if applicable; (2) if title is distinctive, give if needed to differentiate	A 1XX, A 384; 240, 384, 7XX
Date of a Treaty	6.20.3	W	Yes	A 1XX, A 046; 130, 046, 730
Identifier for the work	6.8	W	Yes	A 010
Content type	6.9	E	Yes	Leader/06, 336

LC RDA core elements  
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Element	RDA no.	FRBR	Decision with qualification if appropriate	MARC encoding
Date of expression Religious work	6.10 6.24	E	Yes, as appropriate for expressions of musical works and of religious works	A 1XX, A 046; 130, 240, 7XX
Language of expression	6.11	E	Yes, in 008/35-37, 041/546, and in the authorized access point for a translation	008/35-37; 041, 546; 130, 240, 7XX; A 1XX, A 377, A 670
Other distinguishing characteristic of the expression Musical work Religious work	6.12 6.18 6.25	E	Yes, in the authorized access point if needed to differentiate	A 1XX, A 381; 130, 240, 7XX
Identifier for the expression	6.13	E	Yes	A 010
<b>DESCRIBING CONTENT</b>				
Longitude and latitude +	7.4.2	W	Yes	255
Intended audience +	7.7	W	Yes, for resources intended for children	008/22 as applicable; 521
Dissertation or thesis information +	7.9	W	Yes	502
Summarization of the content +	7.10	E	Yes, for fiction intended for children	520
Language of the content +	7.12	E	Yes	008/35-37, 041, 546
Script +	7.13.2	E	Yes for some languages (see LC-PCC PS for 7.13.2)	546
Form of musical notation +	7.13.3	E	Yes	500, 546
Illustrative content +	7.15	E	Yes, for resources intended for children	300, 500
Supplementary content +	7.16	E	Yes, for indexes and bibliographies in monographs.	504
Format of notated music +	7.20	E	Yes	500
Medium of performance of musical content +	7.21	E	Yes	500
Duration +	7.22	E	Yes, for notated music	300, 5XX

LC RDA core elements  
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Element	RDA no.	FRBR	Decision with qualification if appropriate	MARC encoding
Horizontal scale of cartographic content	7.25.3	E	Yes	255
Vertical scale of cartographic content	7.25.4	E	Yes	255
Additional scale information +	7.25.5	E	Yes	255
Projection of cartographic content +	7.26	E	Yes	255
<b>RECORDING ATTRIBUTES OF PERSONS, FAMILIES, AND CORPORATE BODIES</b>				
Status of identification +	8.10		Yes	A 008/33
Undifferentiated name indicator +	8.11		See DCM Z1 008/32 for PCC policies on undifferentiated name authority records	A 008/32
Source consulted +	8.12		Yes	A 670
Cataloguer's note +	8.13		Yes, for certain situations explained in DCM Z1 667	A 667
<b>IDENTIFYING PERSONS</b>				
Preferred name for the person	9.2.2	P	Yes	A 100
Date of birth	9.3.2	P	Yes	A 100, A 046
Date of death	9.3.3	P	Yes	A 100, A 046
Period of activity of the person	9.3.4	P	Yes, in the authorized access point if needed to differentiate	A 100, A 046
Title of the person	9.4	P	Yes, in the authorized access point for (1) titles of nobility, royalty, and religious rank; (2) if needed to differentiate for terms of rank, honour, or office	A 100, A 368
Fuller form of name	9.5	P	Yes, in the authorized access point if needed to differentiate	A 100, A 378
Other designation associated with the person	9.6	P	Yes; in the authorized access point for (1) saints and spirits and (2) if needed to differentiate for other persons Yes, at the element level (authority field 368) for a person named in a sacred scripture or an apocryphal book, a fictitious or legendary person, or a real non-human entity	A 100, A 368

LC RDA core elements  
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Element	RDA no.	FRBR	Decision with qualification if appropriate	MARC encoding
Profession or occupation	9.16	P	Yes, in the authorized access point; (1) if needed to differentiate; (2) for a person whose name consists of a phrase or appellation not conveying the idea of a person	A 100, A 374
Identifier for the person	9.18	P	Yes	A 010
<b>IDENTIFYING FAMILIES</b>				
Preferred name for the family	10.2.2	F	Yes	A 100
Type of family	10.3	F	Yes	A 100, A 376
Date associated with the family	10.4	F	Yes	A 100, A 046, A 376
Place associated with the family	10.5	F	Yes, in the authorized access point if needed to differentiate	A 100, A 370
Prominent member of the family	10.6	F	Yes, in the authorized access point if needed to differentiate	A 100, A 376
Identifier for the family	10.10	F	Yes	A 010
<b>IDENTIFYING CORPORATE BODIES</b>				
Preferred name for the corporate body	11.2.2	C	Yes	A 11X, A 151
Location of conference, etc.	11.3.2	C	Yes, when appropriate for use with resources cataloged as monographs	A 11X, A 370
Other place associated with a corporate body	11.3.3	C	Yes, in the authorized access point if needed to differentiate	A 11X, A 370
Date of conference, etc.	11.4.2	C	Yes, when appropriate for use with resources cataloged as monographs	A 11X, A 046
Date of establishment	11.4.3	C	Yes, in the authorized access point if needed to differentiate	A 11X, A 046
Date of termination	11.4.4	C	Yes, in the authorized access point if needed to differentiate	A 11X, A 046
Period of activity of the corporate body	11.4.5	C	Yes, in the authorized access point if needed to differentiate	A 11X, A 046

LC RDA core elements  
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Element	RDA no.	FRBR	Decision with qualification if appropriate	MARC encoding
Associated institution	11.5	C	Yes, (1) for conferences, etc., if the institution's name provides better identification than the local place name or if the local place name is unknown or cannot be readily determined; (2) if needed to differentiate	A 11X, A 373
Number of a conference, etc.	11.6	C	Yes, when appropriate for use with resources cataloged as monographs	A 11X
Other designation associated with the corporate body	11.7	C	Yes, (1) for a body whose name does not convey the idea of a corporate body; (2) if needed to differentiate	A 11X, A 368
Identifier for the corporate body	11.12	C	Yes	A 010
<b>IDENTIFYING PLACES</b>				
Preferred name for the place +	16.2.2	PL	Yes, in the context of RDA 11.2	A 151
<b>RECORDING PRIMARY RELATIONSHIPS</b>				
Work manifested	17.8	M	Do not apply chapter 17 in the current implementation scenario; this core element is covered by the authorized access point for the work when present in a MARC bibliographic record.  For guidelines about this element when the resource is a compilation, see LC-PCC PS for 25.1.	
Expression manifested	17.10	M	Do not apply chapter 17 in the current implementation scenario; this core element is covered by the authorized access point for the expression when present in a MARC bibliographic record.  For guidelines about this element when the resource is a compilation, see LC-PCC PS for 26.1.	
<b>PERSONS, FAMILIES, AND CORPORATE BODIES ASSOCIATED WITH A WORK</b>				
Creator	19.2	W	Yes (if more than one, only the creator having principal responsibility named first in resources embodying the work or in reference sources is required; if principal responsibility is not indicated, only the first-named creator is required)  After satisfying the RDA core requirement, catalogers may provide additional authorized access points for creators according to cataloger's judgment.	1XX A 1XX  7XX

LC RDA core elements  
Revised April 9, 2015 – p. 8

Element	RDA no.	FRBR	Decision with qualification if appropriate	MARC encoding
Other person, family, or corporate body associated with a work	19.3	W	Yes, if the authorized access point representing that person, family, or corporate body is used to construct the authorized access point representing the work (e.g., certain legal works).  After satisfying the RDA core requirement, catalogers may provide additional authorized access points according to cataloger's judgment.	1XX A 1XX  7XX
<b>PERSONS, FAMILIES, AND CORPORATE BODIES ASSOCIATED WITH AN EXPRESSION</b>				
Contributor +	20.2	E	Yes, for illustrators of resources intended for children	7XX
<b>RECORDING RELATIONSHIPS BETWEEN WORKS, EXPRESSIONS, MANIFESTIONS, AND ITEMS</b>				
Source consulted +	24.7		Yes	A 670
<b>RELATED WORKS</b>				
Related work +	25.1	W	Yes, for some compilations and sequential serial relationships (see LC-PCC PS for 25.1)	5XX; 7XX
<b>RELATED EXPRESSIONS</b>				
Related expression +	26.1	E	Yes, for some compilations and sequential serial relationships (see LC-PCC PS for 26.1)	5XX; 7XX
<b>RELATED MANIFESTATIONS</b>				
Related manifestation +	27.1	M	Yes, for reproductions	5XX 76X-787
<b>RELATED ITEMS</b>				
Related item +	28.1	I	Yes, for reproductions, bound withs, and for special relationships for rare materials if warranted	5XX 76X-787

LC RDA core elements  
Revised April 9, 2015 – p. 9

Element	RDA no.	FRBR	Decision with qualification if appropriate	MARC encoding
<b>RECORDING RELATIONSHIPS BETWEEN PERSONS, FAMILIES, AND CORPORATE BODIES</b>				
Source consulted +	29.6		Yes	A 670
<b>RELATED PERSONS</b>				
Related person +	30.1	P, F, C	Yes, for different identities	A 500
<b>RELATED CORPORATE BODIES</b>				
Related corporate body +	32.1	P, F, C	Yes, for sequential relationships of non-conference corporate bodies, only the immediately preceding and succeeding entities (relate conferences only on the records for the collective heading)	A 510

LC RDA core elements  
Revised April 9, 2015 -- p. 10

## Appendix B: Full versions of Records

I took a screenshot and downloaded the full versions of the MARC, MODS, and catalog views of my records January 27, 2019. This appendix contains the curated view of the Mihqelsuwakonutomon; Esunomawotultine record. See Appendix C for the full version of the catalog view of Mihqelsuwakonutomon; Esunomawotultine.

### Mihqelsuwakonutomon: Esunomawotultine Curated View

The screenshot shows the Library of Congress digital audio player interface. At the top left is the 'LIBRARY OF CONGRESS' logo. A search bar contains 'Search Loc.gov'. Below the logo, there are 'Subscribe' and 'Share/Save' buttons. The main title is 'Passamaquoddy War song ; Trading song' under the heading 'AUDIO RECORDING'. Below the title is the description: 'Mihqelsuwakonutomon (Song of Remembrance in the Passamaquoddy War Song Series) ; Esunomawotultine (Trading dance/song) / Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings SR29'. A large audio player is shown with a progress bar at 00:00 / 02:27. Below the player are 'Audio Controls' and 'Share' buttons. A 'Download' section shows 'MP3' and a 'Go' button. Under 'More Resources', there are two smaller audio player thumbnails. The first thumbnail is for the same recording as the main player. The second thumbnail is for a different recording: 'Passamaquoddy War song ; Trading song / sung by Peter Selmore (Track from digital preservation copy of AFC preservation tape LWO 6528 R3A) 1890-03-16'. Below the main player is an 'About this Item' section with fields for 'Title', 'Other Title', 'Summary', and 'Contributor Names'. To the right of the 'About this Item' section is a 'Traditional Knowledge Labels' box with three icons: a double-headed arrow for 'Attribution - Elihtasik (How it is done)', a hand for 'Outreach - Ekehkimkewey (Educational)', and a dollar sign with a slash for 'Non-Commercial - Ma yut monuwasiw (This is not sold)'. Below the labels is a link to 'Learn more about the traditional knowledge labels'. At the bottom right is a 'Part of' section.

**LIBRARY OF CONGRESS**

Everything Search Loc.gov

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.

00:00 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.

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.

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**  
Fewkes, Jesse Walter, 1850-1930, recordist, speaker.  
Selmore, Peter, performer.

**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

**Part of**

## 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

Fewkes, Jesse Walter, 1850-1930, recordist, speaker.

Selmore, Peter, performer.

### Created / Published

1890-03-16.

### Contents

Song of Remembrance in the Passamaquoddy War Song series = Mihqelsuwakonutomon (00) -- Trading Song = Esunomawotultine (1:22)

### Subject Headings

- Passamaquoddy Indians--Maine--Calais
- Passamaquoddy Indians--Music
- Passamaquoddy Indians--Folklore
- Malecite Indians--Folklore
- Micmac Indians--Folklore
- Indians of North America--Northeastern States
- Indians of North America--Commerce
- Indian dance--Maine--Calais
- Songs, Passamaquoddy
- War songs--North America
- Calais (Me.)

### Genre

Songs

Dance music

Field recordings

Cylinder recordings

### Traditional Knowledge Labels



Attribution - Elihtasik (How it is done).



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

[Learn more about the traditional knowledge labels](#)

### Part of

[Ancestral Voices \(4\)](#)

[American Folklife Center \(33,217\)](#)

[Library of Congress Online Catalog \(974,500\)](#)

### Format

Audio Recording

### Contributors

Fewkes, Jesse Walter

Selmore, Peter

### Dates

1890

### Location

Calais

Maine

North America

Northeastern States

### Language

Algonquian Languages

### Subjects

Calais

Calais (Me.)

Esunomawotultine (1:22)

#### Subject Headings

- Passamaquoddy Indians--Maine--Calais
- Passamaquoddy Indians--Music
- Passamaquoddy Indians--Folklore
- Malecite Indians--Folklore
- Micmac Indians--Folklore
- Indians of North America--Northeastern States
- Indians of North America--Commerce
- Indian dance--Maine--Calais
- Songs, Passamaquoddy
- War songs--North America
- Calais (Me.)

#### Genre

Songs  
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 Passamaquoddy 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 Joseph, and Peter Lacoote 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.
- Passamaquoddy cultural narrative for "Mihqelsuwakonutomon pihce elonulkopon:" 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 Hemerway 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, Somakponosok etoli-ntakhtuwut (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

#### Format

Audio Recording

#### Contributors

Fewkes, Jesse Walter  
Selmore, Peter

#### Dates

1890

#### Location

Calais  
Maine  
North America  
Northeastern States

#### Language

Algonquian Languages

#### Subjects

Calais  
Calais (Me.)  
Commerce  
Cylinder Recordings  
Dance Music  
Field Recordings  
Folklore  
Indian Dance  
Indians of North America  
Maine  
Malecite Indians  
Micmac Indians  
Music  
North America  
Northeastern States  
Passamaquoddy Indians  
Songs  
Songs, Passamaquoddy  
War Songs



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- Passamaquoddy cultural narrative for "Esunomawotultine:" Esunomawotultine is the Passamaquoddy name for song 2 on Fewkes' cylinder 17 (Cylinder 4260; AFC 1972/003: SR29). Esunomawotultine means "let's trade." It was sung on the cylinder by Peter Selmore, who also provided the cultural narrative. This narrative is found in Fewkes' Calais field notebook and was published in the *Journal of American Folklore*, 1890. The song and dance is common to Passamaquoddy, Maliseet and Mi'kmaq communities. According to Nicholas Smith, the Wabanaki had at least three different types of trading dances. "The important gift-giving trait was an element in two of them. One was the trading dance of the ceremonial prelude to the actual trading at the fur trading posts. I have called another the hunter's trading dance...The third was the misunderstood peddler dance, a dance song in which the Indian satirizes the peddler as a highly motivated businessman. They despise greedy traders. The Peddler was apparently ignorant of the importance of the gift-giving role in Indian culture." (Smith 1996) According to Smith, who interviewed Maliseet (Peter and Minnie Paul of New Brunswick) and Passamaquoddy (Sabattus Torner of Peter Dana Point) elders about the various trading dances, the peddler dance cannot be considered a trading dance song, but it added humor at social gatherings.
- Passamaquoddy traditional knowledge for "Esunomawotultine:" According to Fewkes' documentation for the "Trade Dance" 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 sing 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" (Fewkes, p. 263-264). For this song and dance the women would wear traditional Passamaquoddy dress including pointed caps covered in beads, loose robes and leggings. The face of the leader was painted or daubed black with paint or powder and his hair would be tied up so

Commerce  
Cylinder Recordings  
Dance Music  
Field Recordings  
Folklore  
Indian Dance  
Indians of North America  
Maine  
Maliseet Indians  
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Music  
North America  
Northeastern States  
Passamaquoddy Indians  
Songs  
Songs, Passamaquoddy  
War Songs

women would wear traditional Passamaquoddy dress including pointed caps covered in beads, loose robes and leggings. The face of the leader was painted or daubed black with paint or powder and his hair would be tied up so that it stood up. Wayne Newell adds that the person who is the leader for this song needed to have a terrific voice. "The leader needed to be able to encourage participation, to help gain momentum and to get people to join in the dance and in the trading. The leader was usually male, but sometimes female. There are many versions of this song. The Maliseets (Malecites) have a version and so do the Mi'kmaq (Micmacs). Grace Davis (Passamaquoddy) continues to sing a version of this song." Wayne Newell is teaching it to other members of the Passamaquoddy community.

- This recording is available online <https://www.loc.gov/item/201565578/>
- Digital preservation copy, MAVIS no. 2031767-2-1, from original cylinder on Archeophone #27. Library of Congress, 2016 April 11. 90.4 Mbytes BWF.
- Digital restoration copy, MAVIS no. 2031767-4-1, from preservation master file (from original cylinder) using Isotope RV4, Cedar Cambridge v.10 and Isotope Ozone 7. Library of Congress, 2016 October 31. 81.1 Mbytes BWF.
- Digital preservation copy, MAVIS no. 2005670-3-1 (at 00:10), from preservation tape reel. Library of Congress, 2014 January 14. 1.92 GB BWF.
- Preservation tape reel, LWO 6528 R3A (at 00:10), from original cylinder. Washington, D.C. Library of Congress, 1970. 1 sound tape reel; analog, 7 1/2 ips, mono.; 10.5 in.
- Engineer notes: Some damage at the beginning of the cylinder. There is a segment at 00:15 that exceeds 0 dB. The recording was made in reverse and corrected with Pyramix.
- Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings (APC 1972/003: SR29) American Folklife Center, Library of Congress, Washington, D.C.
- FCP notes: Announcements at the beginning and at 1:22 identify the songs.
- Titles and FCP notes from Federal Cylinder Project (Washington, D.C.: American Folklife Center, Library of Congress, 1984), volume 2, p. 223.
- Description in Fewkes, J. W. "A contribution to Passamaquoddy Folk-lore" *Journal of American Folk-lore* 3, no. 11 (1890) p. 263-265 [http://www.jstor.org/stable/534065?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/534065?seq=1#page_scan_tab_contents)
- Related Fewkes' fieldnotes are located at the National Anthropological Archives (ms. 4408:9) p. 22-23, 28.
- Introductions in English, remainder in Passamaquoddy language.

#### Medium

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

#### Source Collection

Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings

#### Repository

Library of Congress Archive of Folk Culture, American Folklife Center, 101 Independence Ave. S.E., Washington, DC USA 20540-4610 <http://hdl.loc.gov/loc.afc/folklife.home>

#### Library of Congress Control Number

201565578

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<http://passamaquoddypeople.com/digital-heritage/elihhtasik-trans-how-it-done>

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**Library of Congress Control Number**  
201565578

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**Online Format**

audio

**Description**

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.

**LCCN Permalink**

<https://lccn.loc.gov/201565578>

**Additional Metadata Formats**

MARCXML Record

MODS Record

Dublin Core Record

[+ Rights & Access](#)

[+ Cite This Item](#)

## ■ Rights & Access

ⓘ Rights assessment is your responsibility.

### Rights and Usage

The Library of Congress is providing access to these materials for noncommercial purposes such as education and research. The Passamaquoddy Tribe and the Peabody Museum of Archaeology and Ethnology, Harvard University, donor of the recordings, have consented to this online presentation. Responsibility for making an independent legal assessment of an item and securing any necessary permissions ultimately rests with persons desiring to use the item. See our [Legal Notices](#) and [Privacy and Publicity Rights](#) for additional information and restrictions.

Researchers or others who would like to make further use of these collection materials should contact the [Folklife Reading Room](#) for assistance.

### Traditional Knowledge Labels

The American Folklife Center (AFC) at the Library of Congress has undertaken a collaborative preservation digitization and access project focusing on its historical Native American audio recording collections. The project involves: a) *digitally reformatting* older media formats, including wax cylinder recordings, in order to recover and preserve the recorded voices and languages of Native American people, and b) developing *curatorial protocols* that are attentive to community cultural sensitivities regarding unique cultural materials along with digital access tools (online interfaces, catalog records) that embed Native American cultural knowledge about and descriptions of the content of the recordings in Library collection records, to the extent possible.

For this project, the AFC has partnered with members of the Passamaquoddy community and two non-profit organizations, Local Contexts and Mukurtu, to apply Traditional Knowledge Labels (TK Labels) to Passamaquoddy recordings made in 1890 and 1891 by anthropologist Jesse Walter Fewkes.

Local Contexts and its partners are working towards a new paradigm of rights and responsibilities that recognizes the inherent sovereignty that Indigenous communities have over their cultural heritage. Traditional Knowledge (TK) Labels are an educational and informational digital marker created by the Local Contexts initiative to address the specific intellectual property needs of Native, First Nations, Aboriginal and Indigenous peoples with regard to the extensive collections of cultural heritage materials currently held within museums, archives, libraries, and private collections. Indigenous communities use TK Labels to identify and clarify community-specific access protocols associated with the materials and convey important information such as guidelines for proper use and responsible stewardship of cultural heritage materials. TK Labels provide information to help users of traditional cultural knowledge from outside the creators' community understand the importance and significance of this material, even when it is in the public domain. More information is available at [Local Contexts](#).

The Passamaquoddy Tribe is a present-day community that retains cultural authority over its heritage. The TK Labels selected and defined for this collection by Passamaquoddy community leaders provide community knowledge and context that define the significance and responsible representation of their cultural heritage. The Passamaquoddy Tribe requests that you follow its recommendations for use as indicated on the TK Label text on each recording. For more information and related collections see the [Passamaquoddy People](#) website supported by staff at Local Contexts, Mukurtu.org and Washington State University's Center for Digital Scholarship and Curation <http://passamaquoddypeople.com/>.



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### Credit line

Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings (APC 1972/003), American Folklife Center, Library of Congress, Washington, D.C.

## Mihqelsuwakonutomon: Esunomawotultine MODS Record

```
<mods xmlns="http://www.loc.gov/mods/v3" xmlns:xsi="http://www.w3.org/2001/XMLSchema-instance" xsi:schemaLocation="http://www.loc.gov/mods/v3
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 Traditional Knowledge Label: Outreach - Ekehkinkewey (Educational). Certain material has been identified by Passamaquoddy tribal members and can be used and shared for educational purposes. Ekehkinkewey 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, and to raise greater awareness and respect for Passamaquoddy culture and worldviews.  
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 Traditional Knowledge Label: Non-Commercial - Ma yut monwasiw (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 monwasiw, means 'this is not to be purchased'.  
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 Rights are held by the Peabody Museum of Archaeology and Ethnology, Harvard University.  
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<note type="statement of responsibility" altRepGroup="00">sung by Peter Selmore.</note>

<note>  
 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.  
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<note>  
 Passamaquoddy 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, somakponosok etoli-ntakhtuwut (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: Matonotui-lintuwakon which means generally 'war songs'.  
 </note>

<note>  
 Passamaquoddy cultural narrative for "Esunomawotultine:" Esunomawotultine is the Passamaquoddy name for song 2 on Fewkes' cylinder 17 (Cylinder 4260; AFC 1972/003: SR29). Esunomawotultine means "let's trade." It was sung on the cylinder by Peter Selmore, who also provided the cultural narrative. This narrative is found in Fewkes' Calais field notebook and was published in the Journal of American Folklore, 1890. The song and dance is common to Passamaquoddy, Maliseet and Mi'kmaq communities. According to Nicholas Smith, the wabanaki had at least three different types of trading dances. "The important gift-giving trait was an element in two of them. One was the trading dance of the ceremonial prelude to the actual trading at the fur trading posts. I have called another the hunter's trading dance...The third was the misunderstood peddler dance, a dance song in which the Indian satirizes the peddler as a highly motivated businessman. They despise greedy traders. The Peddler was apparently ignorant of the importance of the gift-giving role in Indian culture." (Smith 1996) According to Smith, who interviewed Maliseet (Peter and Minnie Paul of New Brunswick) and Passamaquoddy (Sabattus Tomer of Peter Dana Point) elders about the various trading dances, the peddler dance cannot be considered a trading dance song, but it added humor at social gatherings.  
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<note>  
 Passamaquoddy traditional knowledge for "Esunomawotultine:" According to Fewkes' documentation for the "Trade Dance" 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 sing 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" (Fewkes, p. 263-264). For this song and dance the women would wear traditional Passamaquoddy dress including pointed caps covered in beads, loose robes and leggings. The face of the leader was painted or daubed black with paint or powder and his hair would be tied up so that it stood up. Wayne Newell adds that the person who is the leader for this song needed to have a terrific voice. "The leader needed to be able to encourage participation, to help gain momentum and to get people to join in the dance and in the trading. The leader was usually male, but sometimes female. There are many versions of this song. The Maliseets (Malecites) have a version and so do the Mi'kmaqs (Micmacs). Grace Davis (Passamaquoddy) continues to sing a version of this song." Wayne Newell is teaching it to other members of the Passamaquoddy community.  
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<note>  
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<note>  
 FCP notes: Announcements at the beginning and at 1:22 identify the songs.  
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<note>
  FCP notes: Announcements at the beginning and at 1:22 identify the songs.
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## Mihqelsuwakonutomon: Esunomawotultine MARC/XML Record

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(HARDY): This would be the name of song sung on veterans day. Holly Heston 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 1898 trip have been identified as a whole series of songs and they have been given the name: Matonotuwil-lintuwakon which means generally 'war songs'.

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 Passamaquoddy cultural narrative for "Esunomawotultine:" Esunomawotultine is the Passamaquoddy name for song 2 on Fewkes' cylinder 17 (Cylinder 4268; 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, Hallssett and Mi'lmas communities. According to Nicholas Smith, the Hallssett had at least three different types of trading dances. "The important gift-giving trait was an element in two of them. One was the trading dance of the ceremonial prelude to the actual trading at the Fur Trading posts. I have called another the hunter's trading dance...The third was the misunderstood peddler dance, a dance song in which the Indian satirizes the peddler as a highly motivated businessman. They despise greedy traders. The Peddler was apparently ignorant of the importance of the gift-giving role in Indian culture." (Smith 1996) According to Smith, who interviewed Hallssett (Peter and Minnie Paul of New Brunswick) and Passamaquoddy (Sabattus Tomer of Peter Dana Point) elders about the various trading dances, the peddler dance cannot be considered a trading dance song, but it added humor at social gatherings.
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 Passamaquoddy traditional knowledge for "Esunomawotultine:" According to Fewkes' documentation for the "Trade Dance" 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 sing 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" (Fewkes, p. 263-264). For this song and dance the women would wear traditional Passamaquoddy dress including pointed caps covered in beads, loose robes and leggings. The face of the leader was painted or daubed black with paint or powder and his hair would be tied up so that it stood up. Wayne Newell adds that the person who is the leader for this song needed to have a terrific voice. "The leader needed to be able to encourage participation, to help gain momentum and to get people to join in the dance and in the trading. The leader was usually male, but sometimes female. There are many versions of this song. The Hallssetts (Hallssetts) have a version and so do the Mi'lmas (Mi'lmas). Grace Davis (Passamaquoddy) continues to sing a version of this song." Wayne Newell is teaching it to other members of the Passamaquoddy community.
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# Polansuwe Susehp Neptan Catalog Record




CATALOG

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MUSIC RECORDING (PART OF COLLECTION)


## Passamaquoddy War song

Full Record    MARC Tags

**Main title**  
Passamaquoddy War song [sound recording] / sung by Peter Lacoote.

**Published/Created**  
1890-03-17.

Request this Item
Item Availability



MUSIC RECORDING

PRINT RECORD

SAVE RECORD

EMAIL RECORD

CITE RECORD

MARCXML Record  
MODS Record

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Links

LOCN Permalink

Description

Rights advisory

Access advisory

Local shelving no.

Variant title

Passamaquoddy War song / sung by Peter Lacoote (Digital restoration from digital preservation master file) [http://hdl.loc.gov/loc/af/af1972003.af1972003\\_sr18\\_2031752\\_4\\_1](http://hdl.loc.gov/loc/af/af1972003.af1972003_sr18_2031752_4_1)

Passamaquoddy War song / sung by Peter Lacoote (Digital preservation master file from original cylinder) [http://hdl.loc.gov/loc/af/af1972003.af1972003\\_sr18\\_2031752\\_2\\_1](http://hdl.loc.gov/loc/af/af1972003.af1972003_sr18_2031752_2_1)

Passamaquoddy War song / sung by Peter Lacoote (Track from digital preservation copy of AFC preservation tape LWO 8528 R3A) [http://hdl.loc.gov/loc/af/af1972003.af1972003\\_sr18\\_2005669\\_3\\_1](http://hdl.loc.gov/loc/af/af1972003.af1972003_sr18_2005669_3_1)

<https://locn.loc.gov/201665567>

1 sound cylinder (1.32 min.) ; 3.75 in.

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://passamaquoddypeople.com/digital-heritage/elihhtasik-trans-how-it-done>

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, and to raise greater awareness and respect for Passamaquoddy culture and worldviews. <http://passamaquoddypeople.com/digital-heritage/ekhekimkewey-trans-educational>

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Cylinder 4249  
AFS 14738: A2  
RKF 1732  
AFC 1972/000: SR18

Title in Passamaquoddy: Polansuwe Susehp Neptan (Francis Joseph Neptune)  
Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings SR18

Local shelving no.	Cylinder 4249 AFS 14738: A2 RKF 1732 AFC 1972/003: SR18
Variant title	Title in Passamaquoddy: Polansuwe Susehp Neptan (Francis Joseph Neptune) Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings SR18
Related names	Fewkes, Jesse Walter, 1850-1930, recordist, speaker. Lacoote, Peter, performer.
Biography/History note	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 Passamaquoddy 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 Joseph, and Peter Lacoote 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. Passamaquoddy cultural knowledge of Peter Lacoote: Peter Lacoote was an expert canoeist and knew the ancestral lands and waters of the Passamaquoddy Tribe. The family name is rendered variously as LaCote, Lacoote, Lacoute, Laconte, LeCout, LeCoot. During the 1750s John LaCoote, a French nobleman, had married the daughter of the Chief of the Passamaquoddy Tribe in St. Andrews, Canada. The Lacoote family note some information has been found that points to them having a presence in Charlotte County, New Brunswick, Canada in the mid- to late-19th century prior to moving to Maine. The LaCoote family petitioned for the land in 1851 when they were in St. James Parish, Charlotte County. Parish records show that the French nobleman's sons John and Peter Lacoote both had children baptized in St. Andrews in 1831 and in Milltown in 1843, 1844, 1849, and 1858. The grandson, Peter "Piel" LaCoote II was born in 1843 and in 1870 was married to Mary Joseph and had several children. He died in 1902. In 1890, while he was in Calais, Maine he was asked to sing a song about the Great War, known today as the American Revolution. In the song he remembers the story of his Passamaquoddy grandfather who was the Chief of the Tribe. This is another song remembered as one that Peter sang: "I remember, in my younger days, I never did step back before any warrior, as I do now. But I have left my best and bravest warriors behind me to die. They will be tortured by the enemy. I remember, in my younger days, I never left even one of my braves behind, as I do now. Oh! I have left some of my best warriors. I remember the days, when I was young I sing the song now I never did have to sing before. Let all the hearts of the trees, who have heard my poor weeping song, arise and help me to rescue my braves that I have left behind. Let all the tops of the trees hear my song and come to help me. Let all the roots of the trees arise and come to help me. I remember the days when I was young."
Summary	Polansuwe Susehp Neptan (Francis Joseph Neptune) was sung by Peter Lacoote and recorded by Jesse Walter Fewkes in Calais, Maine, March 17, 1890 (Fewkes' wax cylinder 19; Cylinder 4249; AFS 14738/003).

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Summary	Polansuwe Susehp Neptan (Francis Joseph Neptune) was sung by Peter Lacote and recorded by Jesse Walter Fewkes in Calais, Maine, March 17, 1890 (Fewkes' wax cylinder 18; Cylinder 4249; AFC 1972/003: SR18). Fewkes identified this as a "war song" in his field notes, and noted the name "Pere Lacote".
Partial contents	Transtation by line: 1) U, tama ucuhsiyik nitapehsisol = Where have you come from my friend 2) U, natapi wici suk nitapehsisol = You paddled with your friend? 3) U, wasis ma ktahcuwi wisanaqsiw, apci wici nutehe nitapehsis = Child you do not have to hurry up, you will be able to go out again 4) U nil na ntapi wici nutaha wiciw nitapehsisol = I also went out with my friend (in the canoe) 5) U, ma ktahcuwi wisanaqsiw, apci wici nutehe nitapehsis = You do not have to hurry up, you will be able to go out again 6) U, nit na ntapi wicinu nitapehsisol / I am going too my friend 7) 8) Aw, Wicinu nitapehsis, kill u knaciphan naka knaciphin = ... Go get him and get me too
LC Subjects	Neptune, Francis Joseph. Passamaquoddy Indians--Maine--Calais. Passamaquoddy Indians--Music. Passamaquoddy Indians--Folklore. Malecite Indians--Folklore. Micmac Indians--Folklore. Indians of North America--Northeastern States. Songs, Passamaquoddy. War songs--North America. Calais (Me.)
Form/Genre	Songs. Field recordings. Cylinder recordings.
Notes	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 2018. Passamaquoddy cultural narrative regarding "Matonotuwu-lintuwakon" or "War Songs": 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. 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

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↑ Top



References Titles and FCP notes from Federal Cylinder Project (Washington, D.C.: American Folklife Center, Library of Congress, 1984), volume 2, p. 228.  
Description in Fewkes, J. W. "A contribution to Passamaquoddy Folk-lore" Journal of American Folk-lore 3, no. 11 (1890) p. 263-265 [http://www.jstor.org/stable/534065?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/534065?seq=1#page_scan_tab_contents)

Cite as Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings (AFC 1972/003: SR18) American Folklife Center, Library of Congress, Washington, D.C.

Collection [Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings \(DLC\) 2013655231](#)

Additional formats Digital restoration copy, MAVIS no. 2031752-4-1, from preservation master file (from original cylinder) using Izotope RX4, Cedar Cambridge v.10 and Izotope Ozone 7. Library of Congress, 2016 October 31. 51.97 Mbytes BWF  
Digital preservation copy, MAVIS no. 2031752-2-1, from original cylinder on Archeophone #27. Library of Congress, 2016 March 14. 53.86 Mbytes BWF  
Digital preservation copy, MAVIS no. 2005669-3-1 (at 04:22), from preservation tape reel. Library of Congress, 2014 January 14. 1.67 GB BWF  
Preservation tape reel, LWO 6528 R2A (at 04:22), from original cylinder. Washington, D.C. Library of Congress, 197u. 1 sound tape reel ; analog, 7 1/2 ips, mono. ; 10.5 in.

LCCN [201565567](#)

Language code alg eng

Geographic area code n-us-me n-use--

Repository Library of Congress Archive of Folk Culture, American Folklife Center, 101 Independence Ave. S.E., Washington, DC USA 20540-4610 <http://hdl.loc.gov/loc/afc/folklife.home>

Type of material Music Recording (Part of Collection)

Item Availability

CALL NUMBER AFC 1972/003: SR18

Request in American Folklife Center (Jefferson, LJG53)

Request this Item

Item Availability

↑ Top

## Polansuwe Susehp Neptan MODS Record

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    wax cylinder 18; Cylinder 4249; AFC 1972/002: SR18). Fewkes identified this as a "war song" in his field notes, and noted the name "Pere Lacote".
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    friend? 3) U, wasis mä ktahcuwi wisanaqsiw, apci wici nutehe nitapehsis = Child you do not have to hurry up, you will be able to go out again 4) U nil na
    ntpi wici nutaha wiciw nitapehsisol = I also went out with my friend (in the canoe) 5) U, mä ktahcuwi wisanaqsiw, apci wici nutehe nitapehsis = You do not
    have to hurry up, you will be able to go out again 6) U, nit na ntpi wicinu nitapehsisol / I am going too my friend 7) 8) Ah, wicinu nitapehsis, kill u
    knaciphan naka knacipin = ... Go get him and get me too
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<tableOfContents>
  Translation by line: 1) U, tama uchuhsiyik nitapehsisol = where have you come from my friend 2) U, natapi wici suk nitapehsisol = You paddled with your
  friend? 3) U, wasis ma ktahcwii wisanaqsiw, apci wici nutehe nitapehsis = Child you do not have to hurry up, you will be able to go out again 4) U nil na
  ntaipi wici nutehe wicw nitapehsisol = I also went out with my friend (in the canoe) 5) U, ma ktahcwii wisanaqsiw, apci wici nutehe nitapehsis = You do not
  have to hurry up, you will be able to go out again 6) U, nit na ntaipi wicw nitapehsisol / I am going too my friend? 7) D) Aw, wicw nitapehsis, kill u
  knacphan naka knaciphin = ... Go get him and get me too
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  may include individual Passamaquoddy names, it may include Passamaquoddy as the correct cultural affiliation or it may include Passamaquoddy Tribe as the
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  and shared for educational purposes. Ekehkmkewey 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, and to raise greater awareness and respect for
  Passamaquoddy culture and worldviews.
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  that derive profit from sale or production for non-Passamaquoddy people. The name of this Label, Ma jut monuwasiw, means "this is not to be purchased".
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  Rights are held by the Peabody Museum of Archeology and Ethnology, Harvard University.
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  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 2018.
</note>
</note>
  Passamaquoddy cultural narrative regarding "Matonotuid-lintuwakon" or "War Songs": 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
  Newman 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.
  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: Matonotuid-lintuwakon which means generally "war songs".
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  Passamaquoddy cultural narrative: This recording is nearly 2 minutes long. There are approximately eight sentences sung in this song and it is incomplete.
  It was sung by Peter (Piel) Lacote who was a French speaking Passamaquoddy man from New Brunswick (see biography below). Holly Neptune Parker, a direct
  descendant of Peter was involved in translating this song. With the preservation work on these recordings, the song is easier to hear, transcribe, and
  translate. In 2018, we were able to hear that in 1890 Peter Lacote was singing a song about Chief Joseph Neptune and the Revolutionary War in 1776.
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  Passamaquoddy traditional knowledge: Polansuwe Suseph Neptan is the name for Passamaquoddy Chief Francis Joseph Neptune who was a hero of the Revolutionary
  War. During the Revolution, the Passamaquoddy community sided with the American colonists. On June 12, 1775, the Passamaquoddy tribe assisted in a military
  attack against the British Fleet at Pleasant Point. The naval attack was called "The Battle of the Rim" and it was part of the Battle of Machias. Chief
  Francis Neptune fired one of the first shots in this battle and it killed the British Admiral Cox, which left the British Fleet in chaos and they quickly
  surrendered. Under Chief Neptune's orders, nearly 200 Passamaquoddy men served as soldiers in the Revolutionary War. The role of the Passamaquoddy in
  securing victory in the Revolutionary War was recognized by George Washington who wrote a letter to Chief Neptune in 1776 thanking the Passamaquoddy and
  proclaiming a "pledge of friendship".
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  Transcribed and translated in 2018 by: Holly Neptune Parker, Dolly Apt, Madonna Sotomah, Wayne Newell, Donald Sotomah and Dwayne Tomah, who also provided
  Traditional Knowledge and Cultural Narratives.
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  Engineer notes: Scuffing at the beginning of the cylinder is audible. Cylinder was transferred in reverse.
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  FCP notes: [David Francis]: 'Nitapehsis olu' which means 'my little friend.' [Announcement]: ". . . taken by J. Walter Fewkes, the 17th of March, 1890."

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</note>
  FCP notes: [David Francis]: 'Nitapehsis olu' which means 'my little friend.' [Announcement]: ". . . taken by J. Walter Fewkes, the 17th of March, 1890."
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  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 Passamaquoddy 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 Joseph, and Peter Lacote 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.
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  Passamaquoddy cultural knowledge of Peter Lacote: Peter Lacote was an expert canoeist and knew the ancestral lands and waters of the Passamaquoddy Tribe.
  The family name is rendered variously as Lacote, Lacote, Lacote, Lacote, Lacote, Lacote. During the 1700s John Lacote, a French nobleman, had married
  the daughter of the Chief of the Passamaquoddy Tribe in St. Andrews, Canada. The Lacote family note some information has been found that points to them
  having a presence in Charlotte County, New Brunswick, Canada in the mid- to late-19th century prior to moving to Maine. The Lacote family petitioned for
  the land in 1851 when they were in St. James Parish, Charlotte County. Parish records show that the French nobleman's sons John and Peter Lacote both had
  children baptized in St. Andrews in 1831 and in Milltown in 1843, 1844, 1849, and 1858. The grandson, Peter "Piel" Lacote II was born in 1843 and in 1890
  was married to Mary Joseph and had several children. He died in 1902. In 1890, while he was in Calais, Maine he was asked to sing a song about the Great
  War, known today as the American Revolution. In the song he remembers the story of his Passamaquoddy grandfather who was the Chief of the Tribe. This is
  another song remembered as one that Peter sang: "I remember, in my younger days, I never did step back before any warrior, as I do now. But I have left my
  best and bravest warriors behind me to die. They will be tortured by the enemy. I remember, in my younger days, I never left even one of my braves behind,
  as I do now. Oh I have left some of my best warriors. I remember the days, when I was young I sing the song now I never did have to sing before. Let all
  the hearts of the trees, who have heard my poor weeping song, arise and help me to rescue my braves that I have left behind. Let all the tops of the trees
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  Related Fewkes' fieldnotes are located at the National Anthropological Archives (ms. 4488:9) p. 32. A brief entry reads "War Song - Pere Lacote"
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## Polansuwe Susehp Neptan MARC/XML Record

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    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 Passamaquoddy 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 Joseph, and Peter Lacote 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.
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    Passamaquoddy cultural narrative regarding "Matonotuwilintuwakon" or "War Songs": 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 Harry 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. 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: Matonotuwilintuwakon which means generally 'war songs'.
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    Passamaquoddy cultural narrative: This recording is nearly 2 minutes long. There are approximately eight sentences sung in this song and it is incomplete. It was sung by Peter (Piel) Lacote who was a French speaking Passamaquoddy man from New Brunswick (see biography below). Molly Neptune Parker, a direct descendant of Peter was involved in translating this song. With the preservation work on these recordings, the song is easier to hear, transcribe, and translate. In 2018, we were able to hear that in 1890 Peter Lacote was singing a song about Chief Joseph Neptune and the Revolutionary War in 1776.
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    Passamaquoddy traditional knowledge: Polansuwe Susehp Neptan is the name for Passamaquoddy Chief Francis Joseph Neptune who was a hero of the Revolutionary War. During the Revolution, the Passamaquoddy community sided with the American colonists. On June 12, 1775, the Passamaquoddy tribe assisted in a military attack against the British Fleet at Pleasant Point. The naval attack was called "The Battle of the Rim" and it was part of the Battle of Machias. Chief Francis Neptune fired one of the first shots in this battle and it killed the British Admiral Cox, which left the British Fleet in chaos and they quickly surrendered. Under Chief Neptune's orders, nearly 200 Passamaquoddy men served as soldiers in the Revolutionary War. The role of the Passamaquoddy in securing victory in the Revolutionary War was recognized by George Washington who wrote a letter to Chief Neptune in 1776 thanking the Passamaquoddy and proclaiming a 'pledge of friendship'.
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    Passamaquoddy traditional knowledge: Polansuwe Susehp Neptan is the name for Passamaquoddy Chief Francis Joseph Neptune who was a hero of the Revolutionary War. During the Revolution, the Passamaquoddy community sided with the American colonists. On June 12, 1775, the Passamaquoddy tribe assisted in a military attack against the British Fleet at Pleasant Point. The naval attack was called "The Battle of the Rim" and it was part of the Battle of Machias. Chief Francis Neptune fired one of the first shots in this battle and it killed the British Admiral Cox, which left the British Fleet in chaos and they quickly surrendered. Under Chief Neptune's orders, nearly 200 Passamaquoddy men served as soldiers in the Revolutionary War. The role of the Passamaquoddy in securing victory in the Revolutionary War was recognized by George Washington who wrote a letter to Chief Neptune in 1776 thanking the Passamaquoddy and proclaiming a 'pledge of friendship'.
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    Translation by line: 1) U, tama ucuhysyk nitapehsisol = where have you come from my friend 2) U, ntapí wici suk nitapehsisol = You paddled with your friend? 3) U, wásis na ktahcwud wisanaqsiw, apci wici nutehé nitapehsis = Child you do not have to hurry up, you will be able to go out again 4) U níl na ntapí wici nutaha wicín nitapehsisol = I also went out with my friend (in the canoe) 5) U, má ktahcwud wisanaqsiw, apci wici nutehé nitapehsis = You do not have to hurry up, you will be able to go out again 6) U, nít na ntapí wicín nitapehsisol / I am going too my friend 7) 8) Aw, wicín nitapehsis, kíll u knaciphán náka knaciphín = ... Go get him and get me too
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    Transcribed and translated in 2018 by: Molly Neptune Parker, Dolly Apt, Madonna Sockomah, Wayne Newell, Donald Sockomah and Duwayne Tomah, who also provided Traditional Knowledge and Cultural Narratives.
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# Namopawak; Pemoluhkemkil Catalog Record

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1 of 1

NONMUSIC RECORDING (PART OF COLLECTION)

## Passamaquoddy numerals from 1 to 20 ; a counting-out rhyme ; the days ...

Full Record    MARC Tags

Main title  
Passamaquoddy numerals from 1 to 20 ; a counting-out rhyme ; the days of the week ; funeral song [sound recording] / spoken by Noel Joseph.

Published/Created  
1890-03-15.

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Item Availability

NON-MUSIC RECORDING

PRINT RECORD

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Links  
Historical and contemporary recordings <http://passamaquoddypeople.com/digital-heritage/category/vocabulary>

LOCN Permalink  
<https://locn.loc.gov/2015855557>

Description  
1 sound cylinder (2:38 min.) ; 3.75 in.

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://passamaquoddypeople.com/digital-heritage/elihhtasik-trans-how-it-done>  
Traditional Knowledge Label: Outreach - Ekahkimkewey (Educational). Certain material has been identified by Passamaquoddy tribal members and can be used and shared for educational purposes. Ekahkimkewey 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, and to raise greater awareness and respect for Passamaquoddy culture and worldviews. <http://passamaquoddypeople.com/digital-heritage/ekahkimkewey-trans-educational>  
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Local shelving no.  
Cylinder 4239  
AFS 14737: A17  
RKF 0008  
AFC 1972/003: SR08

Variant title  
Titles in Passamaquoddy: Namopawak (numbers); pemoluhkemkil (weekdays)  
Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings SR08

Publication  
Fewkes, Jesse Walter, 1850-1920. recordings. cylinder.



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Local shelving no.

Cylinder 4239  
AFS 14737: A17  
RKF 0006  
AFC 1972/003: SR08

Variant title

Titles in Passamaquoddy: Namopawak (numbers); pemoluhkemkil (weekdays)  
Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings SR08

Related names

[Fewkes, Jesse Walter, 1850-1930, recordist, speaker.](#)  
[Joseph, Noel, speaker.](#)

Contents

Numerals from 1 to 20 (:22) -- Counting-out rhyme (:56) -- Days of the week (1:53) -- Funeral Song (2:15)

Partial contents

Contents translated into Passamaquoddy: Passamaquoddy numbers: One = Neqt ; Two = Nis ; Three = Nihl ; Four = New ; Five = Nan ; Six = Kamahcin ; Seven = Oluwikonok ; Eight = Oqomolcin ; Nine = Esqonatek ; Ten = Qotinsk -- Passamaquoddy days of the week: Sunday = Sonte ; Monday = Kissonte ; Tuesday = Nisewey Luhkan ; Wednesday = Nih Luhkan ; Thursday = New Luhkan ; Friday = Skehewahtoq ; Saturday = Kotuwahsonte.

LC Subjects

Passamaquoddy Indians--Maine--Calais.  
Indians of North America--Northeastern States.  
Passamaquoddy Indians--Music.

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LC Subjects

Passamaquoddy Indians--Maine--Calais.  
Indians of North America--Northeastern States.  
Passamaquoddy Indians--Music.  
Songs, Passamaquoddy.  
Counting.  
Days.  
Passamaquoddy language--Numerals.  
Passamaquoddy language--Vocabulary.  
Indian numeration.  
Funeral music.  
Calais (Me.)

Form/Genre

Counting-out rhymes.  
Songs.  
Field recordings.  
Cylinder recordings.

Notes

Passamaquoddy cultural narrative: The numbers and the days of the week were recorded by Jesse Walter Fewkes in his visit to the Passamaquoddy community in March 1890. These were based on the schedule for vocabulary established by the Smithsonian Institution (p. 82). These were translated by David Francis in 1983 when the first copy of the recordings was returned to Passamaquoddy. In 2018, new work was done to listen to these again, to check the translations, and to create a new recording of them spoken by Dwayne Tomah. Additional information provided in May 2018 by Dolly Apt, MaDonna Soctomah, Molly Neptune, and Dwayne Tomah at Indian Township, Maine.

Engineer notes: At the two minute mark there is a physical hole in the cylinder that causes the very loud pops. The hole looks intentional, being very symmetrical as if it was done on a drill press. The hole only goes halfway through the cylinder.

FCP notes: Announcement at the beginning: "Two drills and counting-out rhymes by Newell Josephs [sic], taken by J. Walter Fewkes on the 15th day of March, 1890." Announcement at 1:49: "Days of the week, and funeral song."

Recorded in Calais, Maine on March 15, 1890 by Jesse Walter Fewkes.

Related Fewkes' fieldnotes are located at the National Anthropological Archives (ms. 4408.9) p. 39, 47-52. Translations in related collection: David Francis translations of the Jesse Walter Fewkes Passamaquoddy cylinder recordings (AFC 1983/025).

Introductions in English, remainder in Passamaquoddy language.

References

FCP notes from Federal Cylinder Project (Washington, D.C.: American Folklife Center, Library of Congress, 1984), volume 2, p. 223.

Description in Fewkes, J. W. "A contribution to Passamaquoddy Folk-lore" *Journal of American Folk-lore* 3, no. 11 (1890) p. 276 [http://www.jstor.org/stable/534065?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/534065?seq=1#page_scan_tab_contents)

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Item Availability

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Cite as Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings (AFC 1972/003: SR08) American Folklife Center, Library of Congress, Washington, D.C.

Collection Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings (DLC) 2013655231

Additional formats Digital recordings of the original cylinder content and numbers and days of the week spoken by Dwayne Tomah are available at PassamaquoddyPeople.com <http://passamaquoddypeople.com/digital-heritage/category/vocabulary>  
Digital preservation copy, MAVIS no. 2006197-3-1, from original cylinder on Archeophone #27. Library of Congress, 2015 October 08. 80.76 Mbytes BWF.  
Digital restoration copy, MAVIS no. 2006197-3-1, from preservation master file (from original cylinder) using Izotope RX4, Cedar Cambridge v.10 and Izotope Ozone 7. Library of Congress, 2016 October 31. 80.76 Mbytes BWF.  
Digital preservation copy, MAVIS no. 2005666-3-1 (at 50:00), from preservation tape reel. Library of Congress, 2014 January 14. 1.92 GB BWF.  
Preservation tape reel, LWO 6528 R1A (at 50:00), from original cylinder. Washington, D.C. Library of Congress, 197u. 1 sound tape reel ; analog, 7 1/2 ips, mono. ; 10.5 in.

LCCN [2015655557](#)

Language code alg eng

Geographic area code n-us-me n-use--

Repository Library of Congress Archive of Folk Culture, American Folklife Center, 101 Independence Ave. S.E., Washington, DC USA 20540-4610 <http://hdl.loc.gov/loc/folklife.home>

Type of material Nonmusic Recording (Part of Collection)

Item Availability

CALL NUMBER AFC 1972/003: SR08

Request in American Folklife Center (Jefferson, LJG53)

Request this Item

Item Availability

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## Namopawak; Pemoluhkemkil MODS Record

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  Kamahcin ; Seven = Oluwikonok ; Eight = Oqomolcin ; Nine = Esqonatek ; Ten = Qotinsk -- Passamaquoddy days of the week: Sunday = Sonte ;
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## Namopawak; Pemoluhkemkil MARC/XML Record

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## Appendix C: Mihqelsuwakonutomon; Esunomawotultine Catalog View

This is the full version of the catalog view of Mihqelsuwakonutomon; Esunomawotultine. I took a screenshot and downloaded the full version of the catalog view February 5, 2019; this is the version of the catalog view I used in this research.

The screenshot shows the Library of Congress Catalog interface. At the top left is the 'LIBRARY OF CONGRESS' logo. To its right is the word 'CATALOG' and a search bar containing 'LC Catalog Quick Search'. A 'LOGIN' link is in the top right corner. Below the search bar is a 'SEARCH OPTIONS' dropdown menu. The main content area is titled 'MUSIC RECORDING (PART OF COLLECTION)' and 'Passamaquoddy War song ; Trading song'. Below this title are links for 'Full Record' and 'MARC Tags'. A central box contains the 'Main title' 'Passamaquoddy War song ; Trading song [sound recording] / sung by Peter Seimore.' and 'Published/Created' '1890-03-16.'. Below this box are two buttons: 'Request this Item' and 'Item Availability'. To the right of this box is a 'MUSIC RECORDING' icon. Below the icon are buttons for 'PRINT RECORD', 'SAVE RECORD', 'EMAIL RECORD', and 'CITE RECORD'. Further down are links for 'MARCXML Record' and 'MODS Record', and a 'Report Record Errors' section with 'Ask a Librarian' and 'Feedback' links. The bottom section contains 'Links', 'LCRN Permalink', 'Description', and 'Rights advisory' with detailed text and URLs.

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SEARCH OPTIONS

MUSIC RECORDING (PART OF COLLECTION)

Passamaquoddy War song ; Trading song

Full Record MARC Tags

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

Published/Created  
1890-03-16.

Request this Item

Item Availability

MUSIC RECORDING

PRINT RECORD

SAVE RECORD

EMAIL RECORD

CITE RECORD

MARCXML Record  
MODS Record

Report Record Errors  
Ask a Librarian  
Feedback


Links  
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Passamaquoddy War song ; Trading song / sung by Peter Seimore (Digital preservation master file from original cylinder) [http://hdl.loc.gov/loc/afc/afc1972003.afc1972003\\_sr29\\_2031767\\_2\\_1](http://hdl.loc.gov/loc/afc/afc1972003.afc1972003_sr29_2031767_2_1)  
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LCRN Permalink  
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Rights advisory  
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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-





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<p><b>LCN Permalink</b></p> <p><b>Description</b></p> <p><b>Rights advisory</b></p> <p><b>Access advisory</b></p> <p><b>Local shelving no.</b></p> <p><b>Variant title</b></p> <p><b>Related names</b></p> <p><b>Biography/History note</b></p>	<p><a href="https://ocn.loc.gov/201565578">https://ocn.loc.gov/201565578</a></p> <p>1 sound cylinder (2.45 min.) ; 3.75 in.</p> <p>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. <a href="http://passamaquoddypeople.com/digital-heritage/elihhtasik-trans-how-it-done">http://passamaquoddypeople.com/digital-heritage/elihhtasik-trans-how-it-done</a>          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, and to raise greater awareness and respect for Passamaquoddy culture and worldviews. <a href="http://passamaquoddypeople.com/digital-heritage/ekhekimkewey-trans-educational">http://passamaquoddypeople.com/digital-heritage/ekhekimkewey-trans-educational</a>          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'. <a href="http://passamaquoddypeople.com/digital-heritage/ma-yut-monuwasiw-trans-not-sold">http://passamaquoddypeople.com/digital-heritage/ma-yut-monuwasiw-trans-not-sold</a>          Rights are held by the Peabody Museum of Archaeology and Ethnology, Harvard University.</p> <p>Access to recordings may be restricted. To request materials, please contact the Folklife Reading Room at <a href="http://hdl.loc.gov/loc.afc/folklife.contact">http://hdl.loc.gov/loc.afc/folklife.contact</a></p> <p>Cylinder 4260 AFS 14739: A1 RKF 0006 AFC 1972/003: SR29</p> <p>Titles in Passamaquoddy: Mihqelsuwakonutomon (Song of Remembrance in the Passamaquoddy War Song Series) ; Esonomawotultine (Trading dance/song) ; Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings SR29</p> <p>Fewkes, Jesse Walter, 1850-1930, recordist, speaker. Selmore, Peter, performer.</p> <p>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 Passamaquoddy 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</p>
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<p><b>Biography/History note</b></p> <p><b>Summary</b></p> <p><b>Contents</b></p> <p><b>LC Subjects</b></p> <p><b>Form/Genre</b></p> <p><b>Notes</b></p>	<p>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 Passamaquoddy 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 Joseph, and Peter Lacote 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.</p> <p>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. Esonomawotultine, 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.</p> <p>Song of Remembrance in the Passamaquoddy War Song series = Mihqelsuwakonutomon (:00) -- Trading Song = Esonomawotultine (1:22)</p> <p>Passamaquoddy Indians--Maine--Calais.          Passamaquoddy Indians--Music.          Passamaquoddy Indians--Folklore.          Malecite Indians--Folklore.          Micmac Indians--Folklore.          Indians of North America--Northeastern States.          Indians of North America--Commerce.          Indian dance--Maine--Calais.          Songs, Passamaquoddy.          War songs--North America.          Calais (Me.)</p> <p>Songs.          Dance music.          Field recordings.          Cylinder recordings.</p> <p>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. Passamaquoddy cultural narrative for "Mihqelsuwakonutomon pihce elonukipoon." 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</p>
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Notes

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.

Passamaquoddy cultural narrative for "Mihqelsuwakonutomon pince 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, Somakponosok etoil-ntaklituwut (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: Matonotwi-lintuwakon which means generally 'war songs'.

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

Passamaquoddy traditional knowledge for "Esunomawotultine:" According to Fewkes' documentation for the "Trade Dance" 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 sing 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" (Fewkes, p. 263-264). For this song and dance the women would wear traditional Passamaquoddy dress including pointed

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Passamaquoddy traditional knowledge for "Esunomawotultine." According to Fewkes' documentation for the "Trade Dance" from Peter Salmore, 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 sing 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" (Fewkes, p. 263-264). For this song and dance the women would wear traditional Passamaquoddy dress including pointed caps covered in beads, loose robes and leggings. The face of the leader was painted or daubed black with paint or powder and his hair would be tied up so that it stood up. Wayne Newell adds that the person who is the leader for this song needed to have a terrific voice. "The leader needed to be able to encourage participation, to help gain momentum and to get people to join in the dance and in the trading. The leader was usually male, but sometimes female. There are many versions of this song. The Maliseets (Malecites) have a version and so do the Mi'kmaq (Micmacs). Grace Davis (Passamaquoddy) continues to sing a version of this song." Wayne Newell is teaching it to other members of the Passamaquoddy community. Engineer notes: Some damage at the beginning of the cylinder. There is a segment at 00:15 that exceeds 0 dB. The recording was made in reverse and corrected with Pyramix. FCP notes: Announcements at the beginning and at 1:22 identify the songs. Recorded in Calais, Maine on March 16, 1890 by Jesse Walter Fewkes. Related Fewkes' fieldnotes are located at the National Anthropological Archives (ms. 4408:9) p. 22-23, 28. Introductions in English, remainder in Passamaquoddy language.

References	Titles and FCP notes from Federal Cylinder Project (Washington, D.C.: American Folklife Center, Library of Congress, 1984), volume 2, p. 223. Description in Fewkes, J. W. "A contribution to Passamaquoddy Folk-lore" <i>Journal of American Folk-lore</i> 3, no. 11 (1890) p. 263-265 <a href="http://www.jstor.org/stable/534065?seq=1#page_scan_tab_contents">http://www.jstor.org/stable/534065?seq=1#page_scan_tab_contents</a>
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Collection	Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings (DLC) 2013655231
Additional formats	This recording is available online <a href="https://www.loc.gov/item/2015655578/">https://www.loc.gov/item/2015655578/</a> Digital preservation copy, MAVIS no. 2031767-2-1, from original cylinder on Archeophone #27. Library of Congress, 2016 April 11. 90.4 Mbytes BWF. Digital restoration copy, MAVIS no. 2031767-4-1, from preservation master file (from original cylinder) using Izotope RX4, Cedar Cambridge v.10 and Izotope Ozone 7. Library of Congress, 2016 October 31. 81.1 Mbytes BWF. Digital preservation copy, MAVIS no. 2005670-3-1 (at 00:10), from preservation tape reel. Library of Congress, 2014 January 14. 1.92 GB BWF. Preservation tape reel, LWO 6528 R3A (at 00:10), from original cylinder. Washington, D.C. Library of Congress, 1974. 1 sound tape reel ; analog, 7 1/2 ips, mono. ; 10.5 in.

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Cite as	Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings (AFC 1972/003: SR29) American Folklife Center, Library of Congress, Washington, D.C.
Collection	Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings (DLC) 2013655231
Additional formats	This recording is available online <a href="https://www.loc.gov/item/2015655578/">https://www.loc.gov/item/2015655578/</a> Digital preservation copy, MAVIS no. 2031767-2-1, from original cylinder on Archeophone #27. Library of Congress, 2016 April 11. 90.4 Mbytes BWF. Digital restoration copy, MAVIS no. 2031767-4-1, from preservation master file (from original cylinder) using Izotope RX4, Cedar Cambridge v.10 and Izotope Ozone 7. Library of Congress, 2016 October 31. 81.1 Mbytes BWF. Digital preservation copy, MAVIS no. 2005670-3-1 (at 00:10), from preservation tape reel. Library of Congress, 2014 January 14. 1.92 GB BWF. Preservation tape reel, LWO 6528 R3A (at 00:10), from original cylinder. Washington, D.C. Library of Congress, 197u. 1 sound tape reel ; analog, 7 1/2 ips, mono. ; 10.5 in.
LCCN	<b>2015655578</b>
Language code	alg eng
Geographic area code	n-us-me n-us--
Repository	Library of Congress Archive of Folk Culture, American Folklife Center, 101 Independence Ave. S.E., Washington, DC USA 20540-4610 <a href="http://hdl.loc.gov/loc.afc/folklife.home">http://hdl.loc.gov/loc.afc/folklife.home</a>
Type of material	Music Recording (Part of Collection)

Item Availability

CALL NUMBER	AFC 1972/003: SR29
Request in	American Folklife Center (Jefferson, LJG53)

Request this Item

Item Availability

Top

## Appendix D: Ancestral Voices Collection

This section contains the full version of the Ancestral Voices Digital Collection “About this Collection” page. These screenshots were taken February 15, 2019 and were the versions of the webpage I used in this research.

The screenshot shows the Library of Congress website interface. At the top left is the 'LIBRARY LIBRARY OF CONGRESS' logo. To the right is a search bar with 'This Collection' selected and 'Search Loc.gov' text. Below the logo is a breadcrumb trail: 'Library of Congress > Digital Collections > Ancestral Voices > About this Collection'. There are 'Subscribe' and 'Share/Save' icons. The main heading is 'COLLECTION Ancestral Voices'. Below it are two tabs: 'About this Collection' (selected) and 'Collection Items'. A 'Listen to this page' button is visible. The left sidebar contains 'Expert Resources' with links to 'American Folklife Center', 'Ask a Folklife Librarian', and 'Collections with Audio Recordings'. The main content area is titled 'About this Collection' and contains the following text:

Among the very first activities of the American Folklife Center (AFC) -- created in 1976 -- was the Federal Cylinder Project (FCP), a large-scale initiative to preserve and provide access to historic and fragile field recordings captured on wax cylinders, many dating back to the late nineteenth century. The goal of the FCP (1977-1987) was to gather together thousands of such historical recordings held at the Library, in national and international repositories, at universities, and in private collections; produce catalog records; preserve the audio on reel-to-reel tape; and make the recordings available to communities of origin. In particular, the initiative focused on some 9,000 cylinder recordings of Native American cultural expressions, with the aim of sharing copies with those communities to further their work in linguistic maintenance and reclamation and ownership of cultural heritage. Between 1983 and 1988, thanks in part to a grant of \$118,000 from the Ford Foundation, FCP project staff -- including scholars from the Library, the Smithsonian Institution, and public universities -- visited approximately 100 tribal communities and returned cassette copies of cylinder recordings (cassette being the most accessible format at the time).

*Ancestral Voices* is the successor to that pioneering project and utilizes emerging digital technologies and innovative approaches to address issues in preservation, co-curation, cultural representation, and intellectual access that are of critical concern for both cultural communities and archival repositories. The project seeks to mutually benefit both tribal members and the Library of Congress in these areas:

- digital preservation of an essential element of American and Native American heritage;
- repatriation, in digital form, of this heritage to Native American nations;
- collaboration of the Library with tribal communities in respectful presentation of this heritage;
- setting standards for future technical innovation and collaboration.

By working with tribal communities to determine what is missing from current collection information and adding that perspective to the catalog records, this effort repositions communities as authorities over their cultural histories and heritage, paralleling the earlier efforts of the FCP. AFC sees this as central to establishing new paradigms in classification, curation, and methods of access for indigenous materials. In the areas of cataloging and curation, the *Ancestral Voices* project is piloting the use of Traditional Knowledge (TK) labels to provide community-centered perspectives to enhance the description and presentation of the digital items. TK Labels are provided by the Local Contexts [L2](#) platform. Tribal communities adapt and apply them to digital heritage materials (audio recordings, images, documents, etc.) in the [Mukuru](#) CMS ([a community content management system in](#)

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This first presentation in the *Ancestral Voices* project is the result of a collaborative venture among the AFC, the Passamaquoddy Tribe of Maine, and the creators of TK Labels and Mukurtu CMS. Passamaquoddy elders have provided cultural narratives and added traditional knowledge about Passamaquoddy recordings, which were spoken in a French-influenced dialect of the Passamaquoddy language in 1890. We hope to expand *Ancestral Voices* to include other tribal groups and historic recordings in future online presentations.

#### **Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings**

The Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings was created in March 1890 when the anthropologist Fewkes travelled to Calais, Maine, to undertake one of the very first experiments in ethnographic audio documentation with the Passamaquoddy Tribe. The Passamaquoddy Tribe is one of the indigenous communities of the region and is made up of communities from Pleasant Point and Indian Township in Maine and St. Andrews, New Brunswick, in Canada. In order to prepare for his forthcoming trip on the Hemenway Southwestern Expedition, supported through the patronage of Mrs. Mary Hemenway of Boston, Fewkes field-tested a significant piece of documentation equipment in Maine. This was the wax cylinder phonograph, patented in 1878 by Thomas Alva Edison. The device became a central instrument of early documentarians as well as gaining popularity among commercial producers of audio recordings. For a history of the cylinder phonograph, consult this [article](#).

Over the course of three days, Fewkes recorded thirty-six cylinders of partial songs, legends, creation stories, and linguistic terms provided by Passamaquoddy community members, principally Peter Selmore and Newell Josephs (also spelled Noel Joseph or Noel Josephs). The short duration of recording on a cylinder, about two to three minutes, meant that only fragments of stories or songs were recorded, and the collection now contains just thirty-one cylinders because five of them were damaged. These recordings are the oldest ethnographic field recordings known to survive anywhere. Fewkes's recordings were eventually deposited in Harvard University's Peabody Museum, and then donated by the Museum to the Library of Congress in the 1970s for inclusion in the Federal Cylinder Project.

#### **About the Recordings**

In 2015, audio engineers at the Library's National Audiovisual Conservation Center (NAVCC) employed up-to-date technology, notably the Archéophone cylinder playback machine (invented in 1998 in France by Henri Chamoux) to extract the content directly from audio cylinders to digital preservation master files. The digital files were then restored and enhanced, using the Computer Enhanced Digital Audio Restoration System - CEDAR, for short. Passamaquoddy community members comment that the digitally restored recordings have significantly enhanced their comprehension of their ancestor's' voices and teachings. Accordingly, this site presents three versions of the digital files produced from each cylinder, to provide points of comparison of the restoration process: 1) the best quality enhanced audio recording; 2) a "flat" transfer of the cylinder to digital audio file; and 3) a digital [Back to top](#)

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## Appendix E: Ancestral Voices Rights Statement

This is the full version of the Ancestral Voices Digital Collection “Rights & Access” page, which is located in the Ancestral Voices collection under the “About this Collection” tab. These screenshots were taken February 15, 2019 and were the versions of the webpage I used in this research.

The screenshot shows the Library of Congress website interface. At the top left is the 'LIBRARY OF CONGRESS' logo. To its right is a search bar with a dropdown menu set to 'This Collection' and a search button. Below the logo is a breadcrumb trail: 'Library of Congress > Digital Collections > Ancestral Voices > About this Collection > Rights and Access'. There are also 'Subscribe' and 'Share/Save' icons. The main content area has a left sidebar with navigation links: 'About this Collection' (selected), 'Collection Items', 'Rights and Access', and 'Expert Resources' (with a sub-link for 'Collections with Audio Recordings'). A 'Listen to this page' button is visible. The main heading is 'Rights and Access', followed by a sub-heading 'Rights and Usage'. The text explains that the Library of Congress provides access for noncommercial purposes and mentions the Passamaquoddy Tribe and the Peabody Museum of Archaeology and Ethnology. It also discusses 'Traditional Knowledge Labels' and the role of the American Folklife Center (AFC) in digitizing and preserving historical Native American audio recordings.

**LIBRARY OF CONGRESS**

This Collection Search Loc.gov

Library of Congress > Digital Collections > Ancestral Voices > About this Collection > Rights and Access

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COLLECTION  
**Ancestral Voices**

About this Collection Collection Items

About this Collection Listen to this page

**Rights and Access**

Expert Resources  
Collections with Audio Recordings

### Rights and Access

#### Rights and Usage

The Library of Congress is providing access to these materials for noncommercial purposes such as education and research. The Passamaquoddy Tribe and the Peabody Museum of Archaeology and Ethnology, Harvard University, donor of the recordings, have consented to this online presentation. Responsibility for making an independent legal assessment of an item and securing any necessary permissions ultimately rests with persons desiring to use the item. See our [Legal Notices](#) and [Privacy and Publicity Rights](#) for additional information and restrictions.

Researchers or others who would like to make further use of these collection materials should contact the Folklife Reading Room for assistance.

#### Traditional Knowledge Labels

The American Folklife Center (AFC) at the Library of Congress has undertaken a collaborative preservation digitization and access project focusing on its historical Native American audio recording collections. The project involves: a) *digitally reformatting* older media formats, including wax cylinder recordings, in order to recover and preserve the recorded voices and languages of Native American people, and b) developing *curatorial protocols* that are attentive to community cultural sensitivities regarding unique cultural materials along with digital access tools (online interfaces, catalog records) that embed Native American cultural knowledge about and descriptions of the content of the recordings in Library collection records, to the extent possible.

For this project, the AFC has partnered with members of the Passamaquoddy community and two non-profit organizations, Local Contexts and Mukurtu, to apply Traditional Knowledge Labels (TK Labels) to Passamaquoddy recordings made in 1890 and 1891 by anthropologist Jesse Walter Fewkes.

Local Contexts and its partners are working towards a new paradigm of rights and responsibilities that recognizes the inherent sovereignty that Indigenous communities have over their cultural heritage. Traditional Knowledge (TK) Labels are an educational and informational digital marker created by the Local Contexts initiative to address the specific intellectual property needs of Native, First Nations, Aboriginal and Indigenous peoples with regard to the extensive collections of cultural heritage materials currently held within museums, archives, libraries, and private collections. Indigenous communities use TK Labels to identify and clarify community-specific access



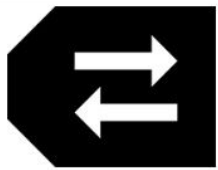
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The Passamaquoddy Tribe is a present-day community that retains cultural authority over its heritage. The TK Labels selected and defined for this collection by Passamaquoddy community leaders provide community knowledge and context that define the significance and responsible representation of their cultural heritage. The Passamaquoddy Tribe requests that you follow its recommendations for use as indicated on the TK Label text on each recording. For more information and related collections see the Passamaquoddy People website supported by staff at Local Contexts, Mukurtu.org and Washington State University's Center for Digital Scholarship and Curation <http://passamaquoddypeople.com/>.



### Traditional Knowledge Label: Attribution - Elihtasik (How it is done).

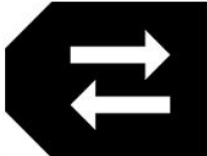


When using anything that has this Label, please use the correct attribution. This may include individual Passamaquoddy names, it may include Passamaquoddy as the correct cultural affiliation or it may include Passamaquoddy Tribe as the tribal designation. <http://passamaquoddypeople.com/digital-heritage/elihtasik-trans-how-it-done/>



**Traditional Knowledge Label: Outreach - Ekehikmewey (Educational).** Certain material has been identified by Passamaquoddy tribal members and can be used and shared for educational purposes. Ekehikmewey means 'educational'. The Passamaquoddy Tribe is a present day community that retains cultural authority over its heritage. This Label is being used to teach and share cultural knowledge and histories, and to raise greater awareness and respect for Passamaquoddy culture and worldviews. <http://passamaquoddypeople.com/digital-heritage/ekehikmewey-educational/>

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

**Credit line**

Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings (AFC 1972/003), American Folklife Center, Library of Congress, Washington, D.C.

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## Appendix F : MODS Fields

I outlined the top-level Metadata Object Description Schema (MODS) elements I used in my analysis in the table below. The MODS format is made up of top-level elements that hold subelements and attributes. Certain attributes can be applied to MODS elements to clarify specific information, such as the language used or type of resource (Standards Office, Library of Congress, 2018). For more information on the MODS schema see the *MODS User Guidelines* (ver. 3) at <https://www.loc.gov/standards/mods/userguide/index.html>.

<b>MODS Field Name</b>	<b>MODS definition</b>	<b>Subelement Name</b>	<b>Subelement Definition</b>
titleInfo	A word, phrase, character, or group of characters, normally appearing in a resource, that names it or the work contained in it.	title	A word, phrase, character, or group of characters that constitutes the chief title of a resource, i.e., the title normally used when citing the resource
name	The name of a person, organization, or event (conference, meeting, etc.) associated in some way with the resource.	namePart _____ role	The individual parsed parts that together make up the full name  Designates the relationship (role) of the entity recorded in name to the resource described in the record”
physicalDescription	Describes the physical attributes of the information resource		
abstract	A summary of the content of the resource		
accessCondition	Information about restrictions imposed on access to a resource		
note	General textual information relating to a resource		
recordInfo	Information about the metadata record.	recordCreationDate _____ recordChangeDate _____ recordOrigin	The date or date and time on which the original MODS record was first created.  The date or date and time the original MODS record was last modified.  Shows the origin or provenance of the MODS record.
tableOfContents	A description of the contents of the resource.		

## Appendix G: MARC Fields

The following table outlines the MARC fields used in my analysis. The field definitions come directly from the *MARC 21 Format for Bibliographic Data* documentation (Network Development, 1999, 2001a, 2001b, 2002, 2006, 2008, 2011, 2014).

Information in a bibliographic record is organized into specific fields, which in MARC are represented by a three-digit tag (Library of Congress, 2009). MARC also uses numbers, letters, and symbols to denote further nuanced pieces of information (Library of Congress, 2009). Each field generally has a **1**) tag and indicator position and **2**) a subfield code. Subfield codes in MARC are represented by the graphic symbol \$ to denote the delimiter (ASCII 1F hex) followed by a data element identifier, which is represented by a lowercase letter or number, such as “a”.

<b>MARC Field Name</b>	<b>Field Definition</b>	<b>Indicator Definitions</b>	<b>Subfield Definitions</b>
245 - Title Statement (NR)	Title and statement of responsibility area of the bibliographic description of a work.  This field is for the title proper and may contain the general material designation (material), remainder of title, other title information the remainder of the title page transcription, and statement(s) of responsibility.	Indicator one - Title added entry  Indicator 2 - Nonfiling characters	\$a - Title : title proper and alternative title, excluding the designation of the number or name of a part.
246 - Varying Form of Title (R)	Varying form of the title appearing on different parts of an item or a portion of the title proper, or an alternative form of the title when the form differs substantially from the title statement in field 245 and if they continue to the further identification of the item.	First indicator: Note/added entry controller  Second indicator: Type of title	\$a - Title proper/short title (NR)  \$i - Display text (NR)
300 - Physical Description (R)	Physical description of the described item, including extent, dimensions, and other physical details used	First indicator: undefined  Second indicator: undefined	\$a - Extent (R) : Number of physical pages, volumes, cassettes, total playing time, etc., of each

	to describe accompanying materials		type of unit.
500 - General Note (R)	General information for which a specialized 5XX note field has not been defined.	First indicator - Undefined Second indicator - Undefined	\$a - General note : note that provides general information for which a specialized note field has not been defined.
505 - Formatted Contents Note (R)	Titles of separate works or parts of an item or the table of contents. The field may also contain statements of responsibility and volume numbers or other sequential designations.	First indicator - Display constant controller Second Indicator - Level of content designation	\$a - Formatted contents note (NR): Whether contents note, whether complete, incomplete, or partial when the second indicator is value # (basic). The text of the contents note may include titles, statements of responsibility, volume numbers and sequential designations, durations (for sound recordings), etc.
506 - Restrictions on Access Note (R)	Information about restrictions imposed on access to the described materials. For published works, this field contains information on limited distributions. For continuing resources, the restrictions must apply to all issues.	First Indicator - Restriction Second Indicator - Undefined	\$a - Terms governing access (NR) : Legal, physical, or procedural restrictions imposed on individuals wishing to see the described materials.
520 - Summary, etc, (R)	Unformatted information that describes the scope and general contents of the materials. This could be a summary, abstract, annotation, review, or only a phrase describing the material. The level of detail appropriate in a summary may vary depending on the audience for a particular product.	First Indicator - Display constant controller Second Indicator - Undefined	\$a - Summary, etc. (NR)- Text of the summary, abstract, review, etc. When no distinction between levels of detail in the text is required, subfield \$a contains all the text. When a distinction is appropriate, subfield \$a contains a brief statement, with additional information being provided in subfield \$b.
530 - Additional Physical Form available Note (R)	Information concerning a different physical format in which the described	First Indicator - Undefined	\$a - Additional physical form available note (NR) : Description of the

	item is available. Field 530 is used only for notes describing different physical formats.	Second Indicator - Undefined	additional physical form(s) and any text not belonging in the other subfields.
540 - Terms Governing Use and Reproduction Note (R)	Terms governing the use of the materials after access has been provided. The field includes, but is not limited to, copyrights, film rights, trade restrictions, etc. that restrict the right to reproduce, exhibit, fictionalize, quote, etc.	First Indicator - Undefined Second Indicator - Undefined	\$a - Terms governing use and reproduction (NR) :Usually mean the text of a legal or official statement of restrictions
545 - Biographical or Historical Data (R)	Biographical information about an individual or historical information about an institution or event used as the main entry for the item being cataloged. When a distinction between levels of detail is required, a brief summary is given in subfield \$a and a fuller annotation is given in subfield \$b.	First indicator - Type of data Second indicator - Undefined	\$a - Biographical or historical data (NR): brief statement providing biographical information about an individual. It may also contain historical and administrative information relating to an organization.
700 - Added Entry-Personal Name (R)	Added entry in which the entry element is a personal name. Added entries are assigned according to various cataloging rules to give access to the bibliographic record from personal name headings, which may not be more appropriately assigned as 600 (Subject Added Entry-Personal Name) or 800 (Series Added Entry-Personal Name) fields	First Indicator - Type of personal name entry element Second Indicator - Type of added entry	\$a - Personal name (NR) \$e - Relator term (R)