

NEH Application Cover Sheet (PW-264240)

Humanities Collections and Reference Resources

PROJECT DIRECTOR

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Field of expertise: Native American Studies

INSTITUTION

University of Alaska Fairbanks
Fairbanks, AK 99775-7880

APPLICATION INFORMATION

Title: *Indigenous Watercraft Workshops Project*

Grant period: From 2019-05-01 to 2021-04-30

Project field(s): Native American Studies

Description of project: The ethnology & history department at the University of Alaska Museum of the North (UAMN) seeks \$60,000 in funding from the NEH HCRR Foundations grant program to host two workshops focusing on our Indigenous watercraft at the museum in Fairbanks, Alaska. The workshops will bring together a diverse group of stakeholders including Alaska Native cultural experts, academic researchers, objects conservators, museum professionals, local craftspeople, and students in order to plan for a future IMLS HCRR implementation grant. With this wide range of perspectives, we will collaborate to identify the priorities in caring for and sharing the important Indigenous watercraft collection at the UAMN. Using the physical objects as the focus of our discussions, project participants will spend three days each year, for two years, examining and discussing the watercraft and their future physical needs, as well as possible research and community-based projects that could be undertaken

BUDGET

Outright Request	60,000.00	Cost Sharing	0.00
Matching Request	0.00	Total Budget	60,000.00
Total NEH	60,000.00		

GRANT ADMINISTRATOR

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Project Description and Significance

The ethnology & history department at the University of Alaska Museum of the North (UAMN) seeks \$60,000 in funding from the NEH HCRR *Foundations* grant program to host two workshops focusing on our Indigenous watercraft at the museum in Fairbanks, Alaska. The workshops will bring together a diverse group of stakeholders including Alaska Native cultural experts, academic researchers, objects conservators, museum professionals, local craftspeople, and students in order to plan for a future IMLS HCRR implementation grant. With this wide range of perspectives, we will collaborate to identify the priorities in caring for and sharing the important Indigenous watercraft collection at the UAMN.

The ethnology & history collections at the UAMN represent a major repository of primary material evidence of culture change and continuity in Alaska and the circumpolar north. With over 16,000 objects of Alaska Native and Euroamerican manufacture there are myriad stories embedded within the collections both directly and indirectly. The tangible (material) culture is represented in clothing, subsistence tools, masks, baskets, household items, and transportation devices like sleds and watercraft. Likewise, intangible cultural heritage is referenced in the stories, performances, oral histories, and photographs described and illustrated in our files and associated media (e.g., oral recordings, video/film recordings, etc.). Our collecting goal is to illustrate the continued vitality and ingenuity of Alaska's Indigenous and settler populations, while documenting the aesthetics, creative expressions, and adaptability of people who thrived in this northern climate with sometimes inhospitable conditions and limited resources.

The focus of this NEH HCRR *Foundations* project is the Indigenous watercraft collection held in the ethnology & history department: sixteen (16) full-sized Alaska Native hand-made boats constructed from local materials; ninety-seven (97) model boats made from the same materials but on a miniaturized scale; and nearly one-hundred (100) accessories that are important to the care and use of those watercraft, including paddles, sleds, and specialized tools for use in them. In order to consider the deep history of these traditions for Alaska Native peoples, well-preserved archaeological boat parts will be singled out for special discussion and comparison with more recent items.

Using the physical objects as the focus of our discussions, project participants will spend three days each year, for two years, examining and discussing the watercraft and their future physical needs, as well as possible research and community-based projects that could be undertaken using these items. The summary of these discussions will serve as the basis for a future NEH HCRR implementation grant, which will be the primary goal of this project. Special considerations will be taken for the physical care of the objects as well as the kind of cultural information that should be recorded and shared in our online collections database.

We will assemble a team consisting of: twelve Alaska Native cultural experts, two academic experts on Alaska Native watercraft, one objects conservator, UAMN-based scientists and museum professionals, artists, Alaska Native language specialists, and local craftspeople. This diverse group will ensure a wide range of goals are met and voices are heard from the very beginning of this project.

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Narrative

The ethnology & history department at the University of Alaska Museum of the North (UAMN) seeks funding to host two workshops at the museum to undertake planning for a future NEH HCRR implementation grant. The workshops will bring together a diverse group of stakeholders including Alaska Native cultural experts, academic researchers, objects conservators, museum professionals, local craftspeople, and students. These individuals representing a range of perspectives will collaborate to identify the priorities in caring for and sharing the important Indigenous watercraft collection at the UAMN.

Significance

Relevance of the Collections to the Humanities

The ethnology & history collections at the UAMN represent a major repository of primary material evidence of culture change and continuity in Alaska and the circumpolar north. With over 16,000 objects of Alaska Native and Euroamerican manufacture there are myriad stories embedded within the collections both directly and indirectly. The tangible (material) culture is represented in clothing, subsistence tools, masks, baskets, household items, and transportation devices like sleds and watercraft. Likewise, intangible cultural heritage is referenced in the stories, performances, oral histories, and photographs described and illustrated in our files and associated media (e.g., photographs, oral recordings, video/film recordings, etc.). Our collecting goal is to illustrate the continued vitality and ingenuity of Alaska's Indigenous and settler populations, while documenting the aesthetics, creative expressions, and adaptability of people who thrived in this northern climate with sometimes inhospitable conditions and limited resources.

Each year the ethnology & history collection hosts over fifty (50) in-person researchers of Alaska Native and non-Native descent. These individuals include members of source communities, students interested in re-connecting with their culture, professional researchers like faculty from the University of Alaska Fairbanks as well as schools around the globe, family members of donors and collectors, as well as artists and Alaska Native language specialists. Researchers examine items closely, handling them to understand construction techniques and materials used and photographing them for their projects. They read through records in our files in an attempt to better understand the motivations of the original makers, the collectors, and the donors. Visitors share stories, sing songs, and even offer blessings to protect the collections and those of us who work with them. From these annual visits, individuals produce research papers, community projects, books, exhibits, and works of art that are informed and inspired by our holdings. So far in 2018, uses of the collection include:

- The annual "Support Authentic Alaska Native Art" calendar produced by the Indian Arts and Crafts Board and the "Alaska Native Ivory" brochure (<https://www.doi.gov/iacb/iacb-publications>);
- Several episodes of *Mysteries at the Museum* (<http://arctos.database.museum/project/mysteries-at-the-museum-university-of-alaska-museum-collections-use>);

- Alaska Department of Fish and Game magazine documenting the traditional uses of animal horns in Alaska;
- Outgoing loan to the American Heritage Gallery at Walt Disney World in Florida for the exhibit *Creating Tradition: Innovation and Change in American Indian Art*;
- Collections research visit for an Alaska Native television producer seeking inspiration for stories used in the first PBS series focusing on an Alaska Native character;
- Two Indigenous Ph.D. students seeking objects to include in their dissertation research.

Our collections data is held in Arctos, our fully online collections management system (<https://arctosdb.org/> and <http://arctos.database.museum/home.cfm>). According to recent annual statistics, users downloaded 20,359,267 records from our collection alone during FY17 (June 30, 2016 to July 1, 2017). These records include images of objects, scans of collection documentation, and links to other online resources showing objects being used by their original owners (e.g., <http://arctos.database.museum/guid/UAM:EH:UA98-010-0001AD> and <http://arctos.database.museum/guid/UAM:EH:UA91-014-0001>), in addition to the basic data describing the object and its history of manufacture, use, and collection over the course of its life. Arctos is a consortium of museums and organizations that collaborate to serve data on over 3 million records from natural and cultural history collections. Arctos data are continuously updated online and collection managers have the ability to share or encumber information in any of its fields.

Collections Focus for *Foundations* Proposal

The focus of this NEH HCRR *Foundations* project is our Indigenous watercraft collection deposited in both the ethnology & history as well as the archaeology department: sixteen (16)¹ full-sized Alaska Native hand-made boats constructed from local materials; ninety-seven (97) model boats made from the same materials but on a miniaturized scale; and nearly one-hundred (100) accessories that are important to the care and use of those watercraft, including paddles, sleds, and specialized tools for use in them. Archaeological boat parts number in the thousands, and so with this project, the most important of these items will be singled out for special discussion and comparison with more recent items. These 200+ objects embody the knowledge and practices of a time when Alaska's Indigenous peoples had little alternative to living off the land and relying on the food and resources provided by it. But they also directly represent a period of change, when Euroamerican settlers moved into their territory and began competing for those resources, while sharing materials and traditions brought with them from Russia, Europe, Asia, and the contiguous United States. Tourists drove (and continue to drive) a market for the production of model and miniature boats to take back home to symbolize their visit to Alaska and the unique people and places they met here. These objects represent both the tangible and intangible cultural heritage of Alaska's Native people as they shared their knowledge of how to select and obtain the proper materials, how to prepare them, how to

¹ It is worth noting that at least two additional full-sized watercraft are under consideration for acquisition by the museum's acquisitions committee – one newly made kayak frame from the village of Quinhagak and one skin-covered kayak from the abandoned King Island in the Bering Strait. One has been offered for purchase and one for donation – this project would help determine our ability to care for both new additions.

design and create these sophisticated modes of transportation, as well as what purposes they each served in communities. No less important were the lessons shared between generations when engaging in these activities, and the relationships forged and maintained through the practice of traditional subsistence activities.

It is this information that we seek to preserve and continue through this project, through the development of two workshops where attendees examine and discuss the watercraft and accessories in our collection. These workshops will bring together cultural experts from rural Alaska villages, museum professionals from across the state and beyond who care for similar collections, local museum-based scientists who can propose questions and lines of inquiry to supplement and support the primary goal of cultural preservation and perpetuation, conservators who can work in tandem with cultural experts for designing treatment plans that are both culturally sensitive and scientifically sound, UAF students who are involved in areas of study that involve the art and culture of Alaska's Native peoples, and local craftspeople who are interested in learning and carrying on these long-standing areas of knowledge. The result of these workshops will be a clear plan for moving forward with an NEH HCRR implementation project to undertake the conservation treatment and the full documentation of the relevant collections at UAMN. A web-based project portal will provide detailed updates on the various phases of this work, from live-streaming certain workshop elements, to an eventual online exhibit and interactive hub of watercraft at the museum that would connect with other relevant online resources.

Through the successful completion of this project, we will raise the already high visibility of this valuable collection of Indigenous watercraft with a special goal of improving the communication with and representation of rural Alaska Native villages who serve as the source communities of our collections. The objects themselves will be readied for the follow-up implementation grant, and the voices of a range of stakeholders will be incorporated into that project proposal. Eventually the information will be shared through our public exhibits that are seen by over 90,000 visitors annually.

History, Scope, and Duration

The University of Alaska Museum of the North was established in 1926 when a local naturalist, Otto Geist, was encouraged to travel through the Bering Strait to collect evidence of what was assumed to be the disappearing Indigenous peoples of Alaska. He assembled collections of archaeological, ethnological, and historical resources that formed the beginning of the largest collection of Alaskan material culture in the world. Between the archaeology and ethnology & history collections at UAMN, we represent over 14,000 years of cultural traditions in the north through nearly one million objects. Over the past 92 years, our cultural collections have been used in countless academic research projects ranging from class-based papers to Ph.D. dissertations, peer-reviewed journal articles, museum exhibitions, and community-based collection visits.² Nearly 1,000 individual contacts are made for collections-based questions

² Community-based collection visits range from individuals of Alaska Native descent who visit the collections to see single or entire groups of materials from their communities, to coordinated visits for NAGPRA consultations or oral history-based knowledge sharing projects. Hundreds of such visits have occurred during the 24 years the PI has been employed by UAMN.

each year by the combined departments, not to mention the hundreds of additional visitors who get intimate looks at our collections on our Behind the Scenes tours that occur for the public throughout the year.

The history of this particular use of the watercraft collection is embedded within our institutional priority of renovating our 40-year-old Gallery of Alaska. As we have undertaken the planning for this space, the stability and re-presentation of the full-sized watercraft became a major point of discussion and concern for the PI of this project. As Alaska Native communities have taken on projects to perpetuate and reinvigorate their ties to their cultural heritage, boats have served as a prominent rallying point. Through projects like the Burke Museum's *The Angyaaq Project* (<http://www.burkemuseum.org/blog/angyaaq-sets-sail-once-again>); the Alaska Native Heritage Center's projects illustrated in *Qayaqs and Canoes: Native Ways of Knowing* (2011) by Jan Steinbright and Clark Mishler (https://books.google.com/books/about/Qayaqs_Canoes.html?id=M9i1PQAACAAJ and <http://www.echospace.org/articles/273/sections/653.html>); the Alaska State Museums' Canoe Conservation Project (http://museums.alaska.gov/documents/bulletin_docs/bulletin_19.pdf); a birchbark canoe project at the Canadian Museum for Human Rights (<http://www.cbc.ca/news/canada/manitoba/birchbark-canoes-reconciliation-1.4700057>); and our own re-covering project of the Anaktuvuk Pass kayak in our collection (http://www.alaskaanthropology.org/wp-content/uploads/2017/08/Vol_2_1-2-Paper-3-Linn.pdf), it is clear that communities are able to use boats as a way to share cultural knowledge across generations while passing on lessons and valuable skills to younger learners. Alaska Native youth are eager for opportunities to learn from elders and to find new ways to live their culture in authentic experiences. Communities are losing their elders to old age and are anxious to be involved in projects that focus on the value of their knowledge. Using the watercraft collection at the UAMN as the center of two workshops to plan for follow-up implementation projects is an inspiring way to rally those diverse voices and hear what the elders and youth would like to achieve with such an opportunity.

While developing our ideas for the renovation of the Gallery of Alaska, staff agreed that it was an important time to seek input from our rural communities across the state to invite communities to drive the direction of the stories and help select objects that are used to tell their stories. This provides the impetus and the philosophical motivation for developing a watercraft project with Alaska Native input from the beginning. From the perspective of the museum, the first priority is the conservation of the objects in our care. Secondly, but equally important, is the collection and preservation of the knowledge of how to make and use these items. Both of these priorities should be undertaken in partnership with the Indigenous groups and the workshops will be developed with these priorities in mind.

Our goal is to undertake two workshops, one per year for two years, in order to assemble a list of invited experts, to ensure communities are able to schedule their trips to Fairbanks, to invite interested participants, and to create a schedule that will allow for both intimate discussions of small groups and public forums of wide appeal. Planning before each workshop and follow-up work afterwards will be undertaken by the Project Director and project partners, while contracted experts will prepare appropriate documents as dictated by the needs of the workshops.

Methodology and Standards

The methodology of this projects follows the Indian Arts Research Center's *Museum + Community Guidelines for Collaboration*. The UAMN is seeking the expertise of community representatives to both inform and shape an implementation project and the resulting preservation of a collection that will be of even more value to the Indigenous and non-Native people of Alaska. With this workshop model, we will invite a wide range of diverse experts to share their perspectives so we can develop a project that meets the needs of Alaska's Native peoples and their goals for cultural preservation while also fulfilling our mandate to collect, preserve, and make publicly available the material objects associated with the people of Alaska.

As part of the planning for the workshops, project staff and consultants will work together to develop an agenda for the workshops. The duration and daily activities and goals will be developed in collaboration with the project team. Advice will be sought from other museums who have undertaken similar kinds of workshops to be sure to balance the needs of the museum and what the community might get from attending.

Because of the great distance and technological divisions between the urban centers of Alaska and our rural communities (appendix ii), the Project Director will need to use a variety of communication methods, including email, phone, web-based forms, hard-copy materials sent through the US Postal Service or via fax, and in-person meetings. In collaboration with project partners, the Project Director will develop a set of evaluation forms for each item reviewed at the workshops in order to keep notes and proposals for preservation and documentation plans associated with the objects. The museum's team will also include a videographer who will film the workshops to document the content. This footage will be reviewed following the workshops to ensure all recommendations are noted and provided to all participants.

The Project Director will write a summary report, which will include the recommendations of the cultural experts as well as other consultants taking part in the workshops. This report will be distributed to all project participants and will include a list of priorities for moving forward with an NEH HCRR implementation grant. The Project Director will seek consensus between all project partners but will ultimately make the final decisions based on what the museum will be able to successfully implement. If disagreements arise, she will work with those individuals to find a solution that all partners will be happy with.

Our local community partners will be involved both as experts on the project but also to help ensure that the museum and our collections are used in new and expansive ways. We are always seeking to expose our collections to new audiences so we can grow the research value of our objects and the knowledge embodied within our records. We have a long-term relationship of involvement with the UAF Native Art Center, through special exhibits, research opportunities for students, and projects of mutual interest. This will be the first time we partner with the Folk School, though we have hosted staff and instructors on tours of the collection as well as individual research projects. Our goal is that they will continue to work with the museum through this planning grant, the follow-up implementation proposal, and a future special exhibit in our gallery that involves the creation of a watercraft on-site.

This project also seeks to partner with the Alaska Native Language Center because we have seen through past projects that language is an important part of documenting cultural heritage. The involvement of diverse Alaska Native language experts will help us reach out to elders and youth who are committed to the preservation of language. Gathering around

cultural heritage objects supports the recollections of stories, songs, and other important elements of intangible cultural heritage that we seek to encourage and document through these language specialists. Where appropriate and approved, these recollections will be associated with the objects through our online collections management system. Arctos provides an environment where media of any kind (video or audio recordings, photographs, PDFs, etc.) are able to be related to one or many objects at a time though the object records as well as through the Projects module (see appendix iii).

Another product of this set of workshops will be a project website set up on the ethnology & history website (<http://uaf.edu/museum/collections/ethno/projects/>) to track the progress of the planning and the follow-up implementation proposal. It is our hope that this project will eventually lead to a publication that will fully document the watercraft in the collection and represent the diverse perspectives of all our experts involved on the project.

All project partners will be engaged at all stages of the development and implementation of the workshops, as well as the follow-up NEH HCRR implementation proposal. We are confident that this partnership will help leverage each organizations' individual educational missions while also enhancing their professional skills and networks of community contacts.

Sustainability of Project Outcomes and Digital Content

Because this is a planning grant, all results will be fully documented in electronic format through video recordings at the workshops, notes recorded and collated by all project participants, and posted at our Project page in Arctos and our project website. The UAMN is committed to seeing this project successfully completed both for the long-term preservation of the collections in question, but also because of the new partnerships and relationships to be developed through the work. This is in support of our long-range goals of being a relevant and essential part of our community and providing for the preservation of material and intangible cultural heritage through our ethnology & history collections work. We are seeking to be more inclusive in our projects, from the planning to the execution of them, engaging the voices and needs of the people whose heritage we safeguard at the museum.

Following the successful completion of these two workshops and the resulting summary reports, an NEH HCRR implementation proposal will be submitted in July of 2021. That proposal will outline the steps to undertake the conservation of the watercraft collection and the full-engagement of cultural experts to assist in the design and creation of proper supports for those items on exhibit and those in the research collections spaces. It will also include plans for fully-documenting the design of the boats and including both culturally-relevant information and determining what questions might be answered through the scientific examination and documentation of all botanical materials utilized in the construction of these watercraft.

Dissemination

The workshops planned for this project will be widely advertised for free public participation, constrained only by space limitations. We will rely on the extended networks of the project partners and the use of social media. We will document the workshops themselves through video recordings (upon the agreement of all project participants), copies of which will

be provided to all project participants. We will also document the workshops through our project webpage and through the Project page at Arctos, where the objects examined will be directly tied to the media generated through the workshops. All media files posted to Arctos are shared with a Creative Commons license (CC BY-ND-NC) to promote sharing but also to require attribution of the source and to discourage modification and commercialization of those media. That said, the Project Director will inquire of cultural experts if they prefer any of the discussions to be kept private or culturally-restricted in order to respect their right to their own intellectual property.

Additional dissemination will make extensive use of social media posts, including Facebook, Instagram, Twitter, Tumblr, and Wordpress. Attendees will be encouraged to share their own experiences using a hashtag so they can be easily pulled together (again, under the assumption that project participants agree to such sharing).

Work Plan

This project involves the planning, implementation, and summarizing of two workshops held at the University of Alaska Museum of the North. So that the team is sensitive to the subsistence cycle of rural Alaskan communities, the actual date of the workshops will be selected in consultation with communities involved as cultural experts. The likely timing will be during the winter months, between October and March. Each annual cycle will involve the following basic steps:

YEAR ONE:

May-September 2019

- Project Director (PD) sends letters of invitation to each community to select an individual to attend the workshop as short-term contractors (see appendix iv for UAF form) serving as cultural experts
- PD establishes contracts with private researchers serving as academic experts and objects conservator serving as a preservation expert
- PD selects a number of dates as possible targets for the workshops in consultation with communities and experts; requests project participants to come to a consensus on the dates of the workshop for year one
- PD, museum staff, and project partners meet monthly to determine agenda of workshops, develop process for moving boats into museum auditorium, and advertising plan; team also allocates specific responsibilities to each project team member

October-December 2019

- Project participants make travel arrangements
- Workshop registration distributed via Google form (number of full-workshop public participants limited by work space in museum auditorium)
- Local student involvement confirmed in collaboration with museum education department
- Wood boat workshop occurs (possibly 3 days in November)

- Exhibits staff brings full-sized canoes and PD brings select model canoes, dugout canoe models, and select tools into auditorium for examination
- Daily discussions commence based on topics and focused goals, e.g.:
 - Day 1: Introductions of participants and overall workshop goals; introduction to the museum's holdings and review of records; open to public in afternoon
 - Day 2: In-depth discussion and examination of full-sized boats from Interior; review of boat models and tools; open to public in afternoon
 - Day 3: Discussion of possible manufacture of full-sized boat from southeast Alaska; outlining plans for follow-up NEH HCRR implementation grant; open to public in afternoon
- Film-based documentation each day
- PD prepares draft summary report

January-March 2020

- Summary report sent to project participants
- Responses to report collected and incorporated by PD and project partners
- PD and department students update Project page in Arctos with results of workshop
- Media files archived at Arctos Project and the UAMN secure server, as well as several backups located on and off-site
- PD and staff incorporate notes from workshop into object records in Arctos

April 2020

- Final summary report distributed to all project participants
- Media files (video and photos) distributed to community and local partners

YEAR TWO

May 2020 – April 2021

Same basic schedule as year one, plus:

- PD incorporates all comments and suggestions and submits application for NEH HCRR implementation proposal
- PD submits final report to NEH

Staff

This project will involve UAMN staff, cultural experts from rural Alaska communities, professional academics, professional conservators, local artists and craftspeople, Alaska Native language specialists, and museum professionals from around Alaska. We also intend to use students (primarily university-aged) wherever possible and will reserve approximately 42.5 hours of salary to pay existing student assistants from the museum, the Native Art Center, or the Alaska Native Language Center to assist during the workshops. All of the staff and faculty that are involved in the project will be voluntarily contributing their time as part of their museum workload so that funding will be used primarily to pay our outside experts as consultants. They will not be listed in the official project budget.

UAMN Staff

Angela Linn: Senior Collections Manager, Ethnology & History; Project Director; 24 years museum collections management experience and working with community representatives in the museum context.

Jonah Wright: Lead Preparator, Exhibition & Design; 5 years of museum preparation experience; facilitate access to and moving of full-sized boats in the museum galleries; contribute to discussion of exhibit-related goals.

Tamara Martz: Museum Designer, Exhibition & Design; 10 years as design professional; design signage and assist in moves of boats from the exhibit gallery; contribute to discussion of design-related goals for future exhibition of boats.

Roger Topp: Head of Production & Digital Media; lead on Gallery of Alaska renovation project; 20 years as museum writer, 8 years as head of production; contribute to discussions of use of boats in gallery spaces.

Kevin May: Operations Manager; 20 years as head of operations, safety, and security at UAMN; will supervise the safety aspects of the movement of large boats from gallery and collections spaces.

Scott Shirar: Collections Manager, Archaeology; 8 years museum collections management experience; facilitate the identification and use of archaeological boat pieces to examine during project.

Joshua Reuther: Curator, Archaeology / Associate Professor of Anthropology; 18 years Alaskan archaeology and cultural resource management; Supervisor of all archaeology staff; will contribute to the research-related questions associated with archaeological boat parts.

Steffi Ickert-Bond: Curator, Botany / Professor of Biology; 15 years botany research in Alaska; will contribute to research-related questions associated with the botanical elements of the watercraft.

Leonard Kamerling: Curator, Alaska Center for Documentary Film / Professor of English; 35 years of Alaskan ethnographic filmmaking; will contribute to the visual documentation of the workshops and full implementation project.

UAF Partners

Da-ka-xeen Mehner: Associate Professor of Art, Department Chair, Director of **Native Art Center**; 10 years of teaching at UAF and directing NAC; will contribute to the development of the workshop and in facilitating the use of University students to assist with generating and recording comments at the workshops. NAC will serve as co-sponsor.

Siri Tuttle: Professor of Linguistics, Director of the **Alaska Native Language Center**; 15 years of teaching at UAF; will contribute to the documentation of the language of the discussions surrounding the boats; will aid in identifying language specialists for the project. ANLC will serve as co-sponsor.

External Partners

Representatives from the **Folk School** (named individuals to be determined), a Fairbanks-based non-profit that offers year-round classes and programs to help pass on knowledge about hands-on skills focused in the north, will assist the Project Director to develop the workshops and contribute to the overall discussions of preserving and perpetuating knowledge about the Indigenous watercraft. Staff and board will develop programs that mirror the theme of this project and assist with advertising and will be fully engaged in the planning for the NEH HCRR implementation grant.

Consultants

Cultural Experts from the following 12 rural Alaska villages or regions: **Wainwright; Minto; Mekoryuk; Anaktuvuk Pass; Beaver; Ambler; Fort Yukon; Point Hope; St. Lawrence Island (Savoonga or Gambell); Elim; Elephant Point; Hooper Bay**. Communities will receive invitations to send one personal representative from their village to act as a cultural expert and contribute to the discussion of how to better preserve and document the watercraft from their homes villages. The community will name each individual.

Jenya Anichtchenko: private researcher and skin boat expert; 18 years of Alaska museum experience focused in collections, education, and special exhibits; will contribute to the development of the workshop and lead the research questions relating to skin boats in the collection. To be hired as a consultant and will participate in both workshops.

Jason Rogers: National Park Service archaeologist and bark boat expert; 18 years of Alaskan archaeology and cultural resource management work; will contribute to the development of the workshop and lead the research questions relating to the bark boats in the collection. To be hired as a consultant and will participate in both workshops.

Nicole Peters: private objects conservator; 5 years specialization in conservation of Indigenous collections; will lead the discussions centering on conventional conservation approaches to preserving the Indigenous watercraft in the collection. To be hired as a consultant and will participate in both workshops.

History of Awards

As of 2018, there have been no funds raised specifically for this project. It is an entirely new funding priority.

List of Participants

Anichtchenko, Evguenia (Jenya)	Independent researcher
Hall, Della	Museums Alaska
Hamos, Kerri	The Folk School
Ickert-Bond, Steffi	University of Alaska Museum of the North
Kamerling, Leonard	University of Alaska Museum of the North
Linn, Angela	University of Alaska Museum of the North
Martz, Tamara	University of Alaska Museum of the North
May, Kevin	University of Alaska Museum of the North
Mehner, Da-ka-xeen	University of Alaska Fairbanks, Native Art Center
Peters, Nicole	Private Objects Conservator
Reuther, Joshua	University of Alaska Museum of the North
Rogers, Jason	National Park Service Archaeologist / Independent Researcher
Shirar, Scott	University of Alaska Museum of the North
Topp, Roger	University of Alaska Museum of the North
Tuttle, Siri	University of Alaska Fairbanks, Alaska Native Language Center
Williams, Gordon	The Folk School
Wright, Jonah	University of Alaska Museum of the North

UNIVERSITY OF ALASKA FAIRBANKS

PROJECT TITLE: Indigenous Watercraft Workshops
 PI: Angela Linn
 START DATE: 5/1/19
 END DATE: 4/30/21
 TOTAL BUDGET: \$60,000
 DEPT #: MUSFY19-2
 BANNER #: S25614

DEPT #:		MUSFY19-2		FY19		FY20		END	
BANNER #:		S25614		7/1/18		7/1/19		4/30/21	
ACCT 1000	SALARIES AND WAGES			Year 1		Year 2		Total Project	
	Student Employees			Hours		Hours			

Photos of Indigenous Watercraft at UAMN

The following photos show examples of the full-sized watercraft in the ethnology and history collection at UAMN

Canoes



Tanana Athabascan rat canoe from Minto, 1961 by Jimmie Charlie.



Iñupiaq canoe from Amber, 1967 by Mark Cleveland.



Gwich'in Athabascan canoe from Beaver, 1965 by John Sam and John Breiby.

Kayaks



Iñupiaq kayak from Wainwright, pre-1971 by unknown maker.



Nunamiut kayak from Anaktuvuk Pass, 1971 by Simon and Susie Paneak and Ellen Hugo (recovered in 2002 by Ruth Rulland, Molly, Rhoda, and Lela Ahgook).



Yup'ik kayak frame from Bering Strait region (Hooper Bay to Bristol Bay in SW Alaska), pre-1966 by unknown maker.



Cup'ig kayak from Mekoryuk, Nunivak Island, 1950 by Leonard Mathlaw.

Umiaks



Iñupiaq umiak from Wainwright, late 1940s by unknown maker.



İñupiaq retrieval umiak from Point Hope, ca. 1915 by Howard Stone.



İñupiaq retrieval umiak from Point Hope, 1955 by Lennie Lane.

Appendix ii: Map of communities with invited cultural experts



Gold! Riches and Ruin.

[Report Problem]

Johanna Blume: Principal Investigator (Curator of exhibit)

Amy McKune: Co-PI (Director of Collections)

Christa Barleben: Project Coordinator (Registrar)

2014-08-08 - 2015-08-09

[Edit Project](#)

Description

[from official loan request letter] This exciting exhibit explores the historical and cultural significance of gold in the American West... The objects and images we plan to display...tell the stories of people, their relationships with one another, with the landscape, and with the gold they sought and took from it. These are stories of perseverance, adventure, innovation, and success, but also of greed, violence, sacrifice, and failure. They illuminate the significance of gold to American culture, and the role it has played in forging a national identity. See <https://www.dropbox.com/sh/ip39bva92o717pa/AABEx-kHPr9LjeTbx9YZFI0ca?dl=0> for photos of the exhibition. Photos 61, 64,66, 74, 75, 76, 77, of 94 shows UAMN items in the exhibition.

Specimens Used

- 8 UAM:EH Specimens [[BerkeleyMapper](#)]

Projects contributing specimens

1 projects contributed specimens used by this project.

- [Legislative Fund](#)

Media



- [Data Providers](#)
- [Report a bug or request support](#)

Appendix iv: UAF Short Form Contract
UNIVERSITY OF ALASKA

SHORT FORM CONTRACT FOR GUEST SPEAKERS OR PERFORMERS

This agreement becomes effective when accepted and signed by the authorized Purchasing official.

CONTRACT NUMBER _____
(to be completed by Purchasing)

SSN/Tax ID _____
(SSN entry applies only to sole proprietors or individuals.
All others require entry of federal Tax ID numbers.)

NAME & ADDRESS OF CONTRACTOR: (Contractor may not be a current UA employee.)

NAME & ADDRESS OF UA DEPARTMENT:

THIS AGREEMENT, entered into by the University of Alaska and the Contractor named above, documents the understanding of the parties. (This form must be signed and dated by the Contractor before it is submitted to Purchasing.)

1. SCOPE OF SERVICES: (one time non-recurring) The contractor shall perform all services described below for the amount stated:

- ☐ GUEST SPEAKER Topic _____ (Topic must be shown for a Guest Speaker.)
☐ PERFORMER

[DEPARTMENT MUST CHECK ONE BOX ABOVE & FILL ALL BLANKS BELOW TO COMPLETE THIS SECTION.]

Event _____

Date _____

Location _____

Time _____

Contractor agrees to provide the following equipment/items for this agreement:

University agrees to provide the following equipment/items for this agreement:

2. COMPENSATION: Contractor will be paid in a lump sum amount not to exceed \$ _____. Total compensation includes all costs related to the scope of services, including but not limited to:

_____ (i.e. travel, phone calls, hand-out materials).

3. TERMS OF PAYMENT: [TO BE COMPLETED BY THE DEPARTMENT]

- ☐ Payment to the contractor within 30 days upon receipt of invoice, payable after performance is verified by the department.
☐ Payment to the contractor within 10 days after completion of the engagement.
☐ Payment to the contractor upon close of the engagement.

4. INDEMNIFICATION AND HOLD HARMLESS AGREEMENT. To the fullest extent permitted by law, the Contractor shall defend, indemnify, and hold harmless the Contracting Agency, its Board of Regents, officers, and employees from and against any and all loss, expense, damage, claim, demand, judgement, fine, charge, lien, liability, action, cause of action or proceedings of any kind whatsoever (whether arising on account of damage to or loss of property, or personal injury, emotional distress, or death) arising directly or indirectly in connection with the performance or activities of the Contractor hereunder, whether the same arises before or after completion of the Contractor's operations or expiration of this Contract, except for damage, loss, or injury resulting from the Contracting Agency's gross negligence or willful misconduct.

5. TERMINATION. This contract may be terminated at no cost to either party upon _____ DAYS ADVANCE WRITTEN NOTICE. (30 unless otherwise indicated)

6. OTHER. Contractor is an independent contractor and will pay all applicable state, local and federal taxes associated with this agreement. This agreement is the complete & exclusive understanding of the parties. Time is of the essence in this agreement.

The following attachments are a part of this agreement: _____

CONTRACTOR

UNIVERSITY OF ALASKA

By: _____
(Signature)

By: _____
(Procurement Officer Signature)

Name & Title: _____
(Type or Print)

Name: _____
(Type or Print)

Date: _____

Date: _____

ANGELA JEAN LINN

University of Alaska Museum of the North

907 Yukon Drive ♦ Fairbanks, AK ♦ 99775-6960 ♦ 907.474-1828

ajlinn@alaska.edu ♦ <http://www.linkedin.com/in/angelalinn> ♦ <http://akethnogirl.wordpress.com/>

*Expertise in Collections Management Professional Standards and Best Practices,
Collaborative Curation and Exhibition, and Museum Studies*

EDUCATION

In Progress Ph.D. Museum Studies: Interdisciplinary, University of Alaska Fairbanks

Dissertation Topic: *Alaska's Museums: Past, Present, and Future*

2006 Graduate Certificate Museum Studies, George Washington University (*Pilot Program in Distance Delivery*)

1999 M.A. Anthropology, University of Alaska Fairbanks

Thesis Title: *Not Just a Pretty Face: Dolls and Human Figurines in Alaska Native Cultures*

1994 B.A. Anthropology, University of Iowa

Minor: Religion; Museum Studies

PROFESSIONAL EXPERIENCE

1999-Present Senior Collections Manager, Ethnology and History, University of Alaska Museum of the North (temporary reassignment 8/2006-5/2007); Department head since 2008. Promoted to Senior Collections Manager 2012

2006-2007 Reaccreditation Coordinator, University of Alaska Museum of the North

2003-2004 Private Art Cataloger, *Angela Linn Consultation and Research*

1998-1999 Curatorial Assistant, Ethnology and History, University of Alaska Museum

1997 (summer) Explainer, Museum Education / Student Assistant, Exhibition and Design, University of Alaska Museum

1996-1998 Student Assistant, Ethnology and History, University of Alaska Museum

1994-1996 Volunteer, Collections Department, Anchorage Museum of History and Art

GRANTS AWARDED (SELECTED)

2016 **Museums Alaska: Collections Management Fund: Barcoding Infrastructure Improvements.** Co-wrote proposal and acted as Co-PI. **\$9,990 awarded.**

2016 **NPS Cooperative Research and Training Program: Alaska Sesquicentennial Exhibit at Sitka National Historical Park.** Co-wrote proposal and acted as PI. **\$39,250 awarded.**

2013 **IMLS: Museums for America: Stable Data: Migrating the University of Alaska Museum of the North (UAMN) Cultural Collections Information into Arctos.** Co-wrote proposal and acted as Co-PI. **\$149,998 awarded.**

2013 **Museums Alaska: Collections Management Fund: Creating A Collections Archive.** Wrote proposal and acted as PI. **\$5,000 awarded.**

2012 **UAF Technology Advisory Board: Innovative Technology and Education. Renewing the Museum Imaging Lab Infrastructure.** Co-wrote proposal and acted as PI. **\$16,854 awarded.**

2010 **NPS National NAGPRA: Documentation Improvement Project.** Co-wrote proposal and acted as co-PI. **\$89,996 awarded**

2010 **IMLS/NPS: Save America's Treasures: Kolmakovsky Redoubt Conservation Project.** Wrote proposal and acted as PI. **\$75,000 awarded**

2008 **UA Statewide Office of Academic Affairs: Groundbreaking Summer Exhibition.** Wrote proposal and acted as PI. **\$20,000 awarded**

2003 **National Endowment for the Humanities, Preservation and Access: Storage Improvements to the Anthropological Collections at the University of Alaska Museum (UAM);** Co-wrote proposal and acted as project manager. **\$697,211 awarded** (\$1,561,396 total budget)

2002 **The Bay Foundation: Conservation Survey for Anthropological Collections at the University of Alaska Museum;** Wrote proposal and acted as co-PI. **\$10,000 awarded**

EXHIBITIONS

2015-Present	Object Team Leader, Core Team Member , <i>Gallery of Alaska Renovation</i>
2013	Guest Curator <i>Denali Legacy: 100 Years on The Mountain</i>
2010	Exhibition Team Member, Ethnology Content Specialist <i>Then and Now: The Changing Arctic Landscape</i>
2008	Guest Curator, Project Leader <i>Hunting and Trapping in Alaska's Interior: Our Stories, Our Lives</i>
2005	Exhibition Team Member, Lead for Ethnological Collections <i>Rose Berry Alaskan Art Gallery</i>
2000	Project Manager <i>Looking North: Art from the University of Alaska Museum Collections</i>
1999	Guest Curator <i>Not Just a Pretty Face: Dolls and Human Figurines in Alaska Native Cultures</i>
1997	Project Assistant <i>Threads of Gold: Women of the Gold Rush</i>

PAPERS PRESENTED (SELECTED)

2018	American Alliance of Museums, annual meeting, Phoenix; <i>Can One Food Policy Unite Us All?</i> (Session organizer; Moderator)
2017	Western Museums Association, annual meeting, Edmonton, AB; <i>Digital Products in Museums: Balancing Preservation and Access to Indigenous Collections in Alaska</i> (poster)
2016	Arctic Science Summit Week Seminar Presentation, Fairbanks; <i>Cultural Exchanges: How UAMN Cultural Collections Are Increasing Opportunities for Shared Knowledge and Cultural Persistence in Northern Communities.</i>
2015	Museums Alaska, annual meeting, Cordova; <i>Cataloging from the Door to the Shelf</i> (Co-Presenter)
2014	Museums Alaska, annual meeting, Seward; <i>Social Media 3.0: Using Social Media to Tell Your Story</i> (Co-Presenter)
2014	Alaska Anthropological Association, annual meeting, Fairbanks; <i>University of Alaska Museum Discussion Group</i> (Co-Panelist)
2013	Museums Alaska, annual meeting, Haines; <i>Technology & Social Media: Using it to Get Your Work Done</i> (Co-Panelist)
2013	Museums Alaska, annual meeting, Haines; <i>Making Your Acquisitions Committee Work for You.</i>
2013	Alaska Anthropological Association, annual meeting, Anchorage; <i>Saving an American Treasure: The Rehabilitation of the Kolmakovsky Blockhouse.</i>
2012	Museums Alaska, annual meeting, Sitka; <i>Using Social Media to Further Your Mission</i> (Session Organizer, Moderator, and Panelist)
2012	American Association of Museums, annual meeting, Minneapolis, MN; <i>Out from Behind the Scenes: Bringing Our Work Forward</i> (Panelist)
2012	Alaska Anthropological Association, annual meeting, Seattle, WA; <i>NAGPRA at 20: Now What?</i> (Session Organizer, Moderator, and Co-Panelist)
2010	Art Handling Workshop, sponsored by PACIN and RC-WR, Portland; (Workshop moderator and presenter); <i>Documentation: Art Movement, Emergency Plans and Damage Procedures.</i>

ACTIVITIES (SELECTED)

2017-Present	Member, Western Museums Association (WMA) Program Committee
2015-2017	Member, Museums Alaska Board of Directors (Chair, Nominations Committee)
2014-2017	Commissioner, Fairbanks North Star Borough Historic Preservation Commission (Chair 2017; Vice-Chair 2016)
2014-Present	Member, Western Museums Association (WMA) Board of Directors
2013-2014	Member, Academic Leadership Institute (UAF)
2012-2015	President, Museums Alaska Board of Directors
2012-2017	State Representative, Association of Academic Museums and Galleries (AAMG)
2012-2013	Member, Art Selection Committee, Chief Andrew Isaac Health Center, Tanana Chiefs Conference
2011-2012	Secretary, Museums Alaska Board of Directors; Co-Chair Program Committee; Chair Bylaws Ad Hoc Committee
2010-2012	Member, UAF Campus-Community Emergency Response Team (C-CERT)
2009-2010	Chair, Museums Alaska/Alaska Historical Society Annual Meeting Host Committee
2009-2011	Vice-Chair, Registrars Committee-Western Region (RC-WR)
2009-Present	Member, UAMN Special Exhibits Committee
2008-Present	Member, Troth Yeddha' Planning Subcommittee

Evguenia (Jenya) V. Anichtchenko

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EDUCATION

University of Southampton (Southampton, UK), Centre for Maritime Archaeology, PhD, June 2017. Dissertation: "Open Passage: Ethno-Archaeology of Skin Boats and Indigenous Maritime Mobility of North-American Arctic."

East Carolina University (Greenville, NC), Program in Maritime History and Nautical Archaeology – Master of Arts, September 2004. Thesis: "Fleet of the Russian-American Company."

Central European University (Budapest, Hungary) – Medieval Studies - Masters of Arts, May 1997

St. Petersburg State University (St. Petersburg, Russia) - BA in History, with Honors, June 1995

RELEVANT PROFESSIONAL EXPERIENCE

Sitka History Museum Curator of Exhibits and collections (02/2018-present)

- managing Sitka Historical Museum collections, exhibits and public programs;
- managing installation of the new permanent exhibition;
- conducting and assisting with research on Sitka History Museum collections and related subjects.

Alaska State Museum, collection committee member (01/2018-present)

Sitka Maritime Heritage Society, executive director (01/2017- present)

- overseeing all aspects of the organization's daily operations, including general management, programs, fundraising, public relationship, grant administration, marketing, outreach, collections development and maintenance of the historic property managed by the society.

<http://www.sitkamaritime.org/>

Alaska Historic Preservation Commission sesquicentennial grant recipient, project director (03/2015 – 06/2017)

- The grant-funded project "Envisioning Alaska: Artists of Russian America and the Creation of Alaska's Visual Identity" is focused on study of the artistic legacy of Russian America, with the goal of producing a book and website. See <https://envisioning-alaska.org/>

Anchorage Museum, curatorial expert for the *Polar Bear Garden* exhibition

(03/2016-12/2016)

- researched and developed content for the *Polar Bear Garden* exhibition
- contributed to label writing and translation into Russian

Smithsonian Arctic Studies Center, National Museum of Natural History, Washington DC, Pre-doctoral Research Fellow (01.01.2014-12.31.2014)

Anchorage Museum, Anchorage, Alaska, Curator of Special Exhibits (1/1/12-1/1/14)

- Provided curatorial assistance for temporary exhibits such as the *Arctic Ambitions: Captain Cook and the Northwest Passage*; *Qanga: First Steps* and others.
- Curated community-based exhibitions, such as *Riskland: Remembering 1964 Earthquake* exhibition, *Inspiring Generations: The Olympic Legacy of the Last Frontier* and *The High One: Reaching the Top*.

Anchorage Museum at Rasmuson Center, Anchorage, AK, Curator of History Education (7/28/2007 – 12/31/11)

- Designed, implemented and oversaw school and public programs,
- Managed a volunteer staff of 30-50 docents and interns.

Museum of the Aleutians, Unalaska, AK Collections Manager (2005-2007).

- Managed museum collection database, administered object loans and accessions;
- Generated over \$50,000 of grant support for collection and exhibit-related projects;
- Published museum newsletter and exhibit catalogues;
- Organized public programs and exhibits, including loan of Kamchatka State Museum temporary exhibit *Creation of the world: the spiritual culture of the Koryaks*;

SELECTED GRANTS:

- **2017 Museums Alaska Collection Improvement Grant**
Collection database for the Sitka Maritime Heritage Society
- **2015 Alaska Historic Preservation grant**
Envisioning Alaska: Artists of Russian America and the Creation of Alaska's Visual Identity (museum collections research on the artistic legacy of Russian America, with the goal of producing a book and on-line guide)
- **2005 National Park Services "Shared Beringian Heritage" grant**
Production of a Bilingual Publication of the Kad'yak Archaeological Investigation

SELECTED PUBLICATIONS

See <https://si.academia.edu/EvgeniaAnichtchenko>

Jason S. Rogers, PhD, RPA

Park Archaeologist, Lake Clark National Park and Preserve, Alaska

REGIONAL AND TOPICAL EXPERTISE

Archaeology of Alaska and the circum-Polar Arctic, Aleutian Islands, Indigenous Watercraft, Submerged Cultural Resources, Coastal and Maritime Cultures and Adaptations, Shipwrecks, Boat Construction.

EDUCATION

University of Exeter (Exeter, United Kingdom) – Doctor of Philosophy, September, 2009. Department of Archaeology. PhD Dissertation “How Boats Change: Explaining Morphological Variation in European Watercraft, based on an Investigation of Logboats from Bohemia and Moravia, Czech Republic”.

East Carolina University (Greenville, NC) – Master of Arts, May 2004. Program in Maritime History and Nautical Archaeology. MA Thesis “Logboats of the Moravian Gate: Monoxyl Dugout Vessels from Central Europe”.

University of California (Santa Barbara, CA) – Bachelor of Arts, June 1994. Department of Political Science.

WORK HISTORY

Park Archaeologist. National Park Service, Lake Clark National Park and Preserve, Alaska.
January 2018 – Present.

Senior Project Archaeologist. Northern Land Use Research Alaska, LLC. Anchorage, Alaska.
2010 – 2018.

Project Archaeologist. Cultural Resource Consultants, LLC. Anchorage, Alaska.
2005 – 2010.

Owner and Principal Investigator. Alaska Maritima. Dutch Harbor, Alaska, and Anchorage, Alaska.
2004 – Present.

SELECTED PUBLICATIONS

Rogers, Jason S. 2017. Northern Waters: Marine Archaeology in Alaska and Beyond. *Alaska Journal of Anthropology* 15(1&2):3-6.

Linn, Angela, Joshua Reuther, Chris Wooley, Scott Shirar, and Jason Rogers. 2017. Museum Cultural Collections: Pathways to the Preservation of Traditional and Scientific Knowledge. *Arctic Science*, doi 10.1139/AS-2017-0001.

Davis, Richard S., Richard A. Knecht, and Jason S. Rogers. 2016. First Maritime Cultures of the Aleutians. In *The Oxford Handbook of the Prehistoric Arctic*, T. Max Friesen and Owen K. Mason, eds., pp. 279-302. Oxford University Press, Oxford.

Rogers, Jason S. 2016. Icescapes and Archaeology: Interactions Above and Below Zero. In *Marine Ventures: Archaeological Perspectives on Human-Sea Relations*, Hein Bjerck, Heidi Breivik, Silje Fretheim,

Ernesto Piana, Birgitte Skar, Angélica Tivoli, and A. Francisco Zangrando, eds., pp. 211-224. Equinox Publishing, Sheffield.

Rogers, Jason S., and Evguenia V. Anichtchenko. 2014. Arctic Ocean and Bering Sea: Maritime Archaeology. In *Encyclopedia of Global Archaeology*, Claire Smith, ed., pp. 495-508. Springer, New York.

Rogers, Jason S. 2010. Logboats from Bohemia and Moravia, Czech Republic. *International Journal of Nautical Archaeology* 39(2):310-326.

SELECTED REPORTS

Submerged Cultural Resources Evaluation, Cross-Inlet Pipeline Project, Cook Inlet, Alaska. By Jason Rogers. Report prepared for Hilcorp Alaska, LLC. Northern Land Use Research Alaska, LLC, Anchorage, 2017.

Historical Evaluation of the Tugboat *Challenger* (JUN-01257), Juneau, Alaska. By Jason Rogers. Report prepared for South East Alaska Lighterage and the United States Coast Guard. Northern Land Use Research Alaska LLC, Anchorage, 2015.

Rescue Excavations at the Ukkuqsi Site, Barrow, Alaska. By Jason S. Rogers. Report prepared for the North Slope Borough Department of Iñupiaq History, Language and Culture. Northern Land Use Research Alaska LLC, Anchorage, 2015.

Life on the River: Community Archaeology at SLT-094, Middle Kuskokwim River, Alaska. By Justin M. Hays, Joshua D. Reuther, Molly M. Proue, Chris Wooley, and Jason S. Rogers. Northern Land Use Research, Inc., Fairbanks, 2010.

SELECTED PAPERS AND PRESENTATIONS

"Underwater Archaeology in the Kodiak Archipelago and Beyond." *Kodiak Area Marine Science Symposium – 2017*. April 2017, Kodiak, Alaska.

"Maritime and Underwater Archaeology in Alaska and the Arctic." UAF Anthropology Colloquium, December 2016, Fairbanks, Alaska.

"Icescapes: Arctic Maritime Archaeology." *Maritime Ventures Symposium*. October 2013, Trondheim, Norway.

"Maritime Routes of the Thule Migration." *Alaska Anthropological Association 40th Annual Meeting*. March 2013, Anchorage, Alaska.

"Boats and Inland Waterways in Medieval Bohemia and Moravia: A Contextual Analysis." *Usus Aquarum, 10th International Tagungen in Mikulčice*. September 2012, Hodonín, Czech Republic.

"Land-locked Logboats: Elite Exchange Systems and Local Boatbuilding Traditions." *Theoretical Archaeology Group (TAG) Conference*. December 2006, Exeter, UK.

NICOLE L. PETERS

art conservator

www.pacslc.org

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EDUCATION

Buffalo State College, State University of New York, Buffalo, NY M.A., Certificate of Advanced Study in Art Conservation	2013-2016
West Virginia University, Morgantown, WV M.A. Art History Thesis: <i>Meissen Porcelain: Precision, Presentation, and Preservation. How Artistic and Technological Significance Influence Conservation Protocol.</i>	2009-2011
West Virginia University, Morgantown, WV B.F.A. Ceramics	2000-2005
Jingdezhen Ceramic Institute, Jiangxi Province, China Certificate of Study: Fine Art, Language, Art History	2004

WORK EXPERIENCE

Peters Art Conservation Services (PACS), LLC Conservation treatment, Preventative conservation, Collections management, Consultation, Museum Staff Training/Workshops. (Owner)	www.pacslc.org 2016- present Weekly hours are project dependent
Klondike Gold Rush National Historical Park, National Park Service, Skagway, AK. Objects Conservation, Preventative Conservation, Exhibit Mount Design & Installation, Collection Condition Survey (CCS), X-Ray Fluorescence Analysis of Natural History Collections, Museum Staff education and training.	2012- ongoing 40 hours/week
Dick Proenneke Cabin Complex, Lake Clark National Park & Preserve, National Park Service Conservation Condition Assessment Survey (CCS) & Cataloging, Objects (historic 20 th c.)	August 20-30, 2017 90 working hours May/June 2018 150 working hours
Sitka National Historical Park, National Park Service, Sitka, AK Conservation Treatment, Condition Assessment, XRF analysis.	April 16-21, 2018 Nov. 12-18, 2017 40 hours/week
Eiteljorg Museum of American Indians and Western Art, Indianapolis, IN Conservation Condition Assessment Survey, Objects (historic, ethnographic, contemporary) National Endowment for the Humanities (NEH) grant project.	June 05-16, 2017 40 hours/week
Anchorage Museum, Anchorage, AK Project Conservator, Objects (archaeological, ethnographic, historical, contemporary).	Oct. 2016- July 2017 40 hours/ week
Arizona State Museum, Tucson, AZ Objects Conservation Graduate Fellow and Visiting Scholar.	Sept. 2015-Sept. 2016 40 hours/ week

Royal British Columbia Museum, Victoria, BC, Canada Objects Conservation of First Nations collection.	June-Aug. 2015 40 hours/ week
Amarna Project Archaeological Site, Tell el-Amarna, Egypt On-site archaeological conservation of Amarna Period artifacts.	Dec. 2015- Feb. 2016 40 hours/ week
Shangri La: Doris Duke Center for Islamic Art, Honolulu, HI Decorative Arts and Architectural Conservation.	June-Aug. 2014 40 hours/ week
National Museum of the American Indian, Smithsonian Institution, Washington D.C. Objects Conservation of Native American objects.	Oct. 2012- March 2013 40 hours/ week
Eiteljorg Museum of American Indians and Western Art, Indianapolis, IN Objects Conservation Technician.	Sept. 2011- May 2012 40 hours/ week
Indianapolis Museum of Art, Indianapolis, IN Objects and Outdoor Sculpture Conservation.	May 2011- March 2012 40 hours/ week

SKILLS

Preventative conservation/ Collections Management & Care: Integrated Pest Management (IPM) programs and anoxia/low temperature freezing treatments for active infestations, environmental monitoring and data collection and managing systems: PEM2® datalogger and eClimateNotebook®, collection storage support fabrication and artifact housing, monitoring light levels and taking readings with light meter.

Analytical equipment knowledge: X-Ray Fluorescence Spectroscopy (XRF), Scanning Electron Microscopy (SEM), Fourier-Transform Infrared Spectroscopy (FTIR), Raman Spectroscopy, microscopic wood and fiber identification, and pigment and cross section analysis with Polarized Light Microscopy (PLM), microchemical spot testing.

Photographic documentation: Digital and analytical photography techniques including the use of camera filtration and excitation sources for visible, long and short wave UV-induced visible fluorescence, infrared, photogrammetry, X- radiography. Adobe Photoshop, Bridge, LightRoom.

Museum exhibitions: Exhibit mount design recommendations and fabrication, exhibit installation and de-installation, artifact packing and transportation.

Collection management software: TMS (The Museum System), Gallery Systems, Inc., MediaBeacon: Enterprise Digital Asset Management (DAM), EMu: KE Software's Electronic Museum management system, ICMS: Interior Collections Management System, Department of the Interior (DOI), PastPerfect Museum Software.

MATERIALS TREATED

ORGANIC

- ☐ Fibers/ grasses/ basketry: archaeological, historical, ethnographic
- ☐ Dermal media: processed skins, furs, and pelts
- ☐ taxidermy specimens
- ☐ Keratinous media: quills, horn, feathers
- ☐ Wood, bark: ethnographic, historical, archaeological
- ☐ Textiles, paper, basic book-binding

INORGANIC

- ☐ Bronze, steel, ferrous alloys, aluminum, archaeological copper, gold, tumbaga alloy
- ☐ Glass: historical, ethnographic, archaeological
- ☐ Ceramic: archaeological, historical, ethnographic
- ☐ Limestone, black schist, mother of pearl
- ☐ Skeletal media: ivory, bone, antler, human remains/ NAGPRA items
- ☐ Polymer plastics
- ☐ Digital Media preservation



July 13, 2018

Angela Linn
Senior Collections Manager, Ethnology & History
University of Alaska Museum of the North
1962 Yukon Drive
Fairbanks, AK 99775-6960

Dear Angela,

It is with great pleasure that I provide you with this letter of commitment from the Board of Directors of The Folk School, to act as a project partner on your *Indigenous Watercraft Workshops Project* proposal to the National Endowment for the Humanities. The Folk School will work with you to develop the two workshops by meeting on a regular basis in order to develop a successful schedule that will provide for meaningful discussion and public enjoyment of the topics of interest.

Likewise, representatives of The Folk School will attend all three days of each workshop, assisting with note-taking, and facilitating discussions relating to the Museum's boat collection. Following the workshops, a representative of The Folk School will work with you to summarize the results and provide project participants with a report. From this report, we will assist you in the preparation of the follow-up NEH HCRR implementation grant in 2021.

We agree on the consultant fee of \$7300 to help offset the staff time required to undertake this partnership over the next two years. This will ensure we can plan our own complimentary programming that will be in line with the watercraft project at UAMN. Examples of such programming could be hands on opportunities to peel and split spruce root and simple sewing with root; making caulking with spruce pitch, fat and caribou hair; working with birch bark or perhaps splitting and bending spruce canoe ribs.

Thank you for the opportunity to work with you on this project. We are looking forward to participating.

Sincerely,

Gordon Williams
Board President
The Folk School

Kerri Hamos
Program Director
The Folk School



Da-ka-xeen Mehner
Native Art Center Director
Art Department Chair
907-474-6972
907-474-5853 fax
dmehner@alaska.edu
www.uaf.edu/art/areas/native-arts/

Native Art Center

P.O. Box 755640, Fairbanks, Alaska 99775-5640

July 11, 2018

Angela Linn
Senior Collections Manager, Ethnology & History
University of Alaska Museum of the North
1962 Yukon Drive
Fairbanks, AK 99775-6960

Dear Angela,

It is with great pleasure that I provide you with this letter of commitment from the University of Alaska Fairbanks Art Department's Native Art Center to act as a project partner on your Indigenous Watercraft Workshops Project proposal to the National Endowment for the Humanities. The Native Art Center will work with you to develop the two workshops by meeting on a regular basis prior to the workshops in order to develop a successful schedule that will provide for meaningful discussion and public enjoyment of the topics of interest.

Likewise, students and faculty of the Native Art Center will attend all three days of each workshop, assisting with note-taking and facilitating discussions relating to the Museum's boat collection. Following the workshops, a Native Art Center representative will work with you to summarize the results and provide project participants with a report. From this report, we will assist you in the preparation of the follow-up NEH HCRR implementation grant in 2021.

We look forward to working with the Museum on this important opportunity to learn from the people representing the communities where these collections originated and seeing how our students can learn from the process to inform their own artistic works.

Gunalchéesh (Thank You),

A handwritten signature in blue ink, appearing to read 'D. Mehner', is placed above the typed name.

Da-ka-xeen Mehner
Associate Professor, Native Arts
University of Alaska Fairbanks
P.O. Box 755640, Fairbanks, AK 99775
907 474 6972



Alaska Native Language Center

P.O. Box 757680 • Fairbanks, Alaska 99775-7680 • (907) 474-7874 • fax (907) 474-6586 • www.uaf.edu/anlc

July 2, 2018

Angela Linn
Senior Collections Manager, Ethnology & History
University of Alaska Museum of the North
1962 Yukon Drive
Fairbanks, AK 99775-6960

Dear Angela,

It is with great pleasure that I provide you with this letter of commitment from the University of Alaska Fairbanks Alaska Native Language Center (ANLC) to act as a project partner on your *Indigenous Watercraft Workshops Project* proposal to the National Endowment for the Humanities. ANLC will work with you to develop the two workshops by meeting on a regular basis prior to the workshops in order to develop a successful schedule that will provide for meaningful discussion and public enjoyment of the topics of interest.

Likewise, students and faculty of ANLC will attend all three days of each workshop, assisting with note-taking and facilitating discussions relating to the Museum's boat collection. Following the workshops, an ANLC representative will work with you to summarize the results and provide project participants with a report. From this report, we will assist you in the preparation of the follow-up NEH HCRR implementation grant in 2021.

We look forward to working with the Museum on this important opportunity to learn from the people representing the communities where these collections originated and seeing how our students can learn from the process to inform their own language-based work.

Sincerely,

A handwritten signature in blue ink, appearing to read 'Siri G. Tuttle'.

Siri G. Tuttle
Professor of Linguistics
Director, Alaska Native Language Center
907-474-5708
sgtuttle@alaska.edu

July 9, 2018

Angela Linn
Senior Collections Manager, Ethnology & History
University of Alaska Museum of the North
1962 Yukon Drive
Fairbanks, AK 99775-6960

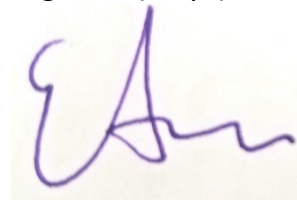
Dear Angela,

It is with great pleasure that I provide you with this letter of commitment to act as a project consultant on your *Indigenous Watercraft Workshops Project* proposal to the National Endowment for the Humanities. My specialization in the research of skin boats of the North American Arctic positions me perfectly to work with you on this project. My goal is to help facilitate the discussions with community members about their boat-building, use, and care traditions and how that can best be documented within the UAMN collections, exhibits, and public outreach.

As a research consultant, I will attend all three days of each workshop, engaging in discussions relating to the Museum's boat collection and how they fit into the broader history of skin boats in the north. Following the workshops, I will work with you to summarize my ideas to contribute to your report to project participants. From this report, I will also contribute to the preparation of the follow-up NEH HCRR implementation grant in 2021.

I am looking forward to working with you and other experts and tradition-bearers on preserving, expanding and promoting knowledge about traditional watercraft of Alaska. I am excited to be a part of a project which brings together archaeology, ethnography and living tradition of cultural practices that shaped coastal Alaska and circumpolar north, and will be happy to offer my expertise on interpreting watercraft as a product and manifestation of complex environmental, material and social engagements.

Best regards,
Evguenia (Jenya) Anichtchenko, PhD



July 8, 2018

Angela Linn
Senior Collections Manager, Ethnology & History
University of Alaska Museum of the North
1962 Yukon Drive
Fairbanks, AK 99775-6960

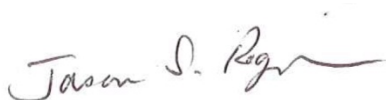
Dear Angela,

It is with great pleasure that I provide you with this letter of commitment to act as a project consultant on your *Indigenous Watercraft Workshops Project* proposal to the National Endowment for the Humanities. My specialization in the archaeology of Alaska and the circumpolar Arctic, with a focus on Indigenous watercraft, maritime cultures, and boat construction positions me perfectly to work with you on this project. My goal is to help facilitate the discussions with community members about their boat-building, use, and care traditions and how that can best be documented within the UAMN collections, exhibits, and public outreach.

As a research consultant, I will attend all three days of each workshop, engaging in discussions relating to the Museum's boat collection and how they fit into the broader history of wooden & bark boats in the north. Following the workshops, I will work with you to summarize my ideas to contribute to your report to project participants. From this report, I will also contribute to the preparation of the follow-up NEH HCRR implementation grant in 2021.

I am excited to participate in this significant project, and to sharing and engaging with other project members. I look forward to positive outcomes that promote learning and add to our knowledge of the subject materials and the museum's collections.

Sincerely,

A handwritten signature in dark ink, reading "Jason S. Rogers". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Jason S. Rogers, PhD
Archaeologist, National Park Service

July 03, 2018

Angela Linn
Senior Collections Manager, Ethnology & History
University of Alaska Museum of the North
1962 Yukon Drive
Fairbanks, AK 99775-6960

Dear Angela,

It is with great pleasure that I provide you with this letter of commitment to act as a project consultant on your *Indigenous Watercraft Workshops Project* proposal to the National Endowment for the Humanities. My specialization in the treatment of the material culture of northern peoples positions me well to serve in this capacity. My goal is to help inform the discussion of a culturally-sensitive approach to any future conservation treatments for the boats in your collection.

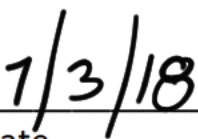
As a conservation consultant, I will attend all three days of each workshop, facilitating discussions relating to the Museum's boat collection, in particular the possible treatment and prioritization of care for the full-sized boats. Following the workshops, I will work with you to summarize my ideas to contribute to your report to project participants. From this report, I will also contribute to the preparation of the follow-up NEH HCRR implementation grant in 2021.

This type of collaborative work is critical to not only the conservation of indigenous Alaskan material culture, but also in the overall preservation of cultural heritage in regards to fabrication techniques and technologies, traditions, and stories. As a conservator based in the state of Alaska, I regularly work with tribal representatives and elders to find appropriate solutions for the conservation and preservation of physical media. It is through these experiences that I can offer professional conservation recommendations that adhere to cultural sensibilities and preferences. I very much look forward to this project and the cross-disciplinary collaboration and dialogue that will commence during the workshop series and throughout the project.

Thank you,

Nicole Peters
Peters Art Conservation Services, LLC
P.O Box 1122
Skagway, AK 99840
www.pacslc.org


Signature


Date



The Statewide Museum Association

www.museumsalaska.org | PO Box 80641, Fairbanks, AK 99708 |(907)306-3409 | director@museumsalaska.org

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Sitka

Vera Lincoln
Anaktuvuk Pass

EXECUTIVE DIRECTOR
Della Hall

July 11, 2018

To Whom It May Concern,

I am writing this letter in support of the University of Alaska Museum of the North's *Indigenous Watercraft Workshops Project*. Not only will this project support the Museum of the North's planning and conservation of valuable historical artifacts, but these workshops will also offer an opportunity unlike any other currently being offered in the state for museums to better understand how to care for boats in their collections.

In Alaska, opportunities for professional development are few and far between. There is currently no formal professional museum studies education program in the state. In a recent survey we conducted of our membership (Spring 2018), 33 out of 35 respondents (approximately 45% of our membership) indicated that they would like to see more workshop opportunities offered in the state. There is a clear need and desire for opportunities like this, and I feel confident that museum professionals in Alaska would find value in the time and content of these workshops.

This project also offers a unique opportunity for connections, in two ways. First, it offers an opportunity for museum colleagues to connect with one another, fostering a positive learning environment and continued conversations and networking after the workshops. Second, it offers an opportunity for not only the Museum of the North, but any participating staff from statewide museums to connect with community members, including cultural experts, academic researchers, craftspeople, and students, to better understand how community members want to see their collections cared for and presented in museums statewide.

I am pleased to offer my support for the Museum of the North's *Indigenous Watercraft Workshops Project*, and look forward to helping share and promote the opportunity.

Sincerely,

Della Hall
Executive Director
Museums Alaska

UAF Budget Justification

Salaries

Funding is requested for an undergraduate student assistant (\$14.45/hour academic year) to assist in compiling information.

Fringe Benefits

Staff benefits are applied according to UAF's Provisional FY18 fringe benefit rates. Rates are 0% for student assistants during the academic year. A copy of the rate agreement is available at <http://www.alaska.edu/files/cost-analysis/FY-18-Provisional-Fringe-Benefit-Agreement.pdf>.

Commodities (Materials & Supplies)

A total of \$8199 are requested for project commodities. \$6000 are requested for workshop catering. \$2199 are requested for a project specific laptop to be used exclusively for preparing for, participating in, and following up from the workshops. Project updates will also be made using this project laptop. The computer will be used exclusively for the proposed activities and not for general business or administrative purposes.

Contractual Services

A total of \$34,300 is requested for contractual services provided by content experts for this project. Three professional consultants (Anichenko, Rogers, and Peters) will be paid as short-term contractors, \$1500 each per year for two years. Twelve cultural specialists (to be selected by communities) will be paid as short-term contractors, \$1500 each. The Folk School will be paid as a consultant/project partner for project planning at \$3650 per year for two years.

Total Direct Costs

Two year total request:	\$43,732
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Indirect Costs

Facilities and Administrative (F&A) Costs are negotiated with the Office of Naval Research and for Other Sponsored Activities are calculated at 37.2% of the Modified Total Direct Costs (MTDC). MTDC includes Total Direct Costs minus tuition, scholarships, subaward amounts over \$25,000, participant support costs, and equipment. A copy of the agreement is available as the Budget Narrative Attachment Form.

Total Project Costs

Two year total requested funds:	\$60,000
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Note regarding student employees on project

The budget for the *Indigenous Watercraft Workshops Project* submitted here includes a total of \$1,233 to be allocated toward University of Alaska Fairbanks student assistants in the three major project partner units. The Project Director envisions utilizing this funding (\$616 annually, to cover approximately 42.5 hours of student labor each year) to pay existing student assistants working at the Museum, the Native Art Center, and the Alaska Native Language Center to assist their supervisors attending the workshops.

No single student will be hired specifically for this project, so no job description is included here.