

Telling My Auto EthnoGRAPHIC Story through
My Drawings of Stó:lō and Sq'ewqel Archival History

By

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BA, Vancouver Island University, 2018

A Thesis Submitted in Partial Fulfillment of the
Requirements for the Degree of

MASTER OF ARTS

in the Department of Anthropology

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University of Victoria

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We acknowledge and respect the lək'wəŋən peoples on whose traditional territory the university stands and the Songhees, Esquimalt and WSÁNEĆ peoples whose historical relationships with the land continue to this day.

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Abstract

I used visual research methods such as drawing for inquiry and creating auto-ethnographic multimedia graphic stories about my experiences with Sq'éwqel Seabird Island First Nation and Stó:lō First Nation archival history (including archival audio recordings and photos), my reflections, and memories as a Sq'éwqel Seabird Island community member. Archie Charles' oral stories from the Seabird Island Strength of Claim Project Database are central to this project. I explored drawing as a research method to establish a personal connection with archival history and community and create community-accessible resources for future education initiatives. Through this research, I found that I, the participant/researcher, became very curious and inspired by the inquiry, which forged a stronger connection to my community. In sharing my Indigenous graphic stories, I hope to find a way to educate on the diversity of Indigenous perspectives and engage readers in a way that connects them to Indigenous archival history and culture. These findings will be put forward to create unique Sq'éwqel Seabird Island First Nation educational programming.

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Acknowledgments

I want to thank my husband, Ahmed, for his support, encouragement, and faith in me. Even in the most challenging of times, he was able to remind me of my intentions, purposes, and inspirations for beginning this project in the first place.

Thank you to my grandma for her love, kindness, support, and endless generosity.

Thank you to my parents, who have always taught me to be creative, hardworking, and have a sense of humour. Thank you for the years of support and encouragement.

My warmest thanks to my co-supervisor, Dr. Andrea Walsh, who encouraged me, fully supported me, and shared her knowledge and experience with me throughout this journey. Thank you to my co-supervisor Dr. Alexandrine Boudreault-Fournier for her encouragement and inspirational knowledge that she shared with me.

Thank you, Dr. Keith Carlson, for sparking my interest and curiosity in Indigenous archives, and for sharing your knowledge of Seabird Island with me through ethnographic data. Thank you for the support throughout the Seabird Island Strength of Claim Project and further in this master's project.

Thank you Fiona P, McDonald for attending as my external examiner during my defense.

Special thanks to the meetings with the Seabird Island First Nation Strength of Claim Education Committee for listening to my thesis ideas.

Thank you, Dr. Imogene Lim, for your time and efforts as an undergrad and hopeful master's student. As my first anthropology professor, I began this academic journey in your classroom.

Thank you to the Seabird Island First Nation Strength of Claim Education Committee for listening to my ideas and guidance.

Most of all, thank you Sq'ewqel Seabird Island First Nation for your long-standing support and encouragement throughout my academic career. Without this support, I would not have been in the position I am today, and I am so grateful.

Dedication

For my grandma, Wanda Forseth, and my daughter, Lila Orfi.

Self-Location

Éy Skwel

My name is Chelsea Forseth, and I am a Sq'éwqel Seabird Island First Nation member. My father, Brian Forseth, comes from Seabird Island First Nation. My mother, Lisa Forseth (who moved from England as a teenager with her family), and my grandma, Wanda Forseth, all live on Seabird Island together. I grew up in Coombs, BC, with my two brothers. My family frequently went to Seabird Island to spend time with our grandma and family members, and our grandma lived with us for many years. I even stayed with Grandma one summer alone when I was five. My husband, Ahmed Orfi, originally comes from Egypt, and we have a daughter, Lila. I have lived in Nanaimo, BC, Calgary, Alberta, and now Doha, Qatar, during the past few years of my studies.

This research was fully accomplished online. I am a researcher interested in visual storytelling research methods, museum studies, school programming, and Indigenous archives to strengthen Indigenous land claims.

Chapter 1: An Origin Story of Sorts

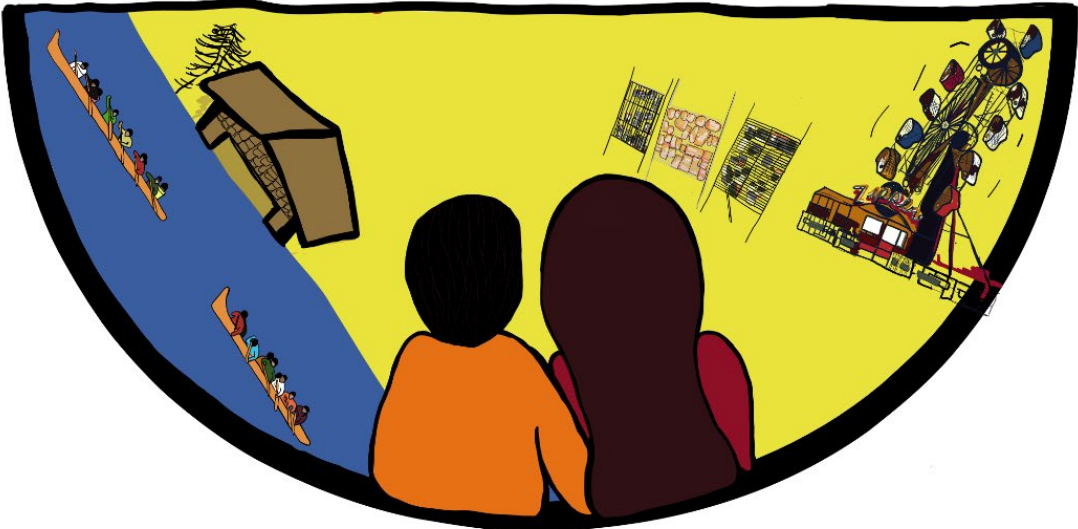


Figure 1: Beginnings

First, a story. As a teenager I visited my grandma during the Seabird Island Festival on Seabird Island. The sun was hot, and it was the ideal weather to be outside, pulling canoes, playing soccer, riding the zipper, and eating grilled salmon straight from the fire.

Piles of people parked their cars wherever they could. In the hustle and bustle of the festival my grandma and I took our time and browsed around. On one occasion, we were about to get tickets for the midway rides when my grandma started to talk to a man I had not met before. I did not live on the reserve; each visit, my grandma introduced or reacquainted me with cousins and other community members. On this occasion, I met Grand Chief Archie Charles. It was so long ago that I barely remember the conversation except for my grandma saying, “[t]his is my granddaughter, Chelsea,” and she explained my lineage. Despite the faint memory of the conversation, the memory of my surroundings that day is strong.

I remember standing between the grilled salmon station and the rides area. I remember the zipper going around and around very clearly in the background; I went inside one of the little cages and cricked my neck shortly afterwards. People were laughing, paddling, eating, playing, cheering, and being together. This is my permanent image of the Seabird Island Festival.

Chapter 2: My Research Story

2.1 Introduction

I am the researcher and sole participant who has chosen to use drawing as a method of inquiry and display my production of knowledge through graphic stories in this research. I thoughtfully invite you to look at my images to explore my mind and soul as I have put pencil, ink and watercolour on paper. The conscious effort to use drawings in my Living Lab helped me throughout this fieldwork, and I will share this process in this thesis. So, the point is not if these drawings are "good" but rather what can be gained through drawing in research. I have built on drawing from field notes, which guided me through the construction of graphic stories and multiple watercolours that led me further down inspiring and memory-reclaiming moments that I recorded on paper. This work is profoundly personal and unique; therefore, do not generalize my perspective, as I am just one tile in the mosaic of Indigenous perspectives.

2.2 Primary Purposes

(1) To use visual methodologies to create auto-ethnographic multimedia¹ graphic stories about my experiences with Seabird Island First Nation and Stó:lō First Nation archival history (including archival audio recordings and photos), my reflections, and memories as a Seabird Island community member. I aim to use my graphic stories to open space for diversifying educational resources, social justice, and personal,

¹ I define multimedia as using multiple materials including digital (audio and video) to create a piece of creative work. For comprehension purposes, I will mention that in this thesis, multimedia includes watercolours and ink drawings, pencil sketches, and digital drawings using Adobe Fresco and integration using Adobe InDesign. I will go into more detail in this chapter.

transformation and promote reconciliation by diversifying the body of Indigenous perspectives and Indigenous graphic storytelling formats in Indigenous graphic stories.

(2) To explore drawing as a research method to establish a personal connection with archival history and community and create community-accessible resources for future education initiatives.

2.3 Research Questions

This thesis applies audio/visual, Indigenous storytelling, and arts-based research methods to analyze my experiences, memories, and recollections as I connect with Seabird Island First Nation's history through digital archives. These research methods inspired the construction of multimedia graphic stories through which I address two main research questions:

(1) How can the participant/researcher grow a stronger connection to her Seabird Island First Nation community by drawing Indigenous graphic stories inspired by archival database resources?

(2) How can sharing Indigenous graphic stories be a tool to educate on diverse Indigenous perspectives and engage with readers in a way that connects them to Indigenous archival history and culture?

2.4 Literature Review of Indigenous Graphic Novels and Drawing

Before I get into the particulars of my research, I will present the published literature and resources available to me. These resources gave me inspiration and a foundation for creating my graphic stories. Due to the nature of my chosen graphic story format, I must

adequately describe the standard Western graphic novel that gave me a foundation to build on and some of the Indigenous graphic novels that encouraged me to build outside this box. I will present research on the theory of drawing in graphic anthropology and Indigenous storytelling that helped formulate my research methods. I will define and describe graphic stories in this research.

2.4.1 Comics Medium and Graphic Novels

In this research, I use comics, a “visual language” or medium that uses images and words (captions, speech bubbles and sound effects) put into a sequence of left-right panels to communicate the telling of stories or jokes (Kukkonen 2013, 3). Comics follow a linear timeline with a beginning, middle, and end with a conflict resolution. Typically, empty spaces called gutters will separate rectangular panels. In a snapshot of action, characters give the reader clues in understanding the panel through gestures, facial expressions, speech, and presentation. Many clues are understood through cultural and socially embedded perceptions and knowledge, such as clothing style. Comics can be used to create simple stand-alone newspaper-style comics or even a complicated narrative consisting of a string of events that can be called a comic book, graphic novel, graphic story(s), or even “minis” (Hectate Press (insta), 2022). A graphic novel's length in pages is unclear and can vary greatly. The descriptions I have detailed are specifically for using the comic medium in a typical Western style.

- 2.4.1.1 Indigenous Graphic Novels

The method of comics may seem to have a rigid structure when I describe it in the typical Western style, but the comic medium can be incredibly flexible and adaptable. In

this research, I became inspired by the unique ways Indigenous storytellers used the method of comics to adapt to their way of story-making. I will describe a few examples of how Indigenous storytellers used the comic medium to tell their unique stories. For this analysis, I have chosen *Moonshot Volume One: The Indigenous Comics Collection (Moonshot)* edited by Hope Nicholson, *Red: A Haida Manga (Red)* by Michael Nicoll Yahgulanaas and two short stories “Nàdäy gän, Dry Lynx Mountain” and “Känt’ay kay gùyāt sòthän yè k’ädadlù, She is sewing a slipper with some pretty beads” from *Kwändūr* by Cole Pauls. *Red* is a classic Haida oral narrative expressed in the hybrid genre of Haida Manga. *Moonshot Volume One* is an anthology that displays oral stories about Indigenous identity and history by dozens of contributors. *Red* is the story of a Haida leader named Red who, blinded by rage, nearly drags his village into a war. *Kwändūr* highlights “cultural practices and experiences of Dene and Arctic peoples” (Conundrum Press, 2022).

In *Moonshot Volume One*, Indigenous storytellers collaborate with non-Indigenous artists on graphic stories/comics. It is common to collaborate on graphic novels involving several people from various specialized backgrounds to take on different tasks, but it is collaborative work. The settings for all these stories vary vastly, but a commonality is that the Indigenous characters are relatable and diverse which adds to the much-needed complexity of underrepresented Indigenous characters in media. As put by the editor, Hope Nicholson, in the forward "There is no single, homogenous native identity, and *Moonshot* is an extensive exploration of the wide variety of Indigenous storytelling in North America"(2016, 7). The stories in this anthology gave a broad perspective on Indigenous identity, storytelling, perspective, and character.

Yahgulanaas's *Red: A Haida Manga*² is a perfect example of using Indigenous story-making to re-imagine the comic medium to serve the storyteller's needs. Red's composition is experimental yet bounded by form line art, Haida oral story traditions, Haida art, Japanese Manga, and Western graphic novel characteristics. Yahgulanaas uses the panel borders as parts of a larger Haida form line art piece that, if you were to line up all the pages in order, you would have a larger connected, holistic picture of the manga. The panels' borders do not follow square shapes with straight lines or have no gutters between these panels on the page. The form lines/panels even become part of telling the story like one of the characters. Red pushes and pulls at the borders to make them bend to his will, even creating a spear from a panel piece (Yahgulanaas 2009, 103). Panels in *Red* are not static and become active in the story like a character. Yahgulanaas experimented with using manga and tailoring it to suit Haida form line art drawings to create a unique Indigenous graphic novel and comic medium called Haida Manga.

"Nàdäy gän, Dry Lynx Mountain" and "Känt'ay kay gùyāt sòthän yè k'ädadlù, She is sewing a slipper with some pretty beads" from *Kwändūr* by Cole Pauls inspired me to see from my point-of-view and how this can be used in a powerful way to generate social awareness. The word *Kwändūr* in Southern Tutchone translates to story, and Pauls describes these two comics from *Kwändūr* as short stories. Pauls uses the comic medium to tell short stories about childhood memories, cultural practices, and experiences. These short stories diversify Indigenous voices in media and can be used as a transformative space for political awareness and empathy. In "Känt'ay kay gùyāt

² A Manga, is a Japanese comic or graphic novel that uses the comic medium.

sòthän yè k'ädadlù, She is sewing a slipper with some pretty beads”, Pauls “wanted to illustrate the momentum of beadwork and how much effort it takes to create a pair of slippers” (BC STUDIES, 5). When Pauls shares a beader’s struggle and incredible labour to complete a beading project, it can create understanding and social awareness for non-beaders to value the practice.

As described with the examples of Moonshot Volume One, Red, and Kwändūr, the comic medium is flexible enough to adapt to unique and diverse Indigenous narrative structures. Through graphic stories, these authors are creating space by using visual story-making methods to share previously “unattended experiences”, give “potential to (re)author identities,” and diversify Indigenous voices through (graphic) story (Rice and Mundal 2018, 211). These few examples of Indigenous graphic stories/novels/short stories can be described as “small stories,” which come from an infinite body of knowledge that goes on with people who experience them and can become part of them (Georgakopoulou 2015, 256). Further, these graphic stories can be used as a device for communicating and educating a unique Indigenous perspective that “makes sense of myself, others, and the world” and, in an Indigenous context, “make meaning of the world and communicate that meaning” and, view their story as a carrier of knowledge and values which have the power to change the world (ibid, 220; Kukkonen 2013, 49). In sharing and making these stories, they can be used as a tool to create social awareness by diversifying Indigenous voices and experiences.

2.4.2 Drawing in Graphic Anthropology

I used drawing as a research methodology, method, and as fieldnotes in this thesis. I will discuss the various scholarly literature that inspired my work. I will define drawing and how it can benefit anthropological research.

Through the making of lines, drawing can encourage thoughtful reflection that can lead to transformative experiences (Taussig (2011), Ingold (2011 and 2013), Causey (2016), Guelke (2018)). Drawing is not merely lines and colours sitting on paper but can be a more profound process that is active, participatory, and visually engaging (Causey 2017, 14). It is an “inscriptive practice in its own right, and of the lines of drawing can be seen as weaving very text and texture of (ethnographic) work” (Ingold 2011, 2). A translation process occurs during a drawing session that ties the seen world to memory, cognitive processes, and analogic thinking (Ibid 38). Drawing through observation can make clear how much we rely on memory, assumption, and imagination. This perspective on drawing in ethnographic research can be beneficial in using it as a method of inquiry and field notes.

To use drawing effectively, the ethnographer must be open to using it as a way of “drawing to see” (Causey 2017, 38) or, as Taussig puts it, citing Berger, a “line drawn is important not for what it records so much as what it leads you to see” (2011, 3). In the case of drawing from memorized scenes, the accuracy of the drawing in the artistic sense is not essential because the process can lead the researcher to many details in carefully engaging with those memories. Drawing is a process that can enhance perception and writing, help consolidate information, and facilitate social interaction (Guelke 2018, 24). Guelke created drawings from photographs and memories, as did Causey in fieldwork in Indonesia. Guelke refers to Hendrickson’s emphasis on

combining and alternating between written and visual recording, which can aid thinking through complex issues as a process of visual consolidation (2008:122). The resulting drawings created from memory and photographs reflect a deeper understanding and analysis. In the moment of drawing, the ethnographer takes note of every detail that interests them and gives them drawing as a form of processing knowledge.

Drawings can give insight into the ethnographer's perspective and experiences.

Hendrikson's fieldwork sketches of dancer movement through tactile vision were made in the dark at a Salsa Club in Havana. When looking at the drawings, Hendrikson could be drawn back into memories of being in that night's space and sensory experience (2017, 199). Hendrikson discussed that these sketches played a role in thinking through ideas after the event (ibid, 210). For Berger, a drawing's meaning is inseparable from the conditions in which it was made, and the drawing of a tree does not show a tree but a "tree-being-looked-at" (71). This way of looking at drawing is seen through the eyes of the ethnographer, an autobiography, and a record of "seen, remembered, or imagined events" (ibid). This conception of drawing as experience has close parallels with the ethnographic enterprise, particularly in the form perceived by social anthropologists influenced by Malinowski's model of intensive and immersive fieldwork (Kuschnir 2016, 109). Drawing is a valuable process and experience to gain a deeper understanding of what the ethnographer is experiencing.

These bodies of work helped me formulate and motivate my visual research methods of drawing as ethnographic tool, inquiry, and notetaking. In this research project, I used drawing as a methodology in constructing the auto-ethnographic graphic story from the data results consolidated from the drawing methods in the fieldwork.

2.4.3 Auto-Ethnography

In this research, auto-ethnography is part of the research methods and methodology. The definition of auto-ethnography can be expanded. Still, it can be understood as “the qualitative research method that utilizes ethnographic methods to bring cultural interpretation to the autobiographical data (memories, recollections, and experiences) of researchers with the intent of understanding the self and connection to others” (Chang 2008, 56). The auto-ethnographic methods used to document my ways of seeing is both visuals (drawings) and text form. Auto-ethnography can also be the methodology that “treats research as a political, socially-just, and a socially-conscious act” (Dalley 2021, 356) and that, as such, it forms “both process and product” (Ellis, Adams, and Bochner 2011, 273). In this research, the auto-ethnographic graphic story is based on interpreting and the way-of-seeing of the auto-ethnographic research data created through qualitative research methods (auto-biographical data and drawings) during the fieldwork.

2.4.4 My Research and Indigenous Archival Databases

- 2.4.4.1 Introducing Archie Charles

Archie Charles was elected Seabird Island First Nation chief for 14 consecutive terms. As Chief of Seabird Island, he dedicated his efforts to initiating many cultural and language projects, including bringing canoe racing back with the first opening of the Seabird Island Festival in 1969 (Canada 2009). He was the first to be given the title of Grand Chief of Stó:lō First Nation due to his devotion “to the betterment and well-being

of the Stó:lō First Nation” and became a member of the order of Canada (Canada 2009).

Archie Charles dedicated his time to sharing oral stories to benefit the future generations of Indigenous peoples. These oral stories have been gathered and put into the Seabird Island database, such as the ones I will describe next.

- 2.4.4.2 Indigenous Archival Databases

In this research project, I accessed two digital Indigenous archives throughout this fieldwork: The *Stó:lō Research and Resource Management Centre (SRRMC)* and the *Seabird Island First Nation Strength of Claim Project's* online database.

The *Stó:lō Research and Resource Management Centre (SRRMC)* is an archive established "to support and encourage all the Stó:lō to re-establish, protect and assert self-government through research, documentation and communication of Stó:lō rights and title. The archives contain supplementary information to the library holdings such as maps, transcripts, oral history, photographs, video recordings, archaeological reports, and unpublished material" (Stó:lō Research and Resource Management Centre (SRRMC) 2016). I have primarily used photos from the SRRMC database for inspiration in the graphic stories or watercolour paintings I created in this research. I obtained data from the drawing and painting of photographs from this database. This will be described in detail in this chapter.

The *Seabird Island First Nation Strength of Claim Project* created an online database containing approximately 200 sources that include: a collection of survey maps of the area from various historical periods; newspaper clippings from various sources

referencing Seabird Island; ethnographical research referencing Seabird Island; anthropological research about Seabird Island (for example research by Franz Boas, Marian Smith, Henrie DeBoer); audio-recordings of community members' oral stories (Archie Charles, Mary Charles, Clem Seymour, Ivan McIntyre, and Ralph George) inclusive of their transcripts; recorded oral stories from books. This Indigenous archive focuses primarily on Seabird Island history including membership land use and occupancy and how it is situated within the larger context of the Tíyt tribal history and Stó:lō history within the collective traditional territory of S'ólh Téméxw. The purpose of this archival database is to be used for "land management, assertions of rights and title, the creation of a local history educational book, K-12curriculum, and a website (Seabird Island First Nation. 2020).

I was introduced to the *Seabird Island First Nation Strength of Claim Project* when I was hired as the lead researcher in the summer of 2020. I focused on adding entries and processing the details of these entries in the database/archive, as well as creating tape logs and transcribing oral stories from audio recordings. I was assigned two oral stories by Archie Charles. Archie Charles's oral stories were recorded in 1998 (28:27 minutes) and 2007 (23:00 minutes). In these recordings, Charles shares his cultural knowledge of fishing grounds, practices, and details of Seabird Island history. Due to permissions, interest, content, and familiarity, Archie Charles' two oral stories from the *Seabird Island Strength of Claim Database* became the obvious choice for this research project. These audio recordings became the foundation for this thesis.

One of the purposes of the *Seabird Island First Nation Strength of Claim Project* is to become an educational resource for the community. This thesis will be the first step

toward creating educational programming for my community using the archival database. This first step includes the use of oral stories to stimulate connection and meaningful reflection as the researcher/participant draws while listening to the oral stories. This research will see how these oral stories can help answer my research questions and become a valuable tool for my community to stimulate historical and cultural ties and interests.

- 2.4.4.3 Archie Charles' Oral Stories and Description of Tapes

This section will give more details about the two oral stories recorded by Archie Charles used in this research project. These tapes come from different community projects that were deemed priority by Seabird Island First Nation and are not connected. I created a tap log and transcript for each of the oral stories during the time I worked as a researcher for the *Seabird Island Strength of Claim Project*. Please note that throughout the tapes there are some distorted parts that make it difficult to hear some details, but it does not affect the use of the tape for this research.

Since I engaged with the oral stories in chronological order, I will start with Archie Charles' oral story that was recorded in 1998 (28:27 minutes) and I will call this Tape One. In Tape One, the main topics of discussion between Keith Carlson and Archie Charles are fishing, Elder's fishing spots, stone walls, community unity and action. Charles describes the timeline of the rock wall until present, what it was used for in the past and how it had been a place of tension as researchers began to deconstruct it. Charles describes places, orientations, and people relevant to these places on Seabird Island. Charles begins to talk about fishing including his fishing camps, how it passes on

to the next, how he opened his fishing spot to the Elders. Near the end of Tape One, Charles talks about weirs, dipnets and the spots around Seabird Island for this.

In the sharing of these stories in Tape One, I believe that Archie Charles intended to highlight the importance of protection and community unity from outside challenges. I understand these “defensive walls” and “rock walls” found in Seabird Island as protective structures for the community and when economic developments and archaeological investigations threatened to damage those walls, the people of Seabird Island First Nation showed unity as a community by coming together to stop their destruction.

In Tape Two Archie Charles (recorded in 2007 with a duration of 23:00 minutes) is being interviewed by a student (named as Stephanie on the tape) on topics such as foster parenting, logging, farming, residential school, diversity in the community and their connection to the multicultural community of Fraser Valley. Charles shares details about how he was adopted by Mary Charles (Pettis) and his family structure. Charles adopted many children, and while he is talking, he is pointing at a photograph of relatives that cannot be seen while I listen. Charles talks about people who lived in the area and the diverse backgrounds of people who were working in the area throughout the years such as Japanese and Chinese peoples. Charles touches on Kamloops Indian Residential School, but the tape suddenly cuts off.

I believe that Archie Charles intended to describe these connections in detail so that Seabird Island community members can hear about the cultural diversity in the Fraser Valley, the importance these connections between Seabird and greater community, and family bonds. For me this oral story felt like an oral mapping of meaningful community

connections between Seabird Island members, the greater community of Fraser Valley, and traces left behind in places like the Kamloops Indian residential school or during World War I.

The important teachings Archie Charlie shares in these tapes are significant to strengthen community ties, a source of inspiration, insight into the dynamics of community, and the wider community connections Seabird Island has in Fraser Valley. I will discuss my methodologies and processes in this research and how I used them as a tool in combination with these important teachings and oral stories.

2.5 Methodology and Process

2.5.1 Living Lab and Drawing

My research process was centred around the creation of what I term “Living Labs”. I use the term Living Lab instead of a field notebook. The Living Labs are a series of books that record my dynamic process of auto-ethnographic research. I use drawing and painting as a visual form of notetaking. The pages were divided into sections with margins on either side of most pages to encourage re-reading and/or the addition of new details into the thinking/drawing at any time throughout the project. These Living Labs include periodic check-ins, quick five-minute sketches of characters (somewhere between fiction and versions of myself on that day), closing reflections from the day of fieldwork, chosen up-river Halq'eméylem words from the *First Voices*³ online dictionary following the themes of the current research day and later using them in sketching

³ *First Voices*: <https://www.firstvoices.com/>

exercises. While immersed in creating the drawn part of the labs, I was engaged and inspired by the recorded oral stories I heard from the archive.

I added several research quotes from my reading in the areas of *Indigenous Storywork* (Archibald 2008), *Drawn to See* (Causey 2016), and *I Swear I Saw This* (Taussig 2011) to the pages of the Living Lab; these quotes were added to align/engage with the theory of this research and closing entry reflections. This integrates drawing and writing as both a notetaking and visual research method. I am using the inspiration of drawing as a transformation “to weave the text and texture” of my ethnographic work into the pages of my Living Lab (Ingold 2011, 2). In the following section of this chapter, I describe what happens when I draw as a form of notetaking and visual research method and the research process.

2.5.2 My Introduction to Drawing as Research Methodology

I needed a place to locate the Living Lab, and supplies to create it, so I bought a big, thick sketchbook, waterproof archival pens, and a little watercolour set with brushes. "I looked at the fresh pages + took my watercolour travelling kit out of the square packages and put them in their spot in the travel kit" (Living Lab (LL), 1). The supplies felt ready, so I must be, too, I thought. Not exactly.

- 2.5.2.1 Living Lab Page 1

I began with watercolours on the first page. I planned on writing "the primary purposes + research questions on the first page, but I really felt like the first page is so uninspiring to be left white w(ith) writing. It needed more." (LL, 1). I needed to dabble some paint on the pages, and then I would be able to start with this process. The painting was a way of

ripping off the band-aid, so the empty sketchbook didn't increase the empty page anxiety. It felt daunting to put my pen to paper, to make it permanent, and I felt anxious about making a mistake.

For the first page, I took inspiration from Mount Cheam, the mountains, and the trees surrounding Seabird Island. "I was thinking about Mount Cheam and the drive to my grandma's house. The slough, the colours of the trees at this time of year (August) (LL, 1)." I went in with a plan, as I wanted the first page to look solid. I started thinking about things like, is it okay to rip out the page if I did not like it or if mistakes were all over it. Regardless of the result, I decided it would have to stay part of this process and show an example of imperfection, which doesn't mean it is meaningless or worthless to the research process.

I got my archival pens and drew on the watercolours with mountain ranges and nature as I remember them. This first page carried me on the journey of watercolours and archival pen because I initially did not see myself using the pen on top of the watercolours. However, this first page inspired me to experiment with this way of presenting my imagination and engagement. I made a few mistakes but made peace with them and moved forward. On my first day of working in the LL I wrote: "I was pretty annoyed how I made a mistake 2x and had to x on what was written...then I remembered this is the MESSY ONE and that's okay. I can make those kinds of mistakes" (LL, 1). Making a few mistakes on the first page was a valuable first-page exercise for me to learn to love them too.

As Taussig explains, drawing suggests a world beyond and does not have to be explicitly recorded (2011, 13). The first page was a critical time to remind myself that

this is my perspective of the mountains from memory, not a reproduction of a photo of the mountains. For Berger, a drawing's meaning is inseparable from the conditions in which it is made, and the drawing of a tree does not show a tree but a "tree-being-looked-at" (Berger in Taussig 2011:71). This way of drawing is seen through the participant's eyes, an auto-ethnographic drawing, and a record of seen, remembered, imagined events, or personal experiences.

After completing the painting and drawing on the first page (Figure 2, Below), I wrote the purposes and research questions where I felt fit. The first page gathers the reason for my paper, but the watercolour painting gave me a constant reminder about my community. The process of creating the first page was a warm-up exercise that I needed to start my fieldwork.

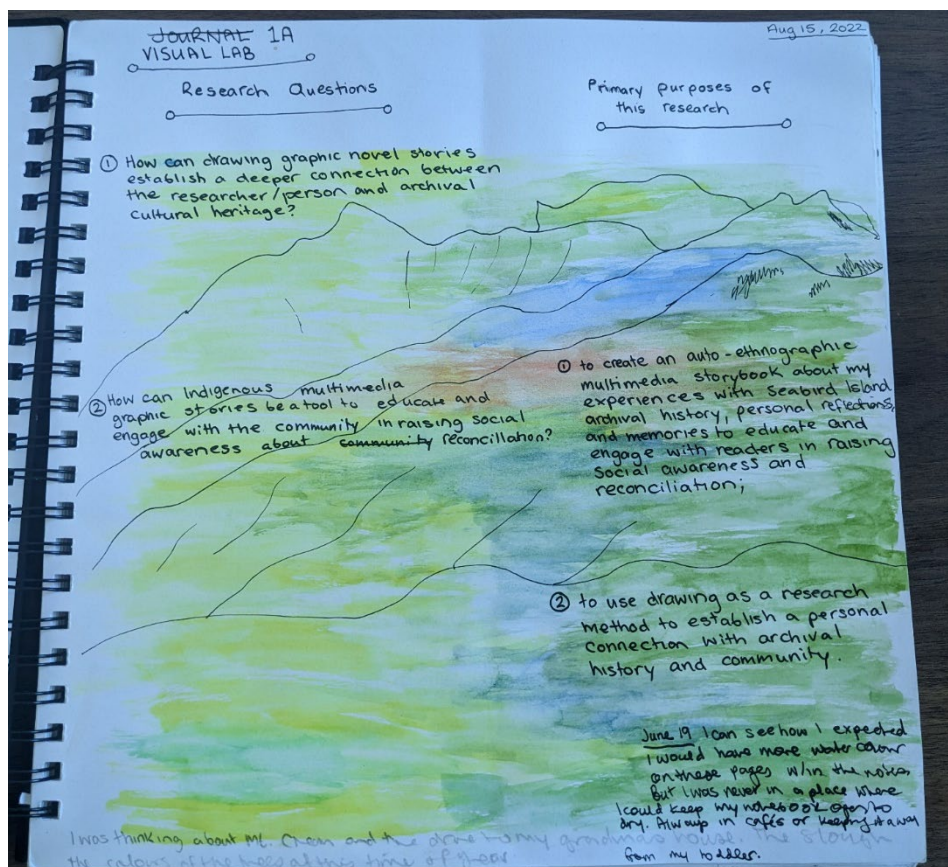


Figure 2: Page 1 of my Living Lab

2.5.3 Living Lab Processing and Drawing Oral Stories

I am not an artist. I am a researcher and the sole participant who has chosen to use drawing as a method of inquiry and to display my production of knowledge through graphic stories in this research. I began each fieldwork day with a check-in (a quick moment to write down any thoughts about myself or reflection on the research). Given that my research was based on a digital archival environment and my physical distance from the actual space the archive represented, I felt an urge to ensure the work was grounded by the place I was working. Thus, I recorded my surroundings and noted how the place impacted my ideas as I worked in Qatar, half a world away from my homeland. I did not have many criteria for the check-in. I wanted it to be honest and to include anything I felt valid for the day.

After the check-in on August 17, 2022, I created a portrait of myself that day to practice drawing characters for the graphic stories and get warmed up for drawing while engaging with the oral stories. I gave the character a name and qualities. Next, I wrote down a quote from research to get my mind in the right space before I started drawing. I wrote: “As Taussig puts it, citing Berger, a “line drawn is important not for what it records so much as what it leads you to see” (Berger in Taussig 2011:3). I felt it was time to start listening to the first tape, *Archie Charles 1998 August 28*. I listened to this tape many times while transcribing it; however, the frequency of listening to oral stories with a different purpose did not make it easier to let my mind wander into the drawing (more details on this later). I went from a technical to an expressive and open mindset. Listening with specific intentions can change how you engage with oral stories. Looking and listening anew can make you see or hear differently. I listened to the oral stories

first without drawing and then while drawing. I would listen to them many times throughout this fieldwork.

Margin comments written reflecting back on the first days of fieldwork (LL, 3) on August 17, 2022:

“Aug 17 2022: I listened to 5 min-→ started over again---the audio is a little distorted. There is a radio playing in the background. I am trying to read the transcript I created for this tape to help. I paused it again at 5 min. I feel like this is taking time to get into. I am going to try listening to the whole thing then read the transcript then start again. I will start again.”

I worked on small portions of the tape by pausing it when I wanted or repeating parts to listen again in each sitting of the tape. I was open to how many times I would listen or how long I would pause to think, draw, and write. “Often with archival tapes, the audio is not entirely clear, and they take a lot of active listening to understand every word. It is fortunate that I created tape logs and transcripts for both tapes. It makes it easier and more time efficient to not have to guess what they are saying. This is not the point of these exercises.” (LL, 19). I found that the visual lab evolved as I progressed.

At the start of the fieldwork, I had to keep reminding myself in check-ins, “I am going to be kind to myself,” as I found it challenging to get into the flow of drawing while I listened to the oral stories (LL, 4). I expected the images to flow out of me, but at the start, “the drawing was taking a long time and is also not so smooth” (LL, 4). I continued to wait until “I get into the flow of things,” this was when I got the idea to put margins on the paper for future additions (LL, 4). The additions of the margins turned out to be a brilliant idea, as the flow of thoughts, reflections, and memory sometimes came later. I wrote a note to myself about a memory of Berger’s idea: “I found it difficult to draw and

let my mind wander to start "to lead to see something [sic]" (LL, 5). If I listened to the tapes several times, I thought I would add more to the pages, but that did not happen. Certain words and images connected with me in this period, so there was minimal additional drawing after the initial drawing in re-listening to the oral stories. I eventually would write these words in ink throughout the Living Lab.

Only when I completed two days of fieldwork and worked through ten minutes of tape one, did I see results from being led to see through drawing. In my closing reflection on August 21, 2022, I said,

"I feel like it is starting to take me on a journey. I am starting to draw and think about fishing with my Grandma. I only got to go⁴ once, but a few memories stand out, like the orange salamander or lizard that ran out from the outhouse. I screamed so hard my Grandma ran fast to check on me because she thought I saw a bear. She was a little annoyed when I told her it was a really weird lizard. I remember a hazel stone that I think was called a tiger stone with Native trinkets. 1st I wanted an Indigenous doll....I think even Grandma took me to get a doll, but ended up leaving with a necklace. I have no idea where that necklace is now, sadly" (LL 8).

Archie Charles' oral story triggered thoughtful drawing that led to reflection. A constant back and forth, a conversation with the paper, the story, my pencil, and my memories. Taussig underlines Berger, who sees a drawing as a conversation with the thing being drawn, one likely to involve prolonged and complete immersion and as a process encompassed in time (2011, 22). This process makes the drawing unique to the moment it is drawn.

⁴ Here I am talking about going to the family fishing camp

I would spend more time sketching and enjoying certain parts of Tape One (Archie Charles 1998 August 28) that made me elaborate more on one piece as it carried me to new and old places.

“While I have been drawing and remembering old memories (some things I feel I even forgot about), I think about them. So far, all the memories I have thought about are generally positive. Now that I live far away⁵, I keep thinking about how I cannot wait to go back and see if my daughter, Grandma, and I can do those things again together or take my daughter in a canoe etc. Memories bring on strong feelings. They create wants and wishes for the future” (LL, 19).

I remembered a lot from my past that connected well to the tapes, as mentioned in a closing reflection near the end of my engagement with tapes, “It is interesting and almost unbelievable how many memories are coming forward that relate to the tapes” (LL, 26). The memories influx encouraged me to draw and to get them down as fast as possible. I became more comfortable drawing, journaling, engaging with oral stories, and letting my mind wander. I started asking myself questions about details in the oral stories about which I knew little. I needed to look up pictures or search for more information about topics that came up during the oral stories. For example, I wanted more information about the rock wall that Charles speaks about in Tape One 06m:15s. Carlson spoke specifically about needing to ask about the rock wall in the interview, and Charles shared what he knew about it. Carlson and Charles spoke about the massive rocks the wall made of and wondered where they got them. After hearing “rock wall (06m:15s-end),” “huge rocks” (15m:50s), “defensive walls” (15m:20s), and “they destroyed it all anyway” (02m:35s) in Tape One, it made me need to find out more

⁵ Currently I live in Qatar

about it (Charles 1998). I had not heard of this defensive rock wall before, but I needed to see it after they spoke about it. I found myself looking through the photo database with no results. Ultimately, I found an archaeology paper named *Rock Fortifications: Archaeological Insights Into Precontact Warfare and Sociopolitical Organization Among the Stó:lō of the Lower Fraser River Canyon, B.C.* (2006) by David Schaepe, with a picture of Albert McHalsie next to the rock wall. I thought I had found it, which did not look like I expected (Figure 3, below). The rock wall looked small in the picture, and I thought that this must be all that remained after it had been taken apart during the archaeology excavation mentioned by Charles in Tape One.



Figure 3b. Albert McHalsie, with 40 cm scale-bar, standing behind a remnant section of the freestanding rock wall at *Laxwá'dáw'wax* (Photo: D. Schaepe 1998).

Figure 3: Schaepe 2016

Only when I spoke about findings and curiosity with my supervisory committee did I discover that the wall I found in Schaepe's paper was another rock wall than the one mentioned in Tape One. My external committee member, Dr. Keith Carlson recently worked on getting some drone footage and had a fantastic photo of the rock wall mentioned in Tape One. This rock wall was just as impressive as I imagined (Figure 4, Below).



Figure 4: Carlson, 2023

2.5.4 Drawing Halq'eméylem

As mentioned before, during a fieldwork day, I would do a series of exercises such as check-in, closing reflection, daily portrait, anthropological quotes, and engagement with the tapes. After re-reading the previous day's data from these exercises, I would pick out a few words as themes or keywords that I felt were relevant to the ethnographic data. The words were linked with oral stories, my memories, reflections, and aspirations for the future. Once I had these words written in English on the page of the Living Lab, I

would direct myself to the *First Voices* (footnote) online dictionary for upriver Halq'eméylem. It was not always easy to find the exact word I wanted, but I would search around in the dictionary for something suitable. For example, on the fieldwork day of August 17, 2022, I chose the words *flexible*, *determined to do it*, and *respected leader* (LL Page 5, Figure 5).

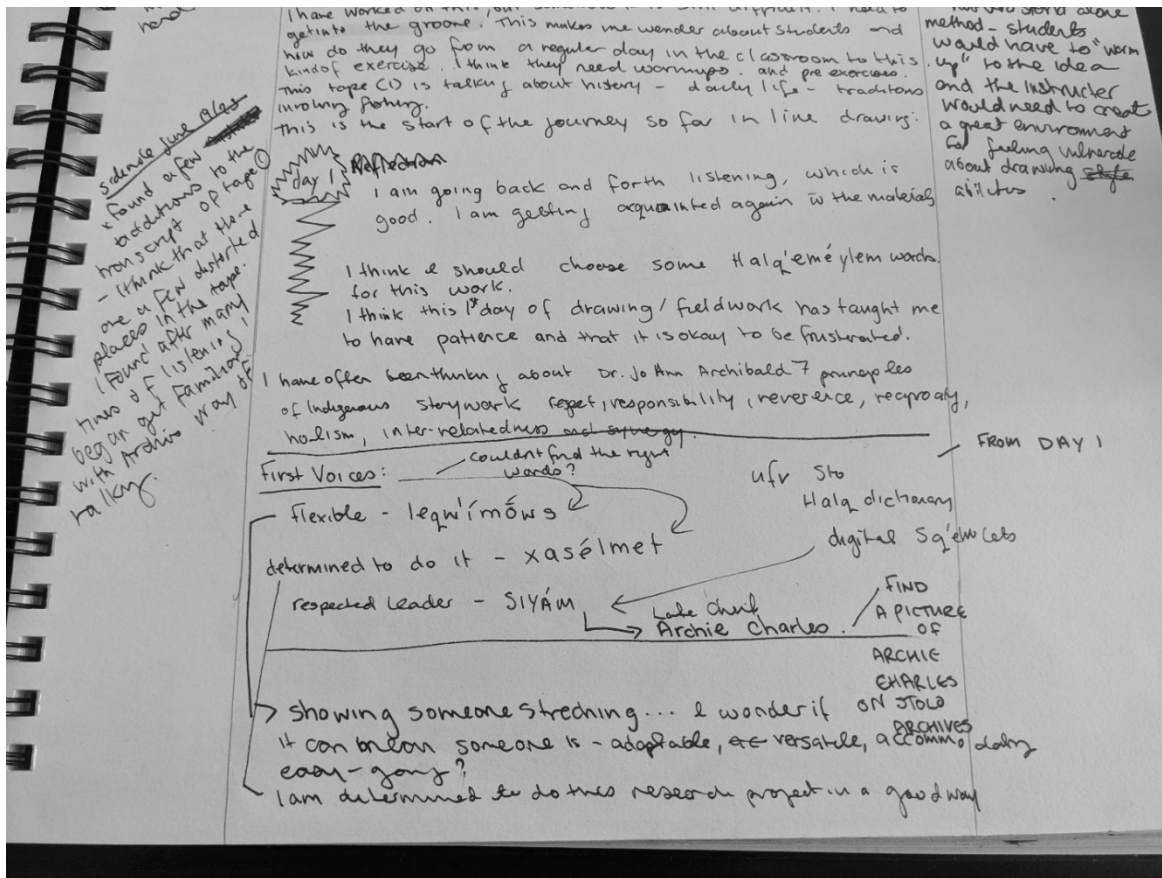


Figure 5: Page 5 of my Living Lab

Initially, I did not plan to draw from the inspiration of the Halq'eméylem words, only to pick them out and write the word for later use in the graphic story. However, the second time on August 23, 2023, I decided to draw the words I chose the day before (LL, 11):

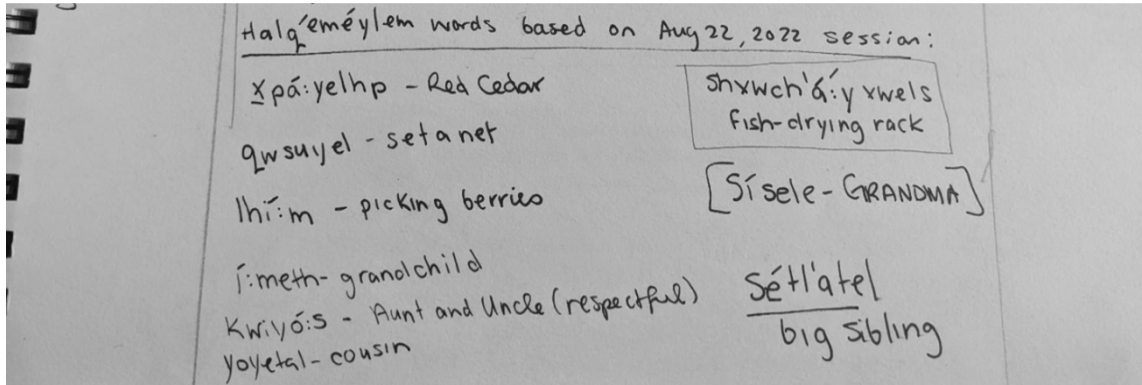


Figure 6: Page 11 of my Living Lab

I took inspiration from these words and drew on August 24, 2023:

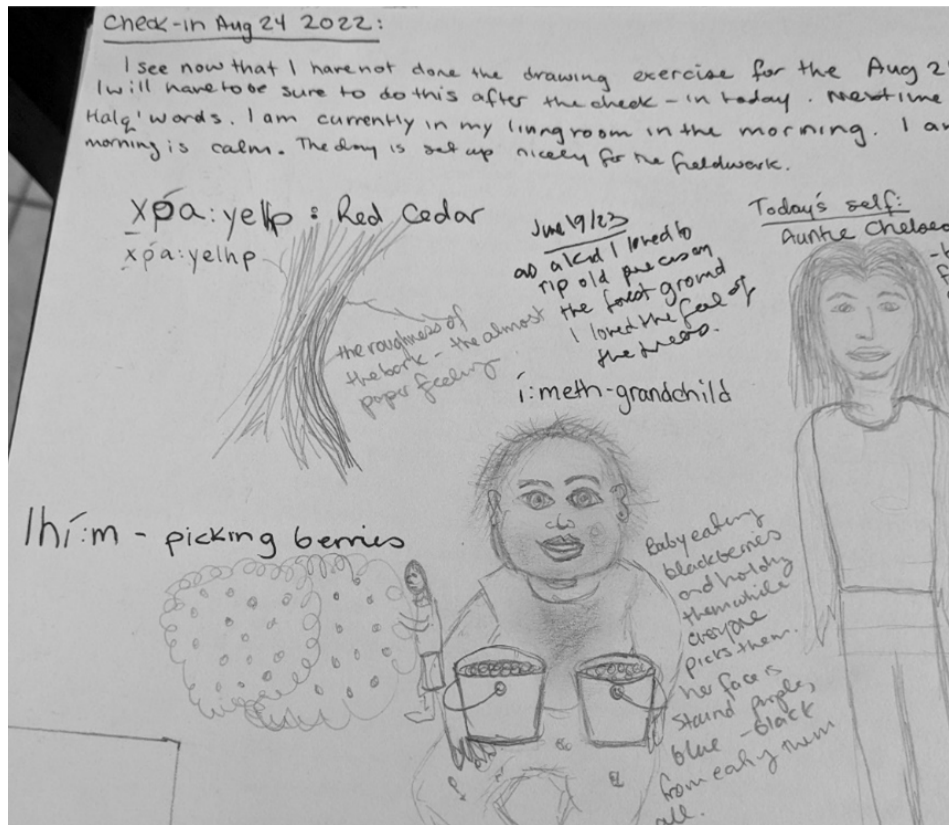


Figure 7: Page 12 of my Living Lab

I felt like

“I couldn’t wait to see how my drawings get better with practice” and by drawing these Halq'eméylem words I wanted to use it as a way of practicing drawing techniques. These words were chosen from the themes already present throughout the fieldwork, but they became a continuation of the previous day and the drawing of the words helped “tap into my memories right away [and] how I personally related to these words. I started thinking about blackberries [that] I missed picking this summer and how I imagined my daughter with blue/black/purple stained fingers, face, tongue, and mouth from eating everything we picked in the yogurt containers. It made me think of my grandma’s fabric shorts and large t-shirts with cats on them, I often think of the feeling of cedar bark, its dry paper feeling. I thought about Salmon fishing; the pebbles, the soft feeling of them and the agates I tried to collect. I used to collect pretty rocks when I was little. I had a little collection. I saw my grandma’s collection. She was collecting for the fish tank...” (LL, page 13).

As described in my Living Lab in the closing reflection on August 24, 2022, I did not expect the Halq'eméylem theme word drawing exercise to be so thought-provoking, but it became an extension of the engagement of the tapes. I used many of these drawings in the graphic stories as they connected well to the other drawings from listening to oral stories. I think it helped me gain confidence in myself and drawing too.

2.5.5 Nurturing my Living Lab

I returned periodically and added comments, stories, or drawn images to the visual lab with different pens and dates. I was inspired by reading my comments, drawings, and previous entries in my Living Lab. It was fascinating how I could quickly look at my images and make sense of them. My memory became clearer throughout the process of returning to the Living Lab; I remembered more details about something I briefly mentioned on the pages, and I enhanced the drawing, or added notes. It was effortless to continue my train of thought from a previous drawing or even I would think of another memory or thought to add to that session that was built on it. I added a lot throughout

to it being one the first pages produced in the Living Lab, therefore it has the most revisits (Figure 8, Above).

2.5.6 Drawing Archival Photos

After engaging with the two oral stories from the database, I eventually began to dig into the photos in the SRRMC; to use as inspiration for watercolour images to paint for use in the graphic story with the originals taped into the Living Lab. I would look through the sketches I made in response to listening to the graphic story, and then I listened to the oral stories again. I wrote down the words or phrases said by Archie Charles that sparked memory recalling or imagery for me that generated drawing. I wrote these words on the pages of my Living Lab. For example, archaeologist dig, rock wall, railroad, huge rocks, graveyards, etc.

I imagined the graphic story would be a flowing visual of my paintings, drawings, and dialogue created in the Living Lab. I used the words that sparked my memory as search words in the *SRRMC* photo database, and I wrote them in blue pen or circled in the blue pen on this example on page 3 of the Living Lab (Figure 8, Above)

However, the database needed to be reviewed more thoroughly to see all the photos that may apply to the word searches. Eventually, I began to click through all the photos individually and saved all the ones connected to my drawings in the visual labs. After sketching in pencil and painting in watercolour, I drew in archival ink.

This method would make me look at the photos in detail. First, I drew lightly in pencil, then painted the watercolour and completed it with ink after it dried. I would scan, concentrate, and look from the photo to the painting, and my mind would wander again

to how this connected to me. Afterwards, I added descriptions and annotations of the experience. I continued to write check-ins throughout this process and occasionally throughout this work. I worked through several watercolours when it felt like time to start the graphic story.

Here is example: as I clicked through the digital archive, I saved this picture of the Seabird Island canoe races 2010.P.0084:



Figure 9: Fiegehen, Gary. Canoe races at the Seabird Island Festival (1996) (2010.P.0084)

On page 30 of my Living Lab (Figure 10, Below), I wrote the date, a few quick reflections and information from the archives for reference.

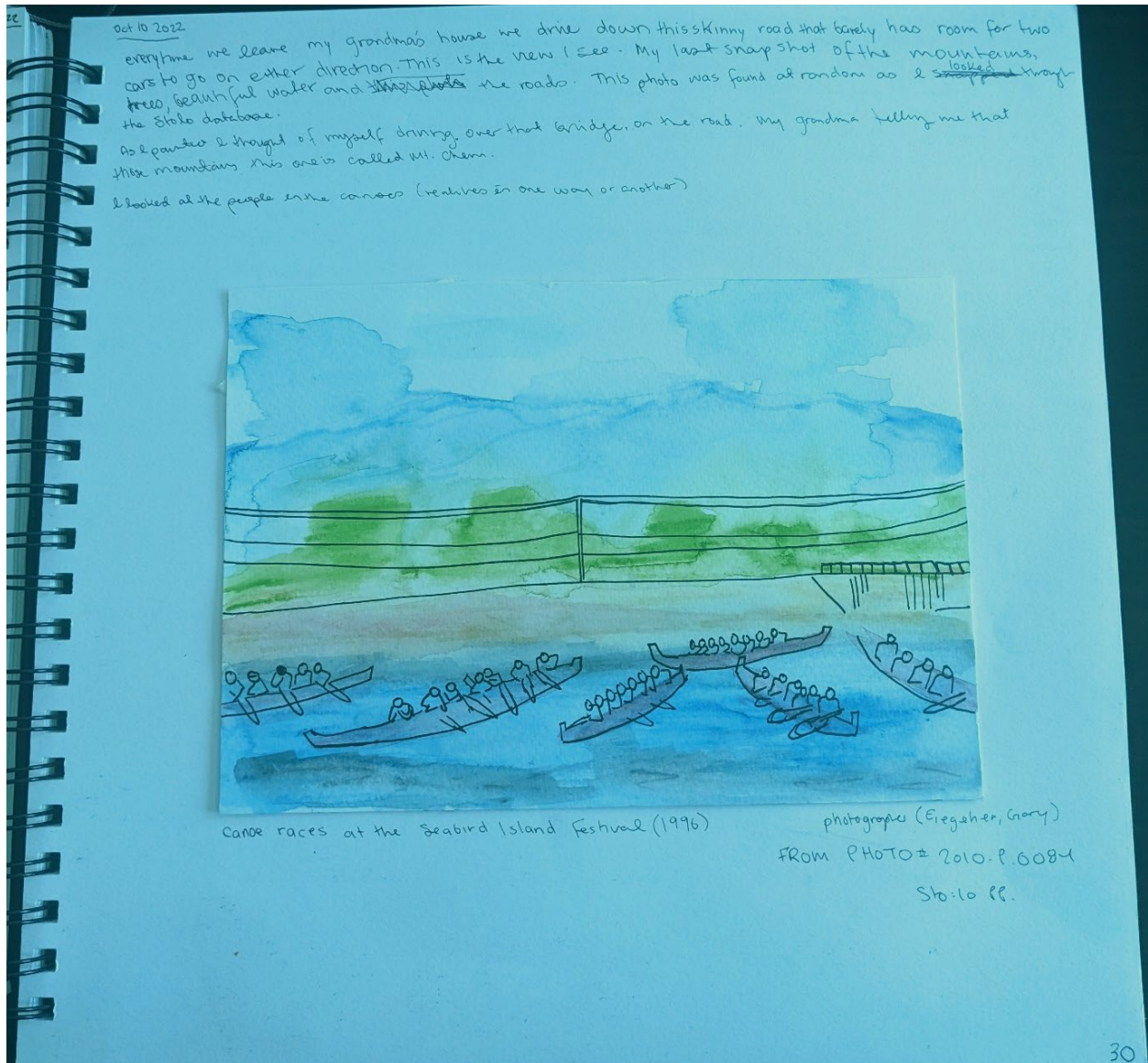


Figure 10: Page 30 of my Living Lab

2.5.7 Drawing My Experiences with Archie Charles' Stories

As I moved towards a visual thought process of my research project and what I was led to see by using drawing as methodology, it became more beneficial to follow this way of creating unique graphic stories for me and my experience. I will describe the process as it happened throughout the graphic story making.

I started this research project with stringent and clear rules, but as time taught me, pursuing this kind of “small” (auto-ethnographic research) “story” with “flexibility and versatility” (Georgakopoulou 2015, 259). I wanted the research methods to lead me down unexpected paths. I spent much time breaking those strict barriers within myself to let go and trust this creative research process to be led to see through visual research methods.

First, I followed the standard graphic story-making rules (as described earlier in this chapter) in the beginning. However, it naturally began to have less formalized structures than traditional graphic novels, and I followed my visual thought process. Pages one and two of the graphic stories began with standard talking bubbles, panels, gutters, and theory. By the third page, I started to form a different and more unique structure. The journey was now partly inside the flowing Fraser River panel that took up the whole page and flowed to the next page with thoughts and memories. “Stops” along the river highlight a living memory elaborated in drawings, reflections, thoughts, and stories. On the outside of the Fraser River are watercolours created during the fieldwork arranged at the stops along the river. For instance, on page three of the graphic story, there is a conversation, two watercolours, quotes from theory research and the Living Lab, words in Halq'eméylem with digitalized drawings found in the Living Lab about the “stonewall” or “defensive wall” that was discussed by Archie Charles in Tape One (15m:20s).

Here is an example of the stop for the “defensive wall” of the top right of the page (Figure 11, Below):

graphic stories. However, my graphic stories can meet some general criteria as put by Kukkonen; graphic novels are recounted by a narrator who brings readers into the story world through the engagement of characters, images, and words (2013, 31).

I have emerged from this research method of creating graphic stories with a unique perspective. I feel my practice has evolved and will continue to evolve as I use this visual research method. I believe the fluidity of the graphic story formatting and the display of my thought process of engaging with oral stories will be taken on unique journeys specific to oral story content and time. If I listened to the same oral story, I may connect with it differently as I would be at a different time in my life, which impacts my perspective and new memories.

Most of my memories and thoughts in the Living Lab and graphic story are interwoven with memories of my grandmother. I spent two summers (it felt like the whole summer, and I am not sure how long I spent there each time) with my grandmother without my parents or brothers, and I kept returning to these memories. I did not realize how important these times were with my grandmother for cultural teachings and did not appreciate them as I do now because of this research. However, in the second tape, I realized that it was not only at my grandmother's place on Seabird that I have these vivid memories connected to Seabird culture, but time spent with my grandmother anywhere became a point of significance.

2.6 Conclusion

A June 19, 2022, comment, "It doesn't matter where you are in the world. If you have the archive, the tapes to listen to...you can transport yourself into place and memory—

evoking smells, feeling, tactile [memory], thoughts, beauty reminiscing, food, even the feel of a gentle breeze on your face or a huge wind gust full of snow on Christmas Eve” (LL, 24).

In this research, I “draw in order to see” (Causey 2017,15). However, I also drew to hear, feel, smell, think, see, reminisce, realize, be transported, create visual research data, and gain cultural and historical knowledge. Drawing and listening induced curiosity about Seabird Island’s history and culture, which furthered seeking out more information and research.

This research project was formed from my work as a virtual summer student researcher at Seabird Island First Nation. Virtual research has put me in a unique position to experience a connection with my history, culture, and community despite not physically being on Seabird Island or even close by, but listening to oral stories, reading historical documents from Seabird's database, drawing as I thought about beautiful memories and recollections at Grandma's house on reserve. I learned a significant amount of cultural knowledge from research in the database, anthropological and archaeological materials, and putting together connections from everything I learned throughout this process. I am building a meaningful relationship with my community through drawing and archives.

I have built on drawing from field notes which guided me through the construction of graphic stories and multiple watercolours. These visuals led me further down, inspiring thought-exploring- rabbit-holes or, somewhat more suitably, swirling around in an eddy whirlpool of thought while floating down the Fraser River in my mind and recording on paper. The visual research methods also led me to see the bigger picture and make culturally complex connections. Listening, drawing, revisiting the Living Lab’s previous

pages, researching in the archival database, and revising led me to learn more about my history and culture. As a researcher and participant, it became clear that my grandmother, regardless of location, is my central knowledge figure. Culture can be transmitted virtually through photos or oral stories on audio tapes in an online database or by her teaching me the recipe on how to make bannock over the phone.

One of my main research goals was to create a method that would establish connections to history, culture, and community. This method proved more effective than I initially expected, as I could grasp memories once my mind and pencil warmed up. At the same time, I drew and painted from the archival database and while listening to the oral stories as well as I was also able to continually tie in all the information I had gathered throughout the research and begin adding to it in the Living Labs and throughout the process of making the graphic story. I spent much time creating and drawing my auto-ethnographic graphic story, which became an additional connecting exercise and continued to grow my knowledge and connection. It became clear that my graphic stories did not follow a traditional structure and became unique in their structure and content.

Chapter 3: My Graphic Story



Figure 12: Page 1 of My Graphic Story

"As Taussig puts it citing Berger, a "line drawing is important not for what it records so much as what it leads you on to see"

4 R's
Respect
Relevance
Reciprocity
Responsibility

How can Indigenous multimedia graphic stories be a tool to educate and engage with the community in raising social awareness and reconciliation?

Can drawing graphic stories establish a deeper connection between the archival cultural heritage?

LYTTON AGENCY
1916

PROVINCE OF BC
Seabird Is

Leq'w'íw's

Supplies for fieldwork

- * My Watercolour Sketchbooks
- * Archival Pigment Ink and Pens
- * WATERCOLOUR PAINT
- * BRUSHES
- * PORTFOLIO
- * WATERCOLOUR PAPER

VISUAL LAB

XASEL MET

Tape 1 Archie Charles 1998 Aug 28

REFERENCE

OLD RESERVES CONFIRMED

CUT-OFFS OR REDUCTIONS

SIYAM

The lines of drawing can be "described as a process of thinking" and a form of correspondence (Ingold 2013, 164)

"The story listener must become a participant who is actively engaged with the story" (Archibald on Gerald Vizenar, 33)

"As the Elders say, it is important to listen with "three ears: two on the sides of our head and the one that is in our heart." (Archibald, 8)

Figure 13: Page 2 of My Graphic Story

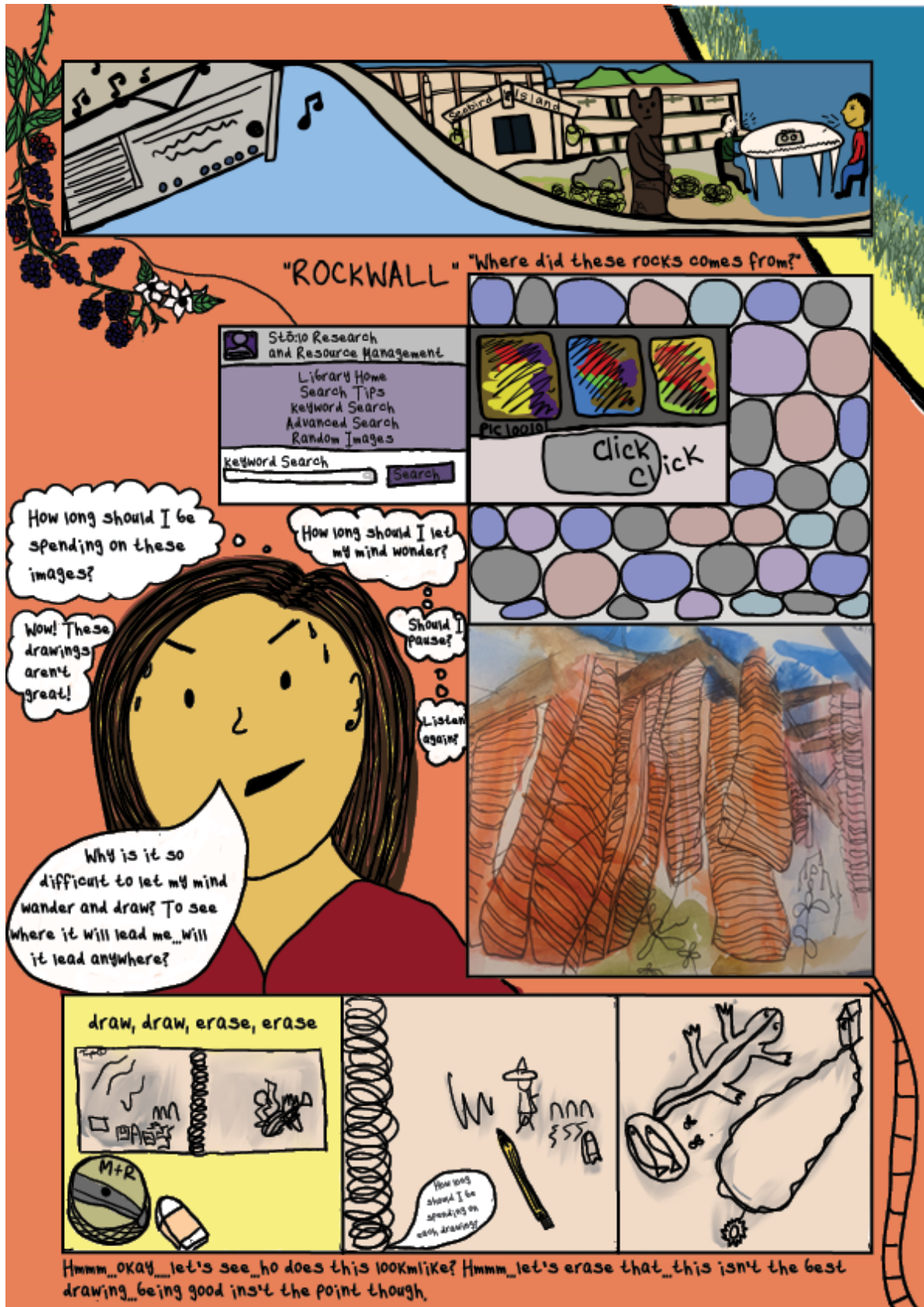


Figure 14: Page 3 of My Graphic Story

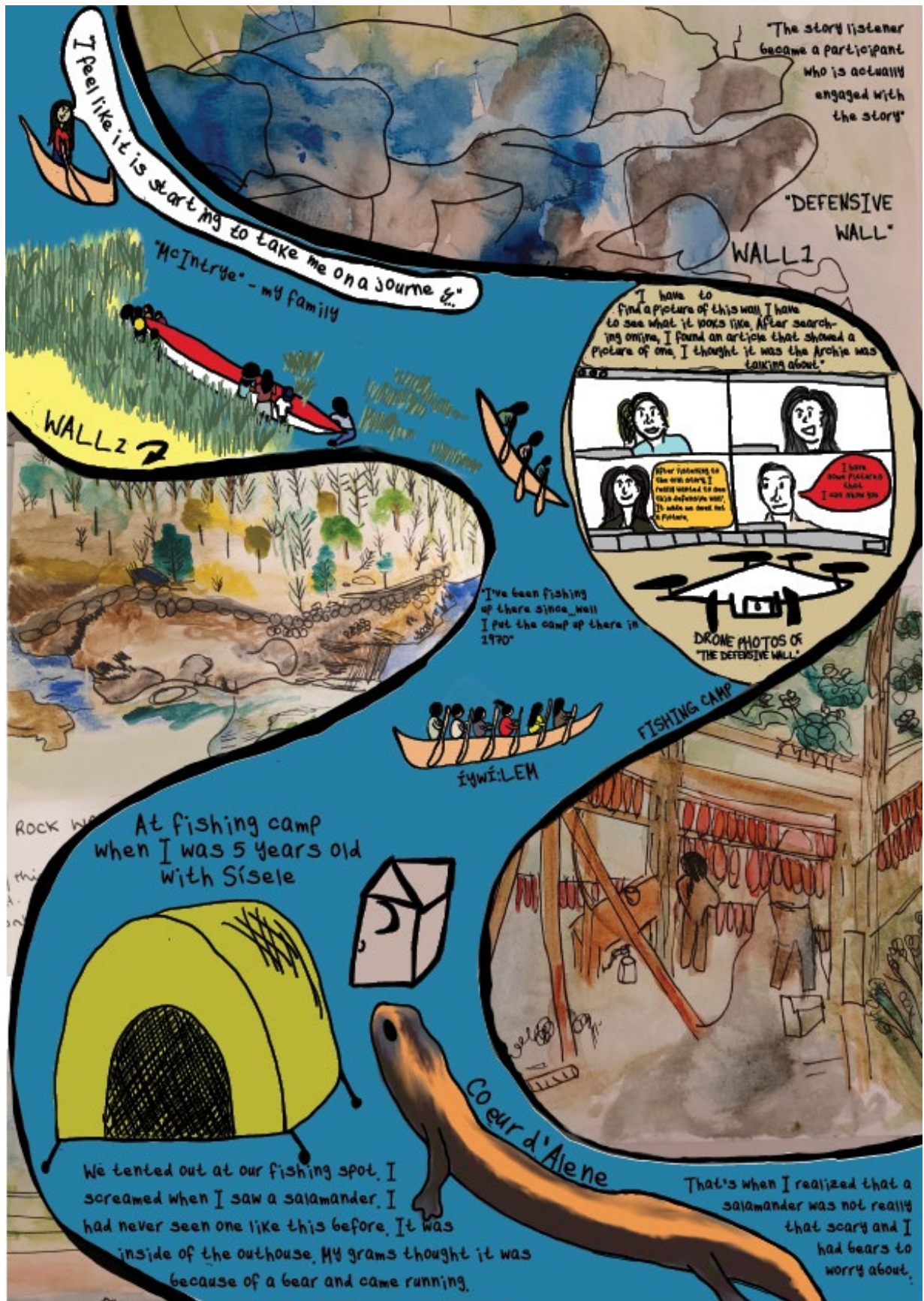


Figure 15: Page 4 of My Graphic Story



Figure 17: Page 6 of My Graphic Story

Chapter 4: My Graphic Story with Commentary

Strengthening Family Ties and Community Connection through Archival History and Drawing

In this chapter, I will present six pages of graphic stories created from the visual methods described in Chapter One. I will describe how I was inspired by archival records and express this by drawing on my memories, recollections, wonderings, and aspirations. The graphic stories were created by me (the sole participant and researcher), and their creation is deeply personal. Describing relevant processes and background information is beneficial so that those intending to use these methods can have one complete example. This chapter will have a running commentary alongside the graphic story.

I invite you to take a journey with me through my graphic stories inspired by my living lab sketchbook containing field notes, field drawings, watercolours, and field drawing exercises. My living lab was created by listening and engaging with Archie Charles' oral stories from 1998 (28:27 minutes) and 2007 (23:00 minutes), as well as engaging with archival photos from The Stó:lō Research and Resource Management Centre (SRRMC). This journey includes my memories and recollections, which gives you a glimpse into my thoughts as I spent time with oral stories and archival photos in this research.



Figure 18: Page 1 of My Graphic Story

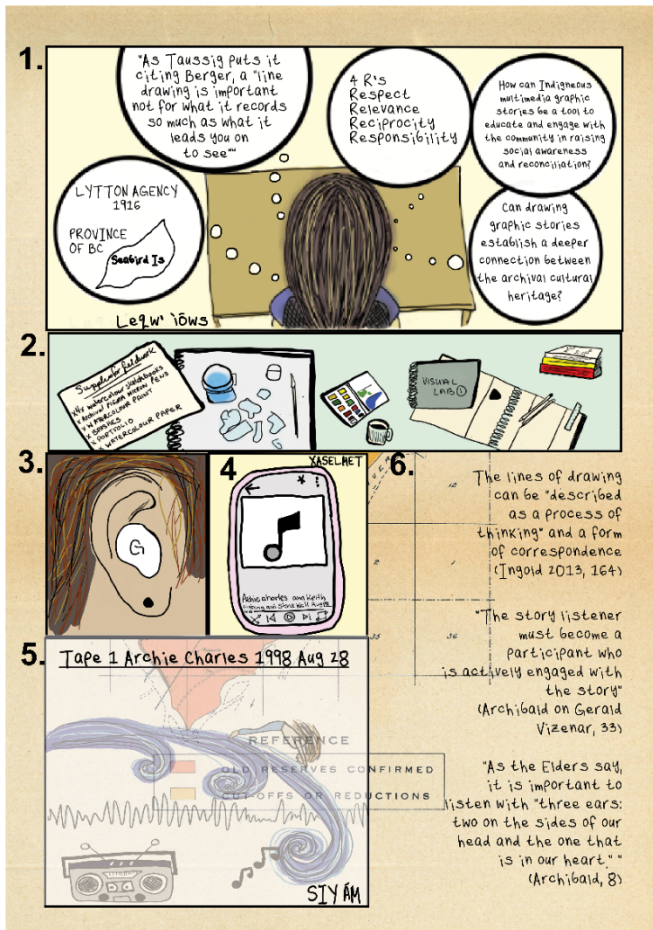


Figure 19: Page 2 of My Graphic Story

felt surreal to be sitting in a faraway place from where this oral story was recorded. I had all the supplies and the research prepared...then I expected this would be the most prepared I could be to start this project. When I pressed play, I thought about my Xasélmét - determined to do it as an encouragement at the start of this fieldwork and do it right by myself and the community of Seabird Island.

5. This panel is when I felt myself jumping into Tape 1 Archie Charles 1998 Aug 28, Seabird Island First Nation and Stó:lō Siyám – respected leader. At the start and throughout the tape, music is playing in the background, and I imagine it is coming from a grey radio. As I started to imagine this, my mind wandered, and this was the start of the breakdown of the traditional comic/graphic story structures as I began to draw. I had heard the songs before, but I began to get distracted by not remembering the singer's or song's name. It reminded me of something I would hear on the oldies radio station The Beach in Oceanside on Vancouver Island, which I grew up listening to. In the end, I couldn't recall the songs. I drew myself into the Fraser River, only imaginatively, as my grandma told me never to dip a toe inside in real life as it would be too dangerous to swim in.

6. Research quotes are written on the map to align myself with my research goals and personal intentions.

*. The background of this page is a historical survey map created by Lytton Agency on Seabird Island in 1916. It references "old reserves confirmed" in bright pink/red and proposed "cut-off lands or reductions" in orange. I was drawn to this map when I first saw it while working with the Strength of Claim project and databases.

1. Since I completed this fieldwork virtually, early one morning, I sat at a table in this quiet corner of a mall in Doha, Qatar. I set myself up with all the tools I needed to begin the virtual fieldwork: paints, notebook, sketchbook (visual lab), anthropology theory, my phone loaded with oral stories, my earbuds, etc. I wanted to stay on track and be structured, hence the rectangular boxes and conventionally shaped think bubbles. I was starting with what I knew and learned from the literature. I felt prepared in academic literature from the past few years and remind myself of my research questions. I had to remind myself to stay Lew'imóws-Flexible as I started my fieldwork and expected things to turn out differently.

2. Here is a snapshot of my supplies and the supply list for this fieldwork. It was not easy finding everything in Doha. So, it felt like an achievement to start with everything I needed. From this perspective, I thought I was prepared and ready with everything, and here we go.

3. I used my earbuds to listen to the oral stories.

4. I downloaded the stories to my phone. It

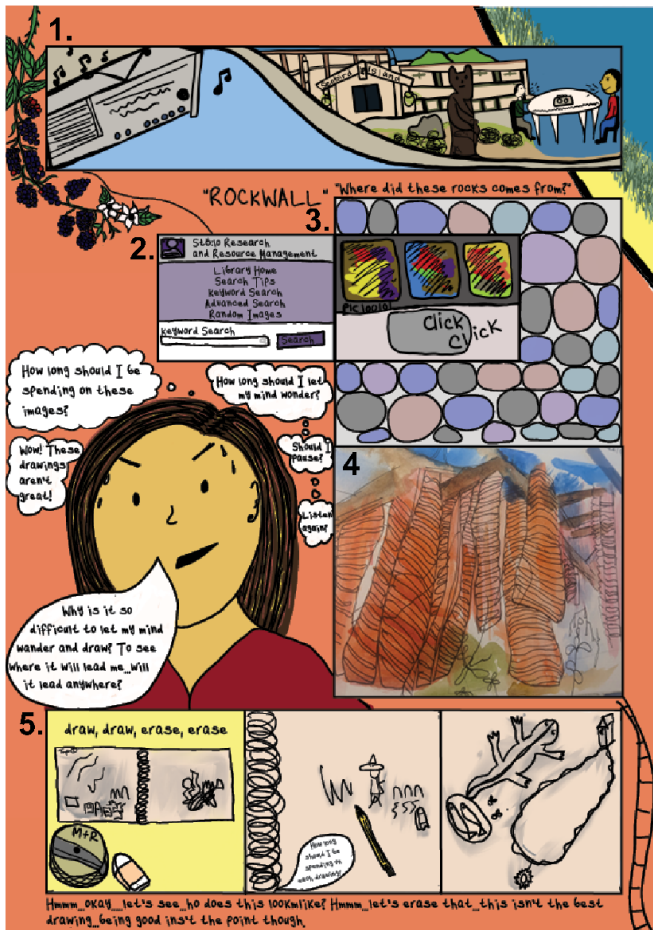


Figure 20: Page 2 of My Graphic Story a sports team to go.

The watercolour here is of the salmon hanging to dry. My favourite food is dried salmon; I remember the first time I saw them hanging with such bright colours.

5. This panel of three expresses how I became frustrated with my drawing ability and realized that it isn't about being good at drawing. I knew it was not the point of being an artist, but somehow, I had to break down this barrier within myself or my ego.

*This page is the beginning of the breakdown of traditional comic and graphic story structures to my unique formation of graphic story structure. On the top right corner is the Fraser River that I jumped into, which is starting to become visible.

“ROCKWALL” “Where did these rocks come from?” – this is one of the quotes from the oral story that I picked out that sparked my memories, recollections, and thoughts.

On the other hand, I was moving through the tape, but I had some anxious thoughts. I did not set strict parameters regarding how long to spend on a drawing or how rough it should be. I want them to be good if I don't pause and spend a lot of time on them...they don't look that good...are they supposed to be good? Does it even matter? Is it not the point that they are there to help me with this process in any condition? These sorts of questions ran through my mind initially, as it was the most uncertain time of the process. I was getting my footing.

1. As I imagine the radio playing in the tape's background, I imagine the band office with Keith Carlson sitting with Archie Charles at a small round table with his recorder on the table.

2. After taking some time to draw, I used the Stó:lō Research and Resource Management Centre to find images for watercolour painting for the graphic stories. While listening to the tape, it was another way to process some of my memories and recollections. The panel next to it is part of the process on the laptop, clicking through the photos to find something that related to what I was looking for. I discovered the keyword search option was not working, and I could not easily find what I was looking for.

3. The rock wall as I imagined it, with all its tidy rocks lined up and stacked.

4. My mind wandered to memories of my time with my grandma. I kept thinking of the fishing spot. The one summer I went fishing with my grandma was one of the best experiences of my life. Years later, I remember asking about going again, but my grandma always said, “If they let us out.” Through the years, we were either waiting for permission, or I was too busy playing for



Figure 21: Page 3 of My Graphic Story

on my grandmother's side. It is usually how I explain myself and my connection to Seabird Island.

1.2 The first meander of the river is a conversation with my committee with Dr. Andrea Walsh, Dr. Alexandrine Boudreault-Fournier, and Dr. Keith Carlson. I was checking in with them when I expressed my interest in the rock wall and went on a search to find a picture because hearing about it was not enough. I was seeking out knowledge. As described in chapter one, I was mistaken in my only finding of the rock wall I found in the academic paper.

1. "Defense wall"; these keywords from the oral story hooked me. This is the watercolour of the first wall I thought was being spoken about in the oral story. After the conversation with Dr. Keith Carlson, I was lucky to find out that a drone photo was taken of the rock wall being spoken about in Archie Charles' oral story.

As we move towards the next meander, the quote written is, "I've been fishing up there since...well, I put the camp up there in 1970." These quotes made me continue to think about my time at the fishing camp. *Íywi:lem*: go for a canoe ride (with me) as I go down this river of thoughts, memories and recollections.

2. This is the watercolour of the rock wall spoken about in Archie Charles' oral story, inspired by drone footage given to me by Keith Carlson/

1.3 At the second meander, my thoughts are filled with memories of being at our fishing camp. I tell a little story here within the river. The tent is drawn there because we camped there overnight. It might have been my first camping experience, and I loved it. The salamander that I remember from the moment I screamed had these colours. I looked up salamanders in the region, and the only one that seems to be from my memories is Coeur d'Alene.

3. I remember being so fascinated by the drying station constructed on the side of the river. I wondered who made it and how it got there. One of the days, we arrived at the camp, and the salmon was cut and being processed. Many were hanging to dry. I will never forget that colour: bright pink/orange. I did not see the whole fish at this point in my life; I only saw the processed parts, like dried or a fillet on a plate. The archival photos inspire this watercolour painting.

* As you can see, this page does not look like pages 2-3. The structure of it does not follow conventional comic books/graphic story methods. On page three, you can see the start of a river at the top that connects to page four. This river is significant because it is the Fraser River, and it is a constant when I go home to visit Seabird Island and now in this story. As you will see, most of my childhood memories sparked by Archie Charles' oral stories were by that river, as Archie Charles talks a lot about fishing and camps. I went fishing with my grandma and her uncles at our fishing shot one summer when I was about six. Some of my most vivid childhood memories are from my stay with my grandma.

Drawn people in canoes along the river are inspired by various archival photos I saw in the Stó:lō Research and Resource Management Centre.

1.1 I am in a canoe, and "I feel like it is starting to take me on a journey..." (LL, 8). I say this because breaking down barriers of how to draw, how long to draw, and what to draw well was initially challenging. As well as it took time to engage and let my mind wander naturally. I had to relax and listen several times. So this is me, who suddenly sees a flow, much like flowing water, and the Fraser River seemed an appropriate visual representation of that flow of my mind and pencil.

"McIntyre" was mentioned; this is my family name

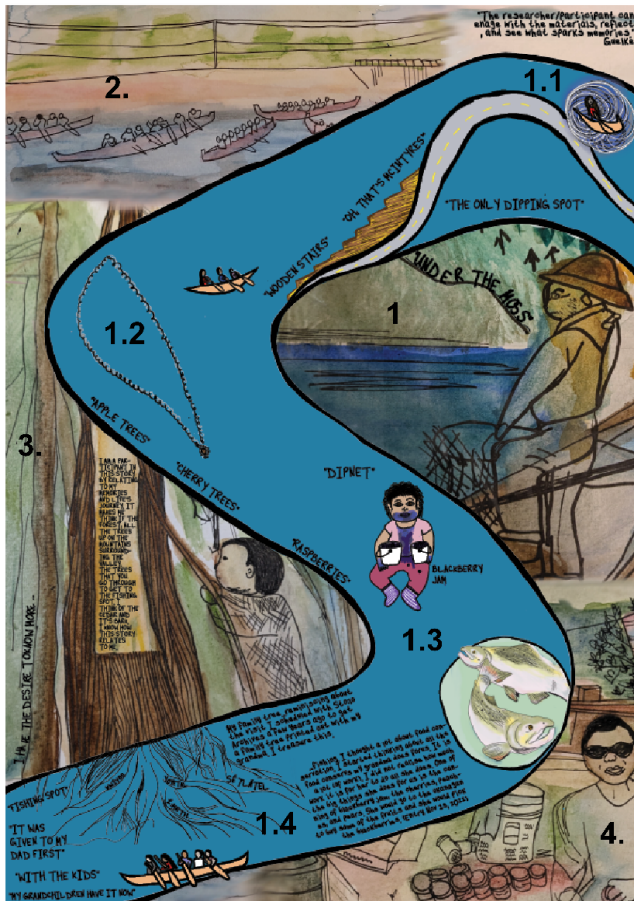


Figure 22: Page 4 of My Graphic Story

2. This watercolour painted and inked was a familiar image from my head when leaving Seabird. The slough touching the mountains is on the right, which is not seen, but I always wondered if I would get a chance to take a boat or canoe. I wanted to touch the side of the mountain. The water extends to the canoes from a canoe race at the Seabird Island Festival that happens every year. My great-grandmother was a canoe puller. The image has a little bridge that takes you towards the Hope-Kamloops or Agassiz-Vancouver direction. Across the road you can find train tracks.

1.2 The next stop on the meandering river drawn here is a necklace. During that summer with my grandma, I went to a little trinket and gift shop in Hope after one of the days at the fishing camp. I was supposed to get a little Indigenous doll, but when I saw the necklace, I wanted that. I had to pick between them. It was so beautiful, and I did not have a necklace before. Sadly, I lost it at school in the Fall of that year when I returned to my parents in Coombs. I felt sad about it and still do. I wish I could buy something like it to remind me of that summer.

3. “Apple Trees” and “Cherry Trees” are written on the river on the border of the watercolour painting of someone harvesting cedar. I thought about these words Archie Charles spoke, and you can read about that on the cedar tree. “I have the desire to know more...” here is when I realized there was a pattern of wanting to know more. I thought about how I had not harvested or processed cedar before. I keep feeling like there are so many things I want to learn. I have used cedar to make baskets, bracelets, and roses. I have seen the process but would like to be part of it eventually. I often take to the archive to find pictures to relate to from my thoughts or the keywords. In this case, it was when I was the trees in my head, the feel of cedar and the harvesting of cedar.

1.3 Now that I have a child, I think of everything we will do with my grandma when we visit next. In my head, I think of us there for the summer when picking blackberries. She will probably use yogurt containers, and my daughter will probably eat them all instead of collecting just like my brothers and I used

1.1 There I am again in a canoe and a getty pool because I went down rabbit holes in research, knowledge, memory, and recollections. I have a smile on my face because I only have positive memories and things that fill me with happiness. The highway towards our fishing spot. I remember there being a rope to help climb up the hill into the trees. I don’t remember those “wooden stairs” discussed in the oral story. I was only six, and I remember only patches.

1. “The only dipping spot.” After that previous conversation with my thesis research committee, I spoke about having difficulty finding a picture of dip netting in the archives. After that meeting, Dr. Keith Carlson sent me some pictures of dip netting. This is from one of the archival photos that he sent me. In the background, there is a mountain with trees, and it reminded me of many times I got lost in thinking about the landscape surrounding Seabird Island. “Under the moss”, is a quote from the Archie Charles tape that continued to bring me back to the images of Mount Chem, the mountains, the trees, the greenery, and the way to my grandma’s home on Seabird. “Dipnet” is one of the keywords from the oral stories written in the river next to the watercolour that sparked the curiosity about what the dipnet was and how it was/is used.

to do. My grandmother makes us a tremendous amount of blackberry jam, and I grew up eating that all year round. You can read the passage from Nov 15th, 2022, next to the fish.

When I think of food preparation, my mind returns to the sight of salmon being processed at the fishing camp. When I was there, I think we only caught three fish. They were laid in this groove in the rock along the river at the fishing camp. One wasn't looking very healthy, and something was wrong with its eye. This is one of the images that came into my mind. It is one of the many memories I remember again with this work.

4. This ink and watercolour painting is inspired by an archival photo of a man organizing canned salmon. The small jars are something I would find organized in the cupboard in my house. It also makes me think of my grandmother's food storage room, which has organized all the conservatives.

1.4 My mind wandered to one of the visits I had with my grandmother during university, where I wanted to investigate the ancestors of my family and what that family tree looked like with all the names. My grandma and I visited the Stó:lō Research and Resource Management Centre. I wrote about this just above the food conservation passage. I brought this family tree and some treasured art in a drawing tube here in Qatar. I only had a few extra things I could bring with me. It is a treasure.

The watercolour of the cedar tree from area three has made roots going into the Fraser River with Halq'eméylem names for aunty (kwiyós), grandchild (Í:meth), cousin (yoyetal), and big sibling (Sétlátel). I suppose I picked those words because it is how I identify myself.

The words that sparked the idea to draw the roots of a family tree in this section came from Archie Charles talking about his fishing spot and how he came into it. "It was given to my dad first", "with the kids", and "My grandchildren have it now.": These words that go through the explanation gave me thoughts about lineage and family members. Generally, by the end of this exercise, memories with my grandmother were coming to my mind more frequently and remembering old memories from the back of my mind.

It was not easy to get into at first, I had to listen a few times. My mind didn't wander around right away, and my pencil didn't want to move right away either. However, once I started, the thoughts poured, and my pencil tried clumsily to keep up with what was in my mind.

As I listened to the tape, I found myself drifting into memories of my childhood. The summer I spent with my grandma when I was 5 years old flooded my thoughts. Everything we did that summer that I can remember seemed to become present.

I have established a deeper connection with Archie Charles' oral stories by connecting them to my own memories.

I found myself searching in the archives for any visual representation of the stone wall, the dipnet, people fishing, fishing spots, canoe pulling, the nature around Seabird Island and in the Fraser Valley. I also kept a close eye out for anyone who I might recognize in the archives. I only spotted Archie Charles in the pictures at his fishing spot that he was describing.

I connected with some archival pictures and painted them with watercolours. As I painted, I reflected and thought some more about what they mean to me. The small objects in the backgrounds of the photo that suddenly sparked memories of canning or a necklace my Grandma bought me at trinket shop in Hope near our fishing camp.

I began to think deeply about how much my grandmother means to me and how she transmitted culture to me. As I looked at each photo and listened to the tape, I began to understand how entangled my grandmother was in every single memory I thought of surrounding this fieldwork. The importance she has in my life has never been more understood and I think I have this research to thank for fully understanding this. From what I can now tell, the summer I spent with my grandma was one of the most memorable and important times in my life.



Figure 23: Page 5 of My Graphic Story

Chapter 5: My Reflections



Figure 24: Beginnings and Futures

5.1 Introduction

In this chapter, I want to explain my intentions at the start of the research journey and how they were carried out in this research project. I will discuss and reflect on why it is important to do this research. Now that this research project is completed, I will reflect on who benefits from it and what it might provide for them. Lastly, I would like to end with a departure point for the future and how I see this research being applied, but not limited to.

5.2 Intentions

As stated in Chapter One, I started on this journey to follow my research purposes and answer my research questions. A priority was to make the questions and purposes suitable for Seabird Island First Nation, Seabird Island First Nation Strength of Claim Project, and UVIC standards for student research. I intend for this research to be directly used by the Seabird Island First Nation Strength of Claim Project to fulfill the educational component. After graduation, I intend to use this research and create educational resources for Seabird Island. These are my academic and professional intentions, but I carried personal intentions and community obligations with me on this research journey. These personal intentions are bound to my culture and community. Future aspirations and intentions were made, too, and I will discuss this in the future of this project section.

I needed to consider what it means to be a Seabird Island First Nation community member and a researcher. I am one of 1073 members of Seabird Island First Nation. As I move through academic space, I am a small representative of my community in this

discipline. Being in this position is an honour and a big responsibility; therefore, I hope to make my community proud of my small contribution.

In 2016/2017, I was researching for a small archaeology project at Gothenburg University in Sweden about rock art in Snuneymuxw Territory. I made an appointment to see a Snuneymuxw Elder in Residence and an old family friend to discuss the topic. I was given invaluable advice and guidance in this meeting, which I still carry daily. She told me not to forget who I am and where I come from as I move through academic and colonized space. I was told to trust in myself and to do right by my community as I work in archaeology and anthropology. Personal intentions are significant and necessary for me as a mixed Indigenous researcher.

One of my personal intentions was to keep myself on the right path by engaging with Indigenous research and wisdom directly alongside my fieldwork. One of the main places I took inspiration from was *Indigenous Storywork: Educating the Heart, Mind, Body, and Spirit* by Joanne Archibald; as a fellow Stó:lō First Nation member and researcher, I found her work inspiring and applicable. Here is an example from my Living Lab: “The story listener must become a participant who is actively engaged with the story,” Archibald quoted from Gerald Vizenor (33) (Archibald in LL 9). I wrote this on the pages of my living lab because it felt important to this work and to remind me how, by listening to Archie Charles’ oral stories, I was a participant who had become actively engaged in more than one way: my mind as I thought and my body as I drew the pencil on paper as I listened to him talk about rock walls and family members. I thought about these things as they related to me personally, making me an engaged participant. Indigenous scholarship aligned well with much academic literature about

these visual research methods. I wrote in my Living Lab that I felt like I was “participating in this story [Archie Charles Tape One] by relating it to my memories and journey (ibid 10). At the end of this research, I would conclude that I was and am still an active participant as I keep adding to my Living Lab. These oral stories still run through my head occasionally, and I think about them. In this sense, I am always an active participant. Through Indigenous research and wisdom, I intended to steer myself on the right path.

I wrote another quote from Archibald’s Storywork on page 24 of my Living Lab: “We have three ears to listen with, two on the sides of our head and one in our heart” is a common Stó:lō saying (70) Archibald. This is another reminder I felt spoke to how I was researching and what I wanted to keep in mind. It was essential to keep this common saying visible to remind myself that this kind of research, as I listened to Archie Charles’s talk, should be listened to through the heart. It reminded me to be true to myself and give the words a chance to be felt meaningfully. This common Stó:lō saying seemed obvious and uncomplicatedly applicable to this research, literally and metaphorically. As discussed in Chapter One, this research was not only a cerebral exercise.

Due to growing up off-reserve on Vancouver Island, I always felt like I had limited cultural teachings; therefore, I am consciously seeking out knowledge to learn more about cultural protocols and ways of knowing. My grandmother is my source of Indigenous knowledge and culture. I wanted to try my best for my community to research the right way. Through this research, I intend to retain, learn, and understand as much as possible to be helpful to my community in this field.

5.3 The Importance of this Research

This Indigenous-led research is a way to nurture myself and my community. I feel like I have been nurtured and experienced personal growth through this work. My sense of self and connectedness to culture has been fragmented due to colonialism, and through this research, I felt small pieces come into place. I believe that I have now had the chance to create valuable and meaningful research that has the potential to make an impact on my community. It is a way for members and students to connect to their culture and history in an accessible, culturally relevant, and engaging way. In completing this research, I was fulfilling my goal of completing my master's degree and helping to fulfill some community goals for the Seabird Island First Nation Strength of Claim Project.

As mentioned, I began as a research assistant job with the Seabird Island First Nation Strength of Claim Project while searching for a research project. At the time of the project, Keith Carlson mentioned a need for an educational component. I began thinking about how to contribute to this piece as a museum professional and master's student, and eventually, I proposed this project. I felt that this research project could fulfill requirements and fill spaces needed for everyone involved.

There is a significant need for research such as this, as Seabird Island voted to take complete control over education on our land. The new education law was adopted in August 2022 when Seabird Island voted to have complete jurisdiction over our education. This new law means that "Seabird Island is assuming jurisdiction over education on Seabird Island" and "it will require Seabird Island to develop, approve and operate by its education law" (Sq'ewqel Seabird Island Band 2022). Due to this new law,

it is even more imperative to put resources and research into creating Seabird Island-centered education to create more relevant education for our students. Archival resources can provide an excellent source of culturally relevant curriculum-creation materials. This research is one way to contribute to the vision that Seabird Island is trying to achieve.

As the participant/researcher, I experienced reclaiming cultural and historical knowledge and making new memories as I listened to audio tapes, drew from the heart, and stared at photos with wonder. I began to feel prouder and confident of the knowledge I learned through drawing, listening to oral stories, curiosity, and clicking through archival photos. The cultural and historical knowledge I gained is one of the most important reasons for this research to be carried out now. The loss of cultural knowledge and history among Indigenous Peoples due to colonization has the potential to be gained back through these kinds of educational activities, and there is no better time than now for this kind of research. People can gain confidence and pride in knowing more about themselves, history, and culture.

Seabird Island First Nation Strength of Claim Project and Stó:lō Research and Resource Management Centre (SRRMC) can be virtual places to make personal meaning and connections. As mentioned earlier, on many occasions, I began to search for more information in the archives about something interesting I saw or heard in the oral stories. I began searching for more information, and my community knowledge grew with the search and the answers I found. The ability to gain knowledge through virtual archives and listen to oral stories by community members can become a commonly used vital resource. However, I think this research can facilitate the learning

and interest in the archives to be used as a standard tool for Seabird Island First Nation students. It is essential to create educational programming that stimulates interest; the visual research methods used in this research can help to engage the students.

Not all Seabird Island members live on their ancestral territory for various reasons. Through virtual archives, students (and other members) can access their culture and heritage from any location provided they can access WIFI and a computer or phone. As a young Indigenous person growing up on Vancouver Island, I did not have access to such resources, nor did they exist in digital format. It has been a privilege to be able to connect to these resources throughout this research project, and I hope to be able to create educational programming that can be used by anyone interested in engaging in learning about Seabird Island's history. Still, my priority is Seabird Island members and those who attend Seabird Island schools. This research can lead to an increase in literacy and interest in virtual archives. This research aims to make archives more accessible and useful in the lives of the Seabird Island First Nation. Colonialism has disrupted Indigenous knowledge systems, and these tools can also help with strengthening land claims.

My participation in this research widens the scope of Indigenous perspectives in the anthropological discipline by sharing my unique view. Through the Living Lab and the graphic stories, I have used my memories, recollections, and stories to show my unique perspective. In doing this, it can break down harmful Indigenous stereotypes. I am only one voice in the mosaic of Indigenous voices in academia.

5.4 Who does this Research Benefit?

Since I am a member of Seabird Island First Nation and this thesis project fulfills partial requirements for a master's degree in anthropology at the University of Victoria, this research will directly benefit the community of Seabird Island First Nation as I use my findings to further work on projects in my community.

Young people and students on Seabird Island First Nation stand to benefit the most from these educational projects. Strengthening and investing in young community members will help the community flourish long term. This research is significant for young people to become familiar with their archival history and to engage in culturally appropriate learning materials. A community can connect with oral stories and become secure in their cultural bond. The methods in this research project are inclusive and can be tailored to suit all ages. I intended to create research that could directly benefit my community and provide research for engaging in culturally appropriate education.

5.4 Looking Forward to the Future

As I have mentioned, I see a future for this research in my community. I plan to carry out all my intentions for this research to see the benefits. Like my understanding of Archie Charles' intentions by sharing oral stories that highlight the importance of community unity and connection, I hope that through my graphic stories and research methods can create a tools for bringing Seabird Island First Nation community together through drawing, Indigenous Archives, and oral stories. However, this research can be applied to any archive and community, given proper local cultural protocol is met. I see how this can foster community connections, bridge understanding, and promote reconciliation.

The fieldwork was completed virtually and not physically on Seabird Island First Nation. I sat with my laptop or phone in various places such as apartments (I have moved three times throughout this work) and working in cafes or public libraries in Canada and Qatar. I worked through the fieldwork and found a way to connect to my culture through virtual space. I realized through this work I could soak up culture and history in a virtual space.

5.5 Conclusion

Throughout this research, personal and community intentions and responsibilities steered the work through a Stó:lō lens. Archibald's Storywork gave insightful Indigenous knowledge, wisdom and guidance while working in academia and fieldwork that became very applicable to this research. I reflected on advice given to me by a Snuneymuxw Elder about how it is to be an Indigenous person working in an academic space and how to do right by myself and my community.

This research is important for finding visual, engaging, and inclusive ways for all people to connect to their culture and history through drawing and archives. This research project will further learning and education in my community. This research sparks curiosity about one's history and culture, resulting in knowledge-seeking and learning. The graphic stories and drawings created from this research have the potential to continue to engage readers in reconciliation. It is possible for cultural sharing and connection-building between all peoples to take part in these exercises from multiple

archival sources, exposing people/students to learning, seeking knowledge, and understanding through personal connections and drawing.

I intend to follow my promise to build upon this foundation for school programs to benefit my community and our educational curriculum. I experienced increased knowledge of my culture and history throughout this research, and I hope the educational curriculum created from this research can offer the same to Seabird Island students. I hope anyone interested in learning more about Seabird Island's history and culture who doesn't live on the reserve will have the chance through the archival databases.

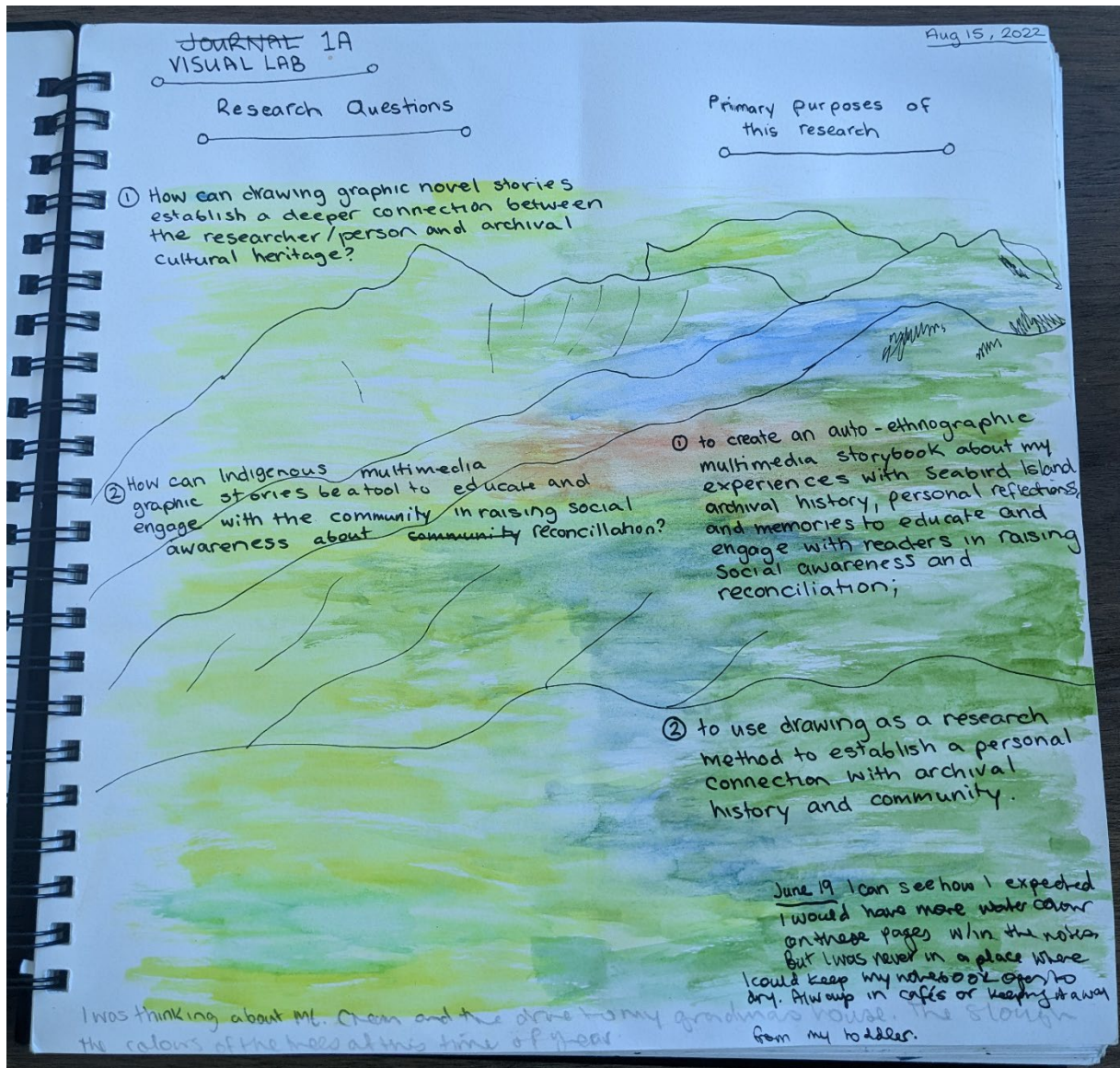
This nurturing cultural work can only benefit both the self and the community. It can promote social awareness and reconciliation when used cross-culturally. I am curious to see how this work will develop and inspire other work in the field. I am so thankful and appreciative that this work took place, and I cannot wait to see how these educational programs are developed and implemented. This is one way of creating educational programming, and I hope that future generations will benefit from this research and be able to relate to it uniquely.

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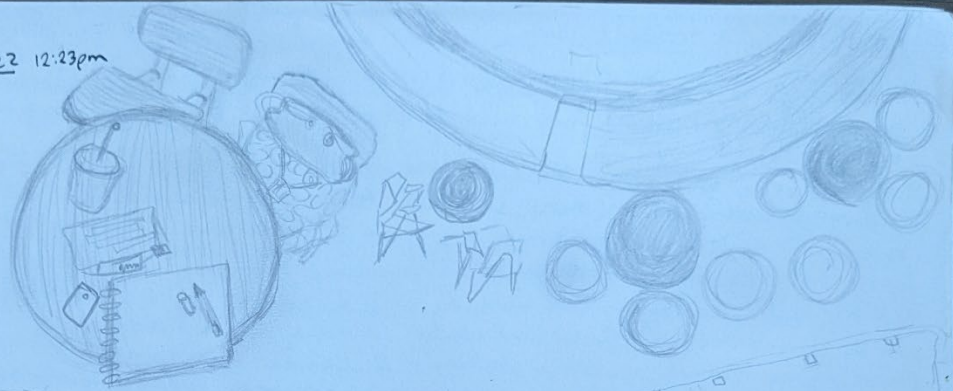
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Appendix A: Living Labs




Check-IN
 AUGUST 15 2022 12:23pm



Today I spend the day at Starbucks. I left for a few hours to work out "bodybalance" at the gym inside the gym. Otherwise I spent from 8-10/12-2 at this cafe. I started by opening the 1st page of my ~~new~~ VISUAL LAB BOOK. I looked at the fresh pages + took my water colour travel kit out of the tiny ~~to~~ Square ~~to~~ packages and put them in their spot in the travel kit. This felt very satisfying and took a long time. (x) I went to the 1st point on the fieldwork plan. Write the primary purpose + research questions on the 1st page. I was pretty annoyed how I made a mistake 2x and had to X out what was written... then I remembered this is the MESSY ONE + that's okay. I can make those kinds of mistakes. I really felt like the first page is so uninspiring to be left white + writing. It needed more. I decided that I needed to be splashed with colour. I was thinking about the colours of my favourite scene, Mt Cheam, and the road that goes along the slough to my grandma's house at Seabird Island. I miss that place. I drew the mountains after I splashed it with watercolour. Lastly, I wrote primary purposes and research questions in space I felt like fit.

I have been sitting in such a nice spot in this cafe. It has the perfect spot for a plug, far enough away from the ordering counter that you don't have to hear too much chatter. The ground floor is visible from this spot on the 1st floor. I am on a balcony of sorts. There is a waterfall fountain behind me. I hear the splashing of the water that gives me the perfect setting to do work. It is peaceful and soothing. No online space set up today. No computer. I read the steps off my phone and I am mainly working in this sketchbook/visual lab. My workout also makes me very calm.

- Sean Yogaletics go-er listens to pop 2000 Mix
 Mallrat.
 Starbucks - Alced latte



June 19 2023
 pretty obvious
 need a calm atmosphere
 can't believe how sick + a clear mind
 forgot to write after that

JUN 19²³ - Forced to be a mall rat because Doha is 40+ all summer.

Sept 20/22
 I wrote less detail after my entry felt needed.

CHECK-IN AUG 17 2022 8:58am

10/13/23
Structure Reminds me of Social Savvy

I was about to start my fieldwork day when I got a call from the daycare that Lila wasn't herself and may need to be picked up. I ended up going to get her as to not get Sister.

Today I got a spot in the Atrium next in City Centre Mall. I call it the Atrium. Here there are mostly workers (men), who are relaxing or waiting for the kiosk (tea) shops to open. It is nice and quiet here. My gym is right next to this place. I am waiting for my class to start. I am listening to a ringing and bumping noise of the tea shops getting their tea ready. The bubbling of the kettles on the hot plates. I am at a table with my cortado I ordered from flat white. I have my supplies out. I took a picture of my current real life position. I wonder how much this affects the research, the setting when doing virtual research. I suppose finding a comfortable space is a must. I feel good and rested. I feel excited to start the day. I do not have a computer open again today. I am using my phone to look at the fieldwork plan and I plan to listening to the audio tape of Archie Charles on my earbuds/phone.

* I realize I did not write an ending reflection about Day 1 fieldwork. I did not feel there was much to say. I thought about the size of this journal/visual lab is perfect for me but not perfect for scanning on a regular sized scanner... I will have to get the guy at the mall who works at the photo lab to do it for me. I think I will start using 2/3 of the width of this book to allow for comments and such on the margins. After this page I will adjust to that.

Quick Sketch:



I feel like I need pencil for this exercise. Need to be able to erase and start again

The self of the day character for today.



Larissa

She is organized makes a packed lunch for work.

She loves to watch reruns of Gilmore Girls brings her own favourite tea everywhere She goes in a zipper bag in her practical pants

As Taussig puts it, citing Berger, a "line drawn is important not for what it records so much as what it leads you on to see" (Berger in Taussig 2011:3).

BOOK: I SWEAR I SAW THIS

9:38 am

1:03 Aug 22

I listened to 5 min
 Started over again - the audio is a little distorted. There is a radio playing in the background. I am thinking to read the transcript I created for this tape to help

I paused it again at 5 min. I feel like this taking time to get into. I am going to try listening to the whole thing then read the transcript then start again. I will start again.

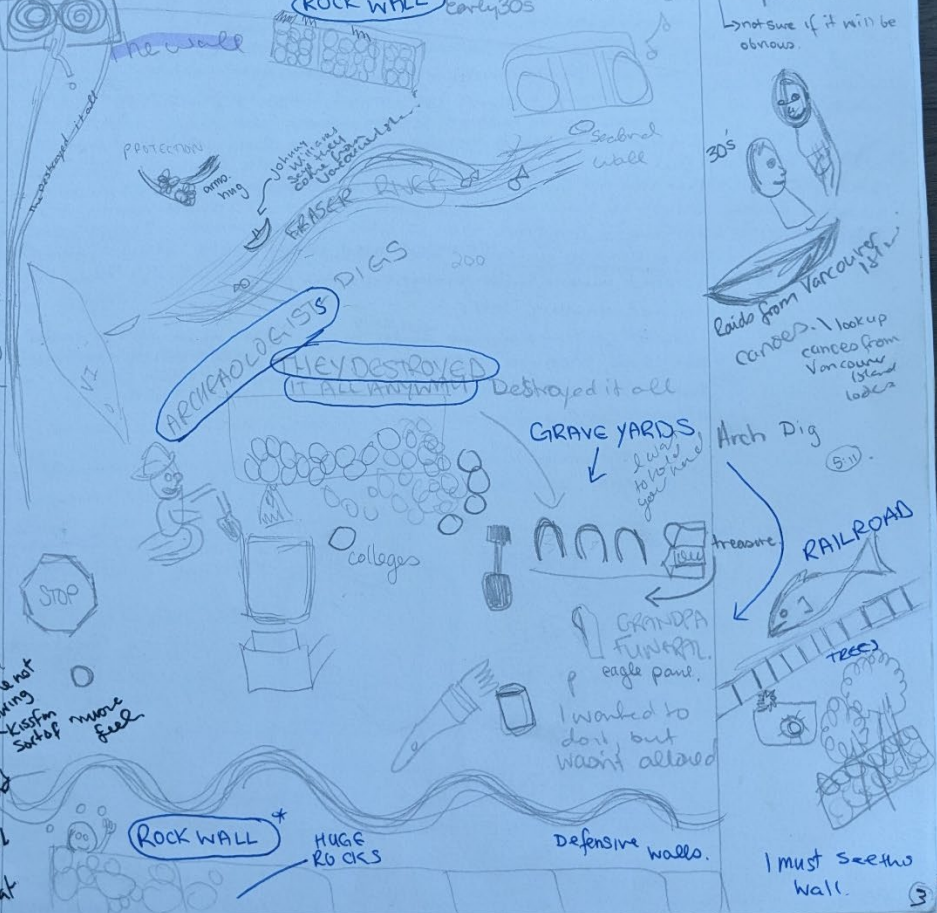
Oct 5 22

The radio playing in the background of this tape really reminds me of all the years listening to the local radio at my parents shop (bakery). I kept on trying to remember the names of the songs or the singers of the song. No luck.

June 19 23 - still bothers me not knowing Kiss from Snot of more feel
 I feel like sending that snippet with the song in the background to my Dad (Seabird member). He wouldnt let himself mad until he knew what it was.

TAPE 1 ARCHE CHARLES 1998 AUGUST 28

ROCK WALL Early 30s



AUG 25 / 22 USING DARKER HB PENCIL

↳ not sure if it will be obvious.

30s
 Canoes from Vancouver Island
 ↳ look up canoes from Vancouver Island

Arch Dig (5.11)
 treasure
 GRANDPA FUNERAL eagle pants
 I wanted to do it, but wasn't allowed
 I must see the wall (3)

I had a panoramic picture.
 ↳ need to put these in folders to dates.
 Oct 5/22
 I took some random pics days of full weeks

Check-in Aug 21 2022

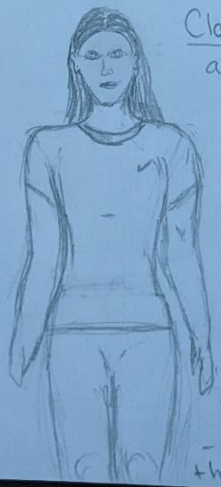
8:30am City Centre Mall #1400

I have started to wonder, what should really be included in this check-in? I want it to be like a check-in I used to do to my community cousins at VM, but I don't really want to give this to my community after. For this part to be forever public seems too much at this point in time.

Today I am sitting in the atrium of City Centre mall. It is before the mall is really open and wakes and coming in to get everything ready for opening. I hear ~~the~~ dinging and water steaming at the Karak stand. It is generally peaceful here with a few other tables with 1 person ^(man) sitting and relaxing. I come here often to work before I go to the gym, next to this spot. This has become a regular spot for me. I have to get dropped off in the morning as my husband goes to work and drops Lila off at daycare. This spot is one of the only places I can sit without a mask. I feel a bit drained these days, and a little frustrated with my coffee. That I am not further along. I also am starting to understand the length of time this fieldwork will take. The drawing is taking a long time and is also not so smooth. *I am going to be kind to myself. I just need to get in the flow of things. I started making these margins on the paper to make it easy to add anything later.

Lila is going to daycare ^{next daily} and it has made things easier. Now, I am trying to reprogram myself to WORK DAILY in the same way I used to. I need to retrain my brain and attention span.

June 19/23
 Rethink plan
 Lila was in daycare - now its summer again



Clara
 athlete.

- she goes to the gym every day
- She has a cheat day as forklift.
- she usually eats burgers + fries in ice cream
- She bikes to work.
- she is a geography + history teacher @ a high school

How to draw a body proportions are important I need to sketch this
 This took longer than 10 min
 hands are a problem!

Reflection from last day

Reflection Aug 19/22

June 19/23
Reason is key to loosening the mind and drawing

Science just class
found a few traditions to the
songs of tape
- I think that there
are a few distributed
places in the tape.
Found after many
times of listening
begin our way
with Archie
halq.

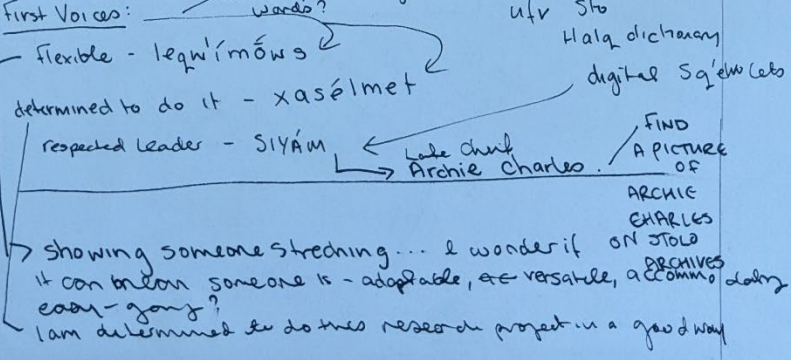
NOTE: SINCE 1 DAY in my fieldwork schedule is not going as originally planned. Time to be flexible and create adapt plans to the current situation.

At this point, I have only finished half of the steps from day 1. I was drawing and listening to the tape up until 5 minutes. I found it really difficult to draw and to let my mind wander to start "to be lead to see something" - (Berger). It's just the start and I think I need to listen to the tape alone a few times, read the transcript (because audio is distorted sometimes) I have worked on this, but somehow it is still difficult. I need to get into the groove. This makes me wonder about students and how do they go from a regular day in the classroom to this kind of exercise. I think they need warmups and pre exercises. This tape (1) is talking about history - daily life - traditions involving fishing. This is the start of the journey so far in line drawing.

Reflection day 1

I am going back and forth listening, which is good. I am getting acquainted again to the materials. I think I should choose some Halq'eméytem words for this work. I think this 1st day of drawing/fieldwork has taught me to have patience and that it is okay to be frustrated.

I have often been thinking about Dr. John Archibald 7 principles of Indigenous storywork: respect, responsibility, reverence, reciprocity, holism, inter-relatedness and strength.



June 19/23

You'd think I'd be used to the unplanned and postponed by this point. Even now I still get frustrated

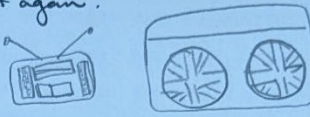
I feel this could not be used alone method - students would have to "warm up" to the idea and the instructor would need to create a great environment for feeling vulnerable about drawing skills.

FROM DAY 1

Tape ① Archie Charles 1998 Aug 28

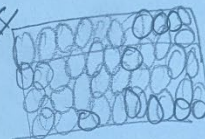
Second time. Listen from the start again.

blackberry bushes.
picking blackberries



FRASER RIVER

ROCK WALL



de B
Sealand Island
band office

June 19/23

grounds system in
the band office

ARCHAEOLOGISTS

College

there is
protection
Harry

Kyo
Fisher

Get the
Shed to
help set



June 19/23
would be very
interesting to
investigate this
- where did they
come from?



taking pictures
Rock wall

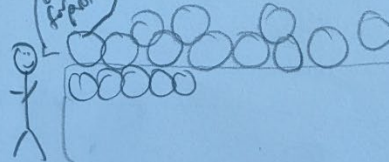


big glasses
70s/80s

ROCK WALL

Form of picture
Instagram
archival

Wall
fortification



Defense walls

where did these
rocks come from
Can you
trail of a rock

5ft high

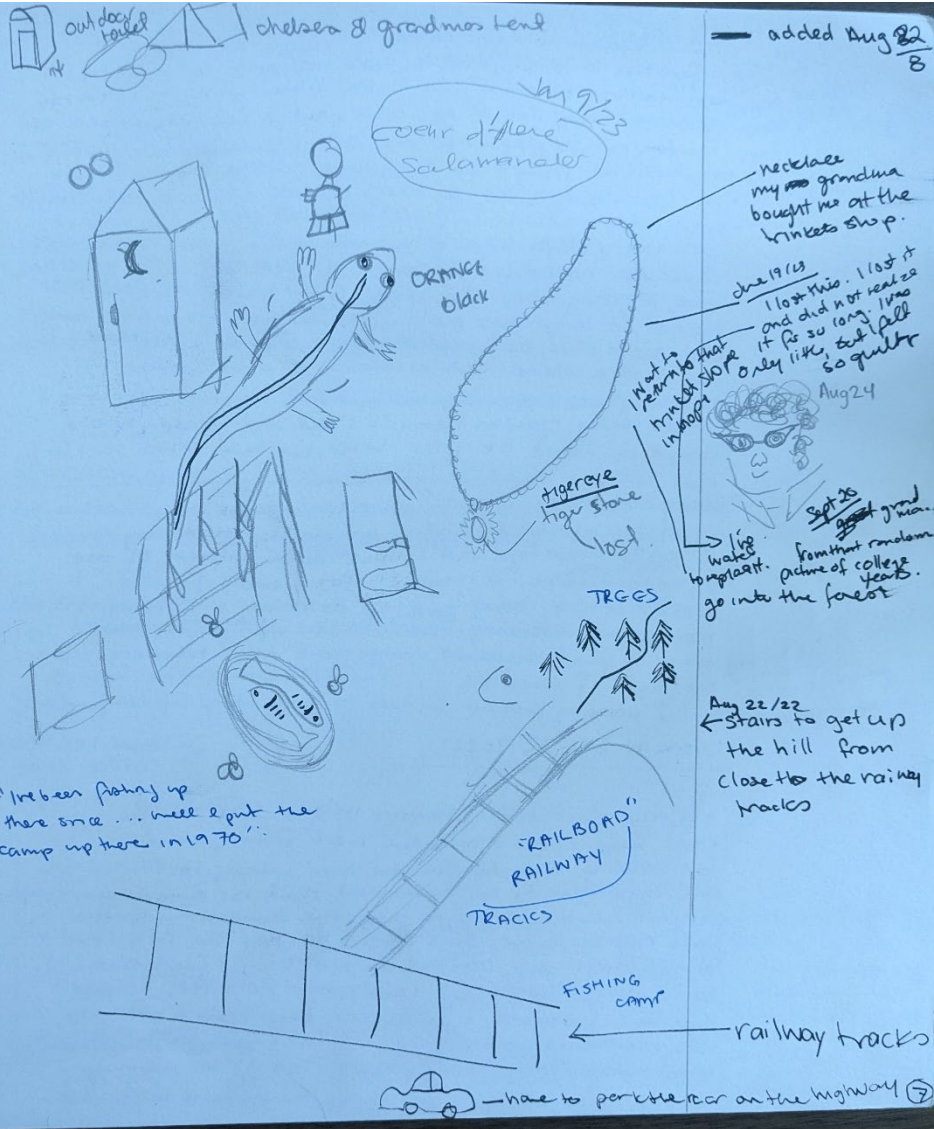
0480
 2022

There is so much relating to my Summer with my grandma both the summer before my grandpa passed and after. It's hard to believe that these times when I was in Kindergarten grade 5/6 years old I remember so much. In those times I soaked up so much more than 25 years ago.

I feel like these experiences shaped me. (not solely) I always felt a strong connection to my roots. My brother didn't get to stay with grandma like I did as a young one. Our relationship to our roots is a complicated one.

grandma got my hair braided with beads.
 This makes me want to do a water color of drying rack of fish.

10:48 min



added Aug 22/8

"I've been fishing up there since... well I put the camp up there in 1970"

Aug 22/22
 ← Stairs to get up the hill from close to the railway tracks

have to park the car on the highway ⑦

Close Reflection:

I feel like it is starting to take me on a journey. I am starting to draw and think about fishing with my grandma. I only got to go once, but a few memories are standing out for me. Like the Orange Salamander or lizard that ran out from the outhouse. I screamed so hard, my grandma ran fast to check on me because she thought I saw a bear. It was a little annoyed when I told her it was a really weird lizard. I remember a hazel stone that I think was called a tiger stone I got from this little place by hope, a gas station and store with Nature trinkets. I wanted an Indigenous doll... I think even grandma took me to get a doll, but ended up leaving with a necklace. I have no idea where that necklace is now. Sadly.

My drawings are not really beautiful art. I wonder how long I should really spend on them. If I sat and really spent time, they would be a lot better, but this is the part for it. I feel like they should be quick drawings, but just looking back at them... it isn't super clear because they were drawn so quick. I thought originally that they should be 100% drawings, but I think in the interest of me trying to create a graphic story book from it, I should write some parts to describe my thought process or memory. I think that an ^{education} program would need to give students more time and training before this kind of exercise... I need to transform a good way of warming kids up for this and building up confidence.

June 19/23
I long to visit this place again and buy another one. May be for Lila.

Check in AUG 22 2022:

@FRANK AND HONEST COFFEE SHOP

It is very quiet and relaxing in this coffeeshop. 6:06pm (27)
I have been looking over the work from yesterday. I have started to work late in the day lately. There is a nice cafe next to my apartment that is brand new. Everything is brand new near me as they are building for the World Cup and we live in the part of the city that a lot of World Cup activities will be. I feel good I am working out a lot lately and this has helped keep me focused. I feel like I am behind with this work even though I just started. I think ~~that it is exactly~~ ^{that it is exactly} ~~now it needs to be.~~ This is a learning process and I keep a diary to remind myself.

Today's self:



Janice

I don't know why but this woman's name is always the 1st one I think of when I think about a woman's name ☺ so here it is!

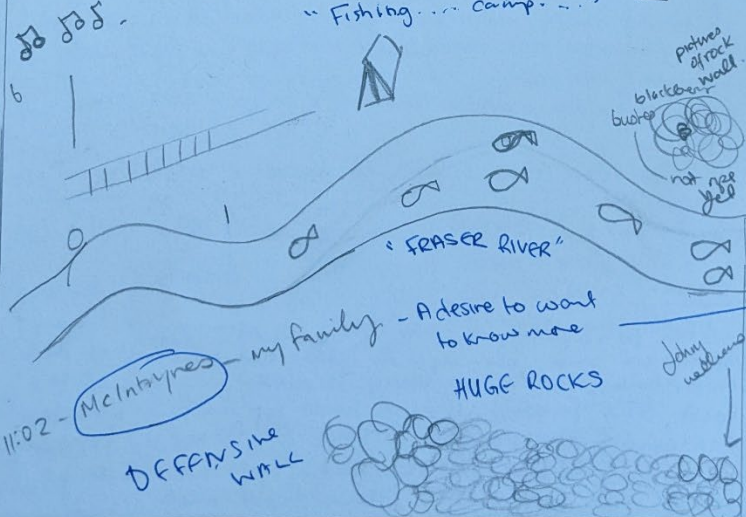
- ← loves to sit in cafes
- ← she reads 1 book a week
- ← plays chess
- ← favourite drink is a passionfruit & lemon iced tea.

June 19/23

I have an aunt named Janice but it might be just from watching reruns of friends so much.

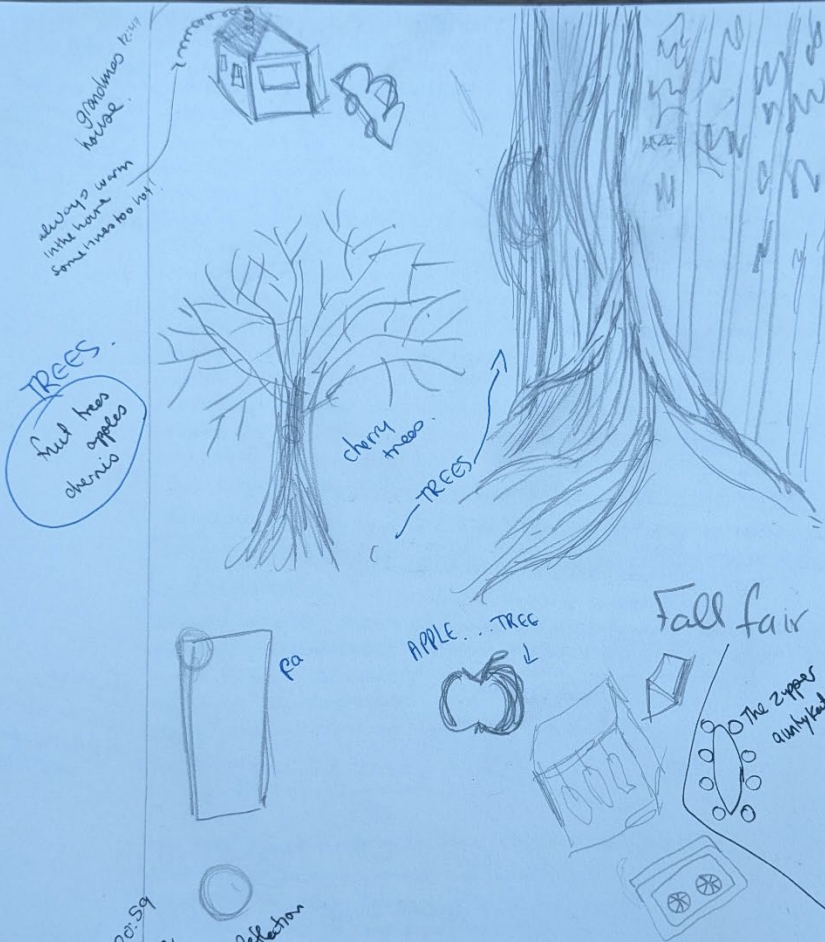
Research Quote: "the story listener must become a participant who is actively engaged with the story" (Gerald Vizenor) (33). (Arch: bald,)
Storywork...

At this point I have only listened/drawn up to 10 min of Tape 1... So I will continue from here



June 17/23

I dream of having a family tree on my wall.



Grainhouse built
 always warm
 little home
 some trees too!

TREES.
 fruit trees
 apples
 cherries

20:59
 Closing reflection
 entry:

I am participating in this story by relating it to my memories and journey. I also am thinking of all the nature found in this story. It makes me think of the forest, the forest, all the trees up on the mountains surrounding the valley - the trees to go through to end up at the fishing spot. I think of the cedar and its bark... the fruit trees. I see

AUG 24

Forest on the mountains.
 Valley of willows
 Fall fair
 cedar trees
 50s music
 fair

Aug 30
 I went to the
 fair with my aunt, uncle
 and grandma.

Jan 21
 Just realized this
 was not the Fall
 fair. It was the
 Seaboard Island
 Fest!
 Would have been
 in school if it
 was the festival.

How I need to participate in this story. How it relates to me.

Check-in Aug 23 2022:

@ FRANKA HONEST 7:00pm

I am feeling like I really need to work more on the sides of the page as I draw. Especially when I look back at the end what it is actually time to start the graphic novel drawing process. I just had to jump in here first and say that. The first thing I look at when I open this book are the drawings. I digest them. I try to make sense of them. I try to remember what I was on about last time. And what's this? → a drawing... what was I trying to draw here. I am No special artist, I used to be better, but I am not so sure what some of my drawings really are, but then I suddenly realize what I was on about → then I am in it" again. Bi in it", I mean living that moment again where I am drawing, listening and seeing a scene before me in my mind - I am drawing bits pieces I can't - or know how to communicate - transfer from my mind to paper.

I feel good. Excited to keep on going. I cannot wait to see how my drawings get better with practice. I really wonder how fast my sketches should be in this process, I would have to pause a lot more to be able to draw better. I feel like this is not the point of the exercise, even though my ego wants my drawings to be better (I know they would be) if I spent more time on them.

I sitting at Frank & Honest coffee again today, just a store throw away from my apartment. It hums with pop music top 40 type; there are other quiet people here... they all seem to come here for the same reasons. - for the quiet at this time of night.

Halq'eméylem words based on Aug 22, 2022 session:

Xpá:yelhp - Red Cedar

Shxwch'á:y xwels
fish-drying rack

qwsuyel - set a net

[SÍsele - GRANDMA]

thi:m - picking berries

í:metn- grandchild

Sétl'atel
big sibling

Kwiyó:s - Aunt and Uncle (respectful)

yoyetal- cousin

June 19/23
I am consistently talking about drawing ability

June 19/23
I did get more confident drawing

June 19/23
reflect: consistently worried about results - I reminded myself to enjoy the journey.

FORGET TO DO
TODAYS SELF
EXERCISE



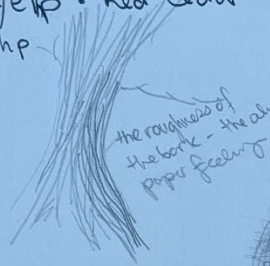
ACDC is her favourite band

Check-in Aug 24 2022:

@Home 9:00

I see now that I have not done the drawing exercise for the Aug 21, 2022 Halq' words. I will have to be sure to do this after the check-in today. Next time I will do the other Halq' words. I am currently in my living room in the morning. I am well and the morning is calm. The day is set up nicely for the fieldwork.

xpa: yelp : Red Cedar
xpa: yelp



the roughness of the bark - the almost paper feeling

June 19/23

as a kid I loved to rip old pine cones the forest ground I loved the feel of the trees.

i: meth - grandchild

Today's self:

Auntie Chelsea



- bakes for everyone
- cooked Cakes
- bakes bread
- dependable
- stern

Aug 24
KWIYO: S

AMNTY

Ihi: m - picking berries



Early eating blackberries and not only themselves they pick them. her face is stained purple blue - black from early rain all.

AUG 24

June 19/23
cannot wait to become a true Auntie

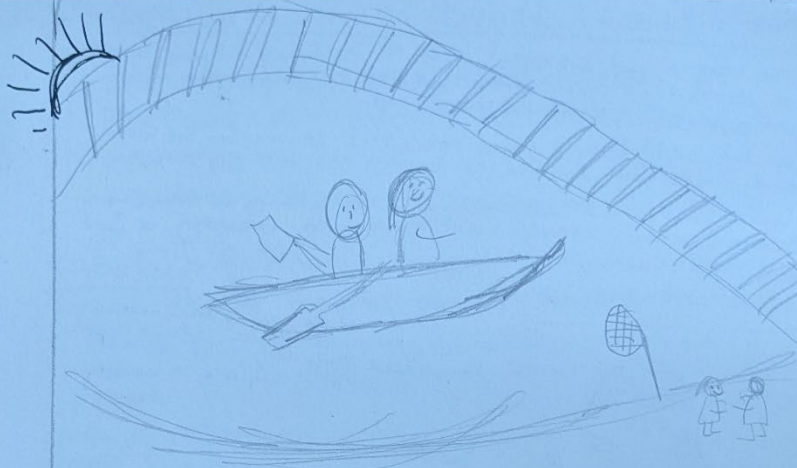
Tape 1: Archie Charles and Keith fishing. 1998

xi:oi



Soil Eye

Devised



Aug 24:
 I always would hope to see people pulling canoes every time we drove that main road to grandma's house the last time I saw this was in the summer when I was a kid. It was hot and the sun was pouring down hard. I asked grandma and she said they must be practicing for the races for the festival (Seabird Island festival).

AUG 24
 30s Dipnets

→ END OF TAPE. — I think it would be best to relisten to the tape again.


closing reflection entry:

As I started the exercise of drawing from the inspiration of the Ha'g' words, I found that this really made me tap into my memories right away. How I personally related to these words. I started thinking about the blackberries I missed picking this summer and how I imagined my daughter with blue/black/purple stained fingers, face, top and mouth from eating everything we picked in the yogurt containers. It made me think of my grandma's fabric shorts and large shorts with rats on them. I often think of the feeling of cedar bark, its dry paper feeling.

I thought about Salmon fishing, the pebbles the soft feeling of them and the eggbeats I tried to collect. I used to collect pretty rocks when I was little. I had a little collection. I saw my grandma's collection. She was collecting for a fish tank.

I also think about canoeing on the sluff. I used to be so fascinated by this as a little girl. I always wished/hoped to see someone canoeing out on the water as we drove past.

I don't feel like I am ready to move on to tape 2. I feel like I want to listen to it one more time. Perhaps I may pick up more from the second listen. I don't feel like I am finished and am happy with the current result... I like how and I going to use what has done so far? there isn't much. I think I will draw longer to try to help when I look back to make it more vivid because I feel like the drawing gave me a work to get back into.

June 19/23
 Grandma called them this -  which she says you put them up to the light to see through them

June 19/23
 evoked images + feels

immediately felt the problem and saw the image

Check-in Aug 25:

It has been a good consistent week of fieldwork. I spent 6 work days on tape 1, the 1st round. I feel like I could spend more time on this before I start the second tape.

I am doing well today. It is busy here at the Atrium. They are doing some checks (fire alarms) in the building and it is very loud.

I feel very focused and need to / feel like getting to the active fieldwork portion. I think I will start with drawing a few 'Hala' words after today's sess.

Today's self exercise:

Lynda Barry Style:

this style saves time in these exercises - which I think is good. these characters aren't that important - they are a warning.



- sometimes she cuts the bottoms.

Edna

- Likes to use slip silk scarves
- cares about her long hair
- She loves her long, mostly straight hair
- the last time she got a haircut was November.
- she is scared people will cut it short

SISELE

GRANDMA



Drawn from an old photo



REWRITING RESEARCH QUOTE FROM P.9:

"THE STORY LISTENER MUST BECOME A PARTICIPANT WHO IS ACTIVELY ENGAGED WITH THE STORY" (Gerald Vizenor) (33) in Indigenous Storywork by Jo-Ann Archibald.

(I've created page numbers now, less confusing when referring back).

TAPE 1 | Relisten start → Finish
↳ Look at the drawing already Completed →
Add to them / draw along the sides. just what comes to mind while listening. Draw here too if needed

Closing reflection entry:

I would say that listening again to add to the pages did not give me much more. I am happy I did it, but not too much gained in terms of drawing. I did add a few thoughts, but generally the same parts in the audio took me away drawing. I did not expect the drawing exercises with the halz's words to be so well thought out. I even imagined my own life and how they fit in, what they mean to me.

There were a few parts in the audio that really made me want to look up in the archives what they looked like:
The wall, die netting,
(Aug 28 - Sept 4th X)

Check in Sept 8: (Thursday)

Home @
9:07am

It has been difficult to re-start the fieldwork due to my daughter being sick (she still is). I thought to try to get a little bit of work done before we start the weekend (Friday here ~~Saturday~~ + Saturday). The entire Tape 1 has been finished. The rough sketches that I will take to actually draw properly for storyboards + ideas for a storyline. I am really looking forward to this part of the fieldwork / afterwork. I am feeling really tired, but I really need to exercise my brain after just giving my daughter hugs + love, but not much activity.

(16)

Today's set:



Sasha

- Wakes up early for his morning coffee
- likes relaxed fit, ^{organic} linen clothes
- works from home graphic designer

Halq'eméylem words based Aug 25th - last field day:

dip-net - q'emó:stel — Need to see what a real dip net looks like

Place where you dip-net - Sthqálem

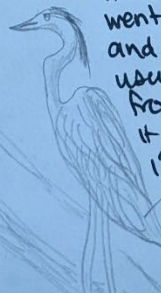
to dip net - q'emós

go for a canoe ride - íywi:lem

duck - teléqsel

great blue heron - smóq'w'e

Eagle - sp'óq'es



Almost everytime I went to see my grandma, and we drove our usual route, the front road, if it was light out I'd usually see one of the great blue herons in the water.

Note: look up Dip-net in the Stolo registry Archives (photos) canoes

Check-in Sept 13:

@home
3:28 pm.

My daughter is still sick and I am trying manage a little more work here and there until she goes back to nursery again. I am happy to now be starting Tape ②. Archie Charles 2007

Today's self exercise:

Angie

- x loves Kambitcha
- x colouring therapy
- x Taking the bike to drop daughter off at daycare.



Halq' words exercise:

Tywi: lem
go for a canoe ride



while I was drawing this I remembered community cousins at VII. We had a bonding day together on the canoe. We did exercises together.

I am pretty sure it was one of the 1st times on a canoe. With an oar. It was so memorable. It felt so amazing to connect to my culture. It was heart warming & inspiring.

June 9/23
great grandma pulled canoe. &
I always wanted to participate in canoeing. I don't know why I haven't. I don't think I've ever been in the position. I didn't even have a car until I was 26/27. I didn't have a car or the money to have that kind of hobby on the Island. I've always lived in apartments too... where would I keep it.

Tape ② Stephanie Fostering interview 9 Archie Charles
23:42 min

check-in Sept 14:

② Atrium
in City Centre
8:30 am

I feel tired today, but ~~she~~ ^{my daughter} has gone back to nursery 1/2 day until her cough goes away. I am getting back to the routine today and I will get working on tape ②. It feels really good to take bite size pieces of the tape and really think and draw. I think listening to the whole tape w/o drawing is a great start too. Often with archival tapes, they are not entirely clear and they take a lot of active listening to understand every word. It is fortunate that I created tape logs and transcripts for both of these tapes. It makes it easier and more time efficient to not have to guess what they are saying. This is not the point of these exercises. While I have been drawing and remembering old memories (some things I feel like I even forgot about), I find myself thinking about them. So far all of my memories I have thought about are memorable in a good way and they make my heart swell with happiness. Now that I live far away, I keep on thinking about how I cannot wait to go back to see if my daughter, grandma and I can do those things again together or if I can take ~~my~~ my daughter in a canoe etc. Memories bring on strong feelings. They create wants and wishes for the future.

- June 19/23
I miss my grandma
the most I think about
the most I miss her.

Today's self exercise:

- Tara
- plays right brid.
- Soccer player
- women's coach
- bring special pre work out in orange pants



- plays to win
- competitive Spirit
- compassionate
- "Finish it"
- her favourite thing to say at games.

Halg' words exercise:

Duck - teléqsel



Sept 15
These are the ducks found at the Slough canal as we drive past the beautiful manoirs

Tape 2 Stephanie Fostering interview 9
Archie Charles 23:42 min Seabird Island

Start

Adoption

Family

makes me think of my family tree

Japanese

chinese

blowing up stumps

turkey

Cabbage rolls

my names

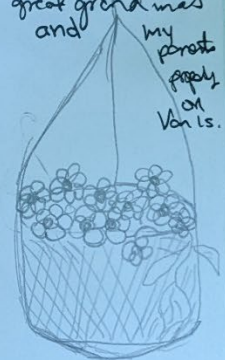
Daughter

Archie Charles

23 years old

Seabird Island

June 19/23
hanging baskets
of green peas,
great grandmas
and my
pops
on
Van Is.



Flower hanging baskets

corn fields

peaches & cream

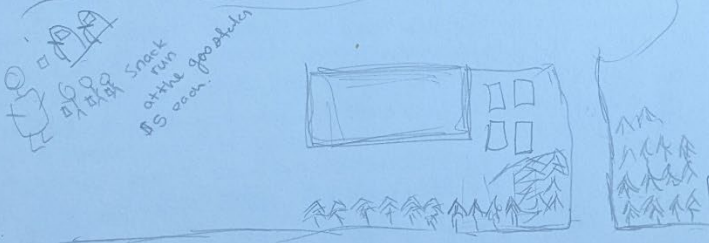
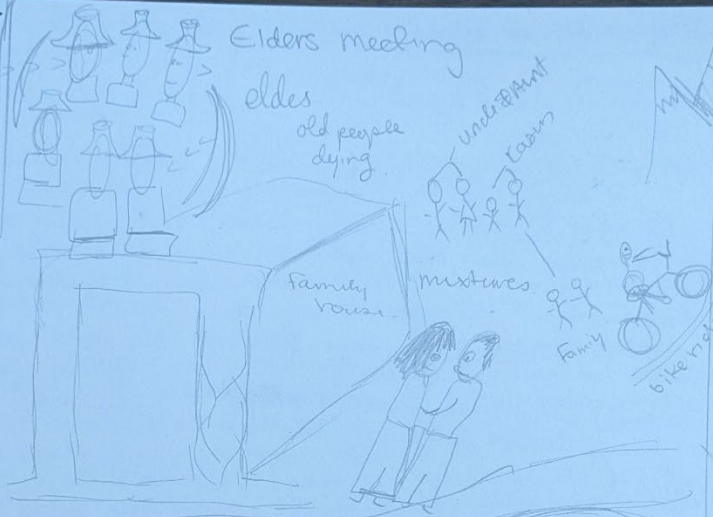
corn drink in

June 19/23
 My number 1 of
 when I talk to grandma
 lately - always a
 loss of one elder
 this year.

June 19/23
 \$5 dollars
 anything you
 think



Horror movies
 + Stocks
 Crazy people



Closing Reflector Entry:

I found this tape a little more difficult to relate to ~~the~~ Archie was talking about his family and adoption. It made me think of my family tree that grandma and I went to the state office. We got it printed. Grandma had so much fun and learnt a few things. I thought about how I learnt about how my great great grandfather died of an article in a besides what article. Thought about my family and our Christmas gatherings.

Ree Dogs will bite you if you
 go running / or bike

June 19/23
 I was told this
 my grandma when I
 wanted to go
 for a run
 She drove into
 Harris in this spring
 instead to work
 out

Check-in Sept 15:

Atrium @ City Centre

I am feeling very low energy, but very excited to start the fieldwork today. I have been feeling ~~consistently~~ ^{consistently} the last couple of days. I feel positive about ~~the~~ ^{finishing} the 2nd tape. This one is more difficult to get into, compared to the first tape. It has made me think more in depth about my own family and how we are connected. What makes us family? What are our family things? Is it having grandma make cabbage rolls at Christmas dinner?

Today's self exercise:



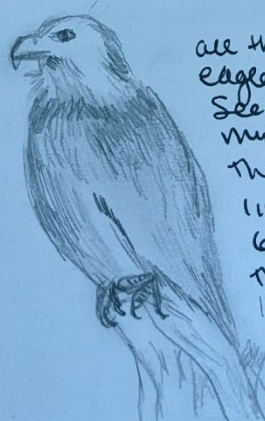
Genevieve.

- x Wakes up tired and presses snooze
- x had to help with nightmares (toddler) at 3am
- x Has 2 coffees before 10am
- x goes about her day, but it feels slower.

Halq' word:

Eagle - Sp'óq'és

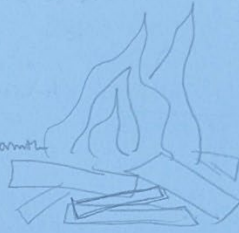
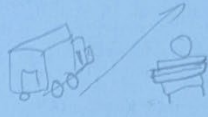
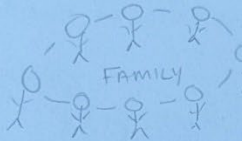
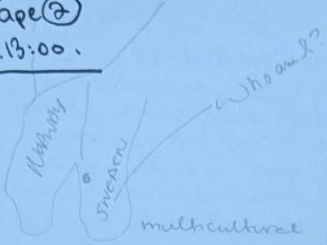
all the many times of driving around BC to grandma's, on the Island where eagles fly.



all the many eagles live
See throughout my life.
The ones that live in our back yard.
The babies that live in the big tree back there.

Tape 2
M. 13:00.

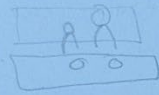
Who's making
the family?



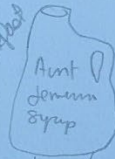
→ Dad says this too

Farming
June 19/22
Grazing always makes
me per call breakfast

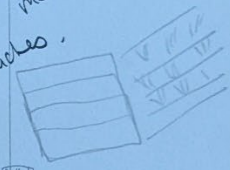
Seabird
hope



pancake breakfast



peaches



cherries



Walking in
high grass

Day school



Chinese working on
the farms



Closing Reflection Entry:

I have been very drawn to the half exercises. I feel like the words I pick out from the exercises tape drawings are very interesting to me and I find it easy to connect to them. As said previously, it's more difficult to connect to this tape (2) than tape (1).

It really demonstrated how connected Seabird is to the surrounding areas. The multiculturalism of the area. According to A. Charles, there were all sorts of peoples living, working and marrying into the family from ~~over~~ many different backgrounds. This reminds me of my family too.

The 2nd half of ~~the~~ Tape 2 gave me a feeling of warmth and ~~now~~ made me remember all the foods my grandma used to cook us. Things like Aunt Jemima pancakes, Symp, canned peaches, ~~from~~ ^{canned} cherns, tomatoes

These memories that are not just with the place of Seabird, but also at our family home in Coombes which grandma used to come and visit (she used them too) often.

I remember my grandma talking about Day School she attended that was run by the nuns. What makes us a family?

Research

Quote: "We have three ears to listen with, two on the sides of our head and one in our heart"
Common Sto:lo saying (70) Archibald, J. Indigenous

- While I have my earphones in and I am listening with the ears on my head, but drawing from the one from my heart. I am drawing from the heart.

Check in
Sept 18 2022

@home 4:30

I am making sure to make as much time as possible for field work in this unpredictable life. I feel good, but there doesn't seem to be a day that I am not tired. Last week was very productive and I am proud of that. I am trying to think about what are the next steps. I did not feel like I got a lot out of

June 19/23
I miss those
I want to make more.

Dec 19/23
- It doesn't matter
where you are in the
world. If you have
the archive, the tape
to listen to... you
can transport
yourself into
place, memory,

licking smells,
feeling. tactile
thought, beauty
Nominous thoughts
food, evethe
feel of a gentle
breeze on your
face or a huge
wind full of snow
on Christmas morn

relistening on new sheets, but rather I felt like I got a lot of it of relisting and adding to the already drawn pages. I think I will relisten to Tape 2 as the next exercise.

Today's self exercise:

Sylvie

x She loves
antiquing

x goes to cafes
on the weekend
to read books
and write in her

bullet journal

x She loves to organize
her journals + fieldwork
books + bullet journal/planner



I always want
to put more time
into this, but I know
only 5 min max.

Halq' words from Sept 14 2022's session:

~~Turkey~~ here - ikw'elo

Family - Sq'eq'otel I love my family - stl'itl'dye
Sq'eq'otel

great-great grand parent - ekwiyeqw

child - méle

Dad - mámel

Father - mál

everyone - mekw'ewát

chinese person - chá:lmel

relative - yóyetel

mother - tá l

cousin - yoyetal

to meet each other - q'otel

brother - te alex

to laugh (group of people)
- lípiyem

Relisten to Take ② on previous pages, add what you ~~want~~ want during this session (either comments, dialogue or drawing).

Closing reflection entry:

It is interesting and almost unbelievable how many memories are coming forward that relates to the tape. I started thinking about how no matter where family is, they come with the same familiarity of when I visit them at Seabird. Like the things I associate my grandma with on Seabird Island, like foods & smells of foods come with her when she visits. All the canned food she has made for us through the years. The bannock she would make in my parents' bakery that I would put tons of butter and her homemade blackberry jam. All the ways she showed us love. I thought about my uncles ~~and~~ who have passed and their humor. Hot sunny summers. Mosquito bites and being scared of bears outside. All the times I visited throughout my life to grandma's. All the solo trips during all years of my young adult life. Growing more and more appreciative of the knowledge and warmth I feel as I go there.

I have been thinking about family, all my family - Ancestors - my grandma's cousin Rod - Uncle Rod - and how he mentioned the flower baskets that hung around my late great grandmother's very well kept home. I have seen the flower baskets at my grandma's and she made them for my parents' shop + home. I've always seen these beautiful hanging flower baskets. Uncle Rod said to make a point of having those in the graphic novel, and logee.

The tape (2), made me think... What is family to me? What does it smell like, feel like, what makes me connected as a seabird member? Because I am not a resident, but a frequent visitor. My grandma has brought her teachings on every visit. I haven't always

June 19/23
I remember when I made bannock for one of my anthropology classes. I called my grandmother. She gave me instructions as I made it. Said it was "red simple". I've seen her make it before.

had to be on the land to feel connected to seabird.
I often wonder where I fit in - but I fit right
on the family tree

check-in Sept 19 2022.

@home
9:25am

It a good morning.. I am trying to catch up from the
sick week with Lila. I feel happy to have
completed the first portion of this work. I
look forward to the next piece. When I will be
putting together storyboards. I will finish this
part by doing today's self + halq word drawings
from the words chosen last day. (I just read my
1st entry and it looks like I added a lot more detail
at my check-ins - I added less detail as I
progressed due to my days + routine barely
changing ... it was consistently the same)

Must put
family tree
at the start
of graph
story.
Who am I?

Today's self exercise:

Oama

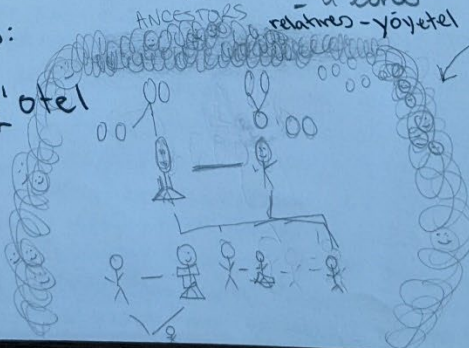


- she has a cat named June
- loves flat white with saffron
- goes to all art exhibits + galleries
- loves dc. mart sandals.

Write the main
character in
The Handmaid's Tale

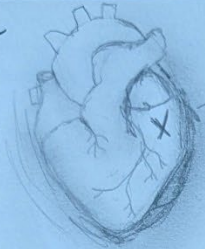
Halq word exercises:

Family - Sq'eq'otel



a loner
relatives - yoyetel
act 4
Sh'i'i'el'eye
Sq'eq'otel t.
I love my family

TK welo - here



TK welo is
where family
is

Closing reflection entry:

Finished the 1st stage of this fieldwork today. I will always go through and add what I feel needs to be added. I think I might pick out a few more relative research quotes to think about as I start the storyboards. I think a lot of research papers from 890 will be especially important throughout this position.

At first, I didn't like this large square size journal because I thought it might be an issue when it is time to scan, but I am really happy with how it worked out for me on this portion with the side margins to allow for extra comment/drawings.

Rereading some of the entries, it is so interesting to see how long it took me to "warm up" to the method of drawing for this fieldwork.

I thought a lot about all the amazing memories that resurfaced while drawing. I wonder about any not so happy memories people might have while doing this work. ~~It is not~~ I feel lucky to have only joyful and happy memories of these things I engaged with.

photos/images in Sto:lo Past perfect database

oct 9/2022

* Cannot find an "image" free standing in the search. I found a few journals that may turn up some images about this wall found in Seabird (or something that may look similar?). Not too sure. I will have to dig up some information

Lexwts'ó:kw'em

p. 682 of Schaepe, David M.

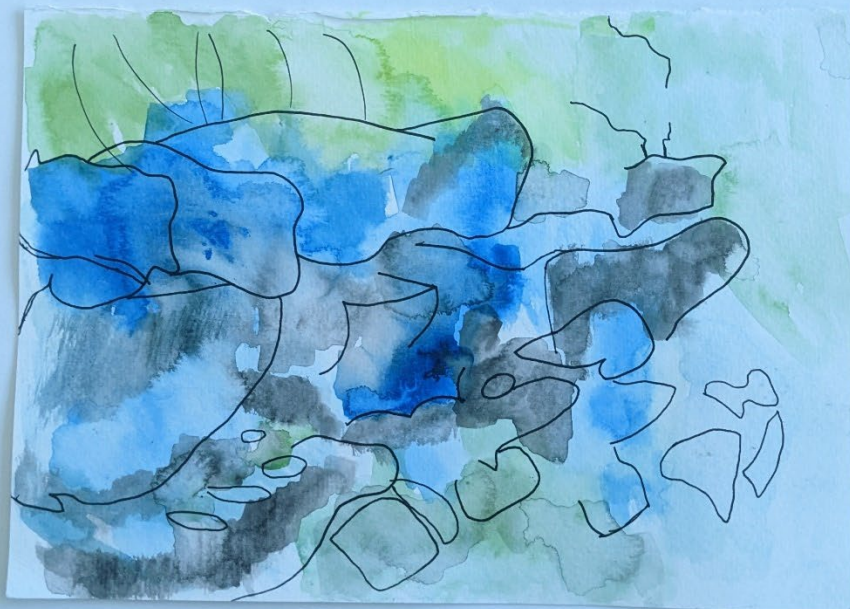
where is this?
~~~~~

Rock Fortifications: Archaeological Insights Into Precontact Warfare and Sociopolitical Organization Among the Stó:lō of the Lower Fraser River Canyon, B.C.

Figure 5a. This shows a rock fortification picture

In folder  
Photo from (A. Charles c. 1975)  
p. 682

+ 5b. (photo: D. Schaepe 1998)



Water colour, water colour markers, ink

29

Oct 10 2022

everytime we leave my grandma's house we drive down this skinny road that barely has room for two cars to go on either direction. This is the view I see. My last snap shot of the mountains, trees, beautiful water and ~~the photo~~ the road. This photo was found at random as I ~~snapped~~ <sup>looked</sup> through the Stolo database.

As I pondered I thought of myself driving over that bridge on the road. My grandma telling me that these mountains this one is called Mt. Chem.

I looked at the people in the canoes (reaches in one way or another)



Canoe races at the Seabird Island Festival (1996)

photographer (Eregaher, Gary)

FROM PHOTO # 2010.P.6084

Stolo cc.

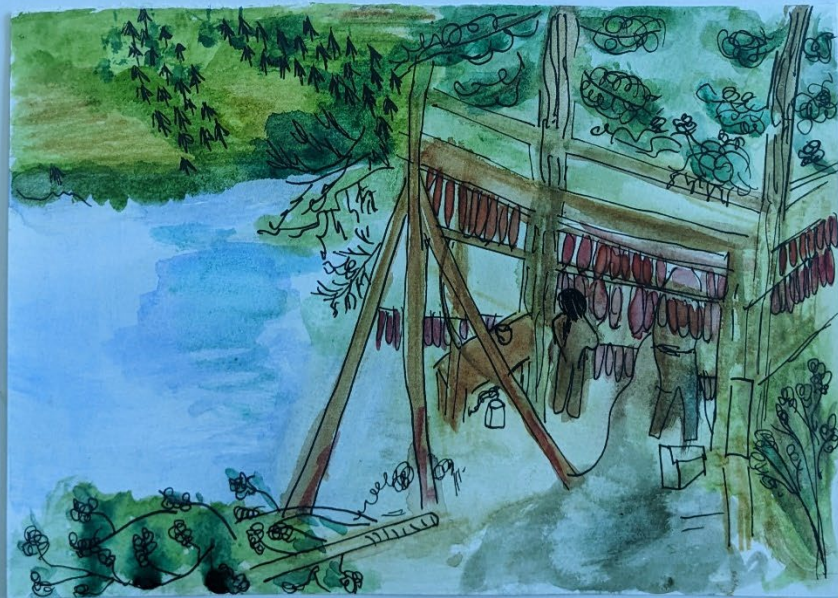
Oct 20 2022

I was re-reading this fieldwork journal when couldn't stop thinking and reflecting on my childhood memories from my stay with grandma. I went fishing one summer. those were some of my favourite memories. I often found my mind wandering to those memories as I listened to Archie Charles' audio. I suppose I was finding and searching through memories to try to visualize what he was talking about.

This watercolour is based on a photo in the Stolo Archive that was taken in 1976 - this is Archie Charles & Tina Jack's fish camp. In truth, I haven't been back to my fish camp since I was little. I was always going to my Nan's for the summer after that and then I had to help out with the family business by working after that. From what I can recall, off to the right hand side there was a drying rack and a little pool of water next to it from the rock that my uncle would put out caught fish.

photo 2016.P.01619  
SRRMC ARCHIVAL PHOTOGRAPHS  
1976  
Archie Charles + Tina Jack's Fish Camp.

Note: this is a black/white photo.



(3)

Oct 23 2022

I found another picture in the Sto:lo nation database of drying salmon. I loved the sky and it reminded me of summer camp. Also this is from another angle and I wanted to practice drawing from another angle.

photo #: 2010.P.00344

Collection: Gary Fiegehen Contemporary Sto:lo Photographs

Other #: 98-P3-448

Date: 1996 ←

— this may look familiar because it was around the time I last went fishing.

older photos always look a little more yellow and sometimes I imagine my part in the same yellow haze.



Oct 25 2022

I remember peeling off the dried lines of salmon from the big piece. It was delicious. My grandma told ~~me~~ my brothers and I that she had some in her spare fridge when we came to visit in the summer. It was a 1 night stay on our way to Nan's house in Alberta. Somehow this dried fish was something I ate a lot of as a young child but something I almost never got later on. This was for many reasons. My grandma didn't know until later that we loved it. My grandma couldn't do all the work herself during fishing season, my dad owned his own small business and I don't remember ever having a holiday or vacation ~~for~~ until I was 16 years old, so he didn't have the ability to take long periods of time off to go help fishing from the Island to Seabird. There has no been enough fish or permission to fish consistently throughout the years. I can't remember the last time I had dried salmon, but I crave it all the time.

[This painting had some unexpected additions by Lila - I found her with a pen drawing all over the back and some of the front. Instead of throwing it out, I will just draw with it there. After all it's her family history too.]

I remember the first time I saw the salmon hanging up. I think I went somewhere with grandma and uncles had hung them up or soemaw. I don't think I realized exactly what they were. I just couldn't believe the beautiful colour. That beautiful Red/pink/orange.

June 19/23  
I am having a  
difficult time  
coming to have to  
make the hunt soemaw  
treasure & chains  
those additions



33

I thought about all of the salmon my grandma made / prepared for us over the years without our help. All the canned salmon + frozen salmon sat with love. I didn't realize that not everyone had salmon in their pantry / freezer. This made me appreciate my grandma even more.

photo #: 2010.P.00381

Collection: Gary Fiegeler Contemporary Stoilo photographs

Other #: 98-P3-479

Date: 1996

photographer: Fiegeler, Gary

Oct 29 2022

One of the sights I always seem to go back to is the place. Seabird, how it looks to me. The mountains, the trees, the way the air feels / smells. The feel of the trees. I think these stories made me think mostly about storytelling and experiences with my grandma. The ones most special and vivid in memory are those on Seabird - mostly when I was alone with her. I came to visit in my year after my OA. I was suppose to give a talk at the graduation ceremony at Seabird Island. We went for a walk. up in the mountains - there were such beautiful trees. We walked around Hornum Lake too. The beautiful trees. The feel of the bark. I looked for pictures of cedar trees in the database. I found one of cedar harvesting. I haven't done that before. He only used the prepared strips to make bracelets, roses, headbands, baskets. I wonder if I'll get the chance to help with that.

photo # 2010.P.00077

Title: Gathering Cedar bark

Collection: Gary Fiegeler Contemporary Stoilo photographs

Other # 98-P3-129

Description Image shows a man stripping cedar bark from cedar tree

Place: Clifton Lake BC



Dec 29  
(Traced the  
watercolor  
Roots my roots)

Dec 29



35

NOV 13 2022

When I started thinking about fishing, I thought a lot about the food conservation. I then started thinking about all the food conserves grandma does for us. It is a lot. I haven't realised how much work it is for her to do all she does. One of the big things she does for us is the canning of blackberry + grape jam, the chermes, ~~and~~ peaches, and pears. She would go to the octroger to buy the fruits and she would pick the blackberries.

One of the most recent times I visited she gave me canned tomatoes from her garden. they were delicious.

As I looked through the database (Stolo) to find anything to do with this topic, I found it wasn't easy to find. I picked this photo of two non-indigenous men sitting with their chermes. perhaps they are selling them?

PA #: 200.P.01148

Item: Print

Collection: David J. Martin Collection

Date: 1945-46

Place: Yale, OR



36

Nov 20 2022

Check-in

(Lila got sick again)

I have found I am spending a lot of time thinking about packaging. How will I be able "to package" this work. How to make it look? Style? layout? How to make it a graphic novel? story? What am I trying to tell here? I find my mind moving back to the one summer with my grandmother when I was 5/6. I stayed with her and my grandpa the year before, but my grandpa passed that year. The more I think about my memories throughout childhood - connected - to culture - and I remember the most during the time I spent alone with my grandma. More than most of my childhood. I don't think I would have realized this without ~~the~~ this research. Just how important that was to me. How much I cherished that time. I think this research has changed how I think about the importance of making it a priority of children to make their own memories with their elders. To spend independent time. The vertical transmission of culture.

↳ I think I want this to be the main narrative. How this research led me to see more → to see this

- June 19/23  
here is where I was  
started about layout

Nov 21 2022

check-in

I have been working on how to start the graphic story and how you start this part. It is proving to be a very complex and multi-step process that deserves a lot of thought. I have put together a guideline based on some youtube videos of methods people used to create their graphic novels. I picked parts that spoke to me and the way I like to conduct my work.

Nov 22 2022

check-in

I have created two characters. I wanted there to be a child (me at 5 yrs old) and a grandmother. I feel like these are the most important people in this story. I think I will need the girl to be several different ages.

~~Nov 23 2022~~

Nov 30

check-in

After talking to Keith Andrea & Alex. We decided that I don't need to funnel this work into one medium. I can show a flow of thought. In visual form. This is better for use with the schools anyways.

I like this idea so much more. I felt like I was forcing it. It felt like windows and pockets. There were connections made based on what I was hearing now was what I listened to make me see my memories.

Sunday  
December 4

check-in

Brainstorming ideas for the natural flow for a 1 page example of how the visual stream of thought.

Tuesday

December 13

Last week I had a meeting with Andrea to get myself an even footing before the holidays.

I have been trying to brainstorm + organize all the fieldwork into something visual. It is not an easy task. I feel like I am waiting for something to spark. - this is unusual how I do things, but it has been a week and I have not been satisfied with any of the "sparks": I will work a couple of days systematically with a few tasks in order to see if I can rest my mind and it will come to me.

① Print thesis proposal - identify some of the theory to embed in the visual chapter

② Pick out quotes from Archus oral story to identify some of the catalysts for the exploration through drawing (these "quotes" are starting points. The audio oral story is the starting point.

- I will add to the living lab using this colour (I hesitate to use anything other than archival ink, but I don't have any other colour but black) Qatar has very limited supplies on stationary

Specifically BLUE PEN = DEC 12/13 ADDITIONS

Dec 29 Thursday

check-in

I have not been able to work much on the graphic story the past 2 weeks due to Lila and I being sick. Before that I was making fantastic progress. I have created outlines for the graphic stories. I have tried to create the graphic story as a <sup>research</sup> journey to take the reader on. I think this will be the best for this thesis - to show educators and seabird educators who might want to apply this. I have been using the programs Adobe InDesign and Fresco to help organize the drawings.

MONDAY  
JAN 2

check-in

It is my 1<sup>st</sup> work day back after the colds. Today I created 2 watercolors based on the 2 photos sent to me from Keith via email after he sent these to me after our discussion about the fieldwork and what did the rock wall look like. I found out that the watercolor I did previously was not the rock wall that Keith and Charles discussed in tape ①. I was very interested to see how big these rocks could be and exactly where it was. I was told that this was a drone shot and I think that it is so interesting.

I kept on thinking what the scene would look like when it was needed for defense. who they would need to defend themselves from? What did they want? Was it a constant fear? Was there a time of year that it happened more often? It led me to think of Haida Mangan and the raids that I read about in their graphic story to recover the sister of the main character.

I wondered who's fishing camp was set up in the photo I thought about my archaeology experience



ROCK WALL

GMAIL  
SENT FROM  
KEITH

The way this one looks, I don't love it. I think watercolor is difficult. ~~I used to think that to~~ I used to only use one medium. I love having the pen on top after.

-June 19/23 I love it now. How interesting that I can be for too hard on myself.



Firstly, this man is suspended above the river or so it looks like from this angle. This is so interesting to be. I felt slightly scared about falling into the water. Very subtly, you can see some rope that is helping to anchor it down. I wanted to see this. The dip nets. This is another photo that Keith sent me so I could see the dip nets. From what I understood in the tapes, people aren't doing this much anymore and even Charles had not even really seen many people do it or doesn't really remember. I think that listening to audio made an impulse for me to want to see more... to learn more about... and to look around in the archives &

check-in Jan 14/23

I have been working away at my graphic story ①. I decided to do 2 separate stories bc of how much way different about the two stories (Archie Charles).

I have nearly finished story ①. I think it is time to write more of the theory I used.

check-in Jan 18/23

After talking with Andrea, I think I will need many more water colours. I have selected more than 4 more to be stops along the way on my Fraser river drawing.

check-in Jan 20/23

I have drawn the 4 watercolours selected for stops along the river. It was very easy to get into the watercolour and ink. I feel like the repetition <sup>and practice</sup> of these activities have made me better at them. Its really great. I picked the photos by searching through random images. I tried keyword search, but I feel like I exhausted that method already. I felt like I was seeing all the same images. I decided instead to look and read the ~~times~~ end of the oral story engagement, soak up all the images, feelings and side stories like written. I look through the images until I find one that relates to any big part of this. I choose it then I watercolour it. During this I really look at that image, every detail and sometimes I see things for the first time even though, I've see it multiple times by the time I start doing the watercolour. So far, I haven't recognized many people. I wish that I did recognize more people. I was hoping that would happen, then I remind myself it is all of Stolo and I didn't grow up there. I start to think of ~~some~~ moments attached to that spot, activity or thing.

Watercolour + Ink.  
+ 2012. P. 0126

Canoes

Seabird Island



I always wanted to swim in that water. My grandma told me no. It's a slough. I always thought the water looked so beautiful along the side of the mountains that it touched. I have always been very interested in canoes. I love being out of the water, but I have not been on a canoe much in my life. Only a handful of times. I didn't really realize how much I liked canoes until now. I've never really been in a position in my life to have one or have the funds to have all the pieces that having a canoe would need - a car, a place to store it, and probably a bunch of other needs I haven't thought about yet (or don't know yet). ~~The back of picture~~ I assume this is during the seabird island festival, but not 100% sure about that. I went to the Seabird Island festival at least 2 times that I remember. <sup>remember</sup> eating salmon dinner the first time. <sup>was at the time 7/12</sup> There are a lot of rides... just realized that when I was 5/6 staying with my grandma... I was not at the fall fair, but at the seabird island fest. because the zipper <sup>ride</sup> was one of the rides and it couldn't have been the fall fair because I was in school in the fall and not with grandma. - Continuing about the Fest. I went on all the rides. I went in a little too hard, bc when I arrived back home in Nanaimo (I was studying at VU at the time) I had gotten a horrible neck pain and couldn't even move! Grandma also lived on the island at this time. She came and got me to take me to the doctor as it was too painful to bear. These memories always seem to end with how grandma goes above and beyond to support me.

2010.P.0056  
98.-P3-679  
Fiegehen, Gray



I don't know exactly where this is, but it reminds me of all the nature I see when I am in the Cow Valley - Seabird Island. I see all the trees going up along the mountains of year, the colours will give it away. We always drive through the trees on the highway to grandma's house. We drive ~~through~~ on bridges to get over bodies of water, rivers. The Fraser river. I watch the water flow and it reminds me to look in the water for the geckies. Honestly, even since I saw all the wooden carvings of Sasquatch we would pretend we saw them as we drove by forested areas this picture reminds me of Hornsby hot springs too. All the times grandma took me there to go swimming on the little lake beach.

I always felt the support, but I finally see what that really looked like.  
 - Back to Seabird Island fest - I went to see all the canoe races and there were so many soccer teams. I thought it was only for little kids but I saw people my own age too. I really wanted to play, I remember. I didn't mention but I was 19/20 years old at the time.



2010.P.00604

98-P3-716

1996

Fiegehen, Gary

Almost guaranteed, I would see a grey heron in the slough, usually near Strawberry Island along with a few ducks. It was always a little welcoming. Some days it was foggy along the water. I usually saw this view from the backseat of my Dad's red Honda Civic. Conversation of the window for 3 small kids growing (all ages) breathing in the back seat in the cold weather. I feel like it was always raining when we arrived. Gravel under our feet as we get out of the car and run to the porch of my grandma's car.

2011-P.D219  
1998

SPPMC Archival photographs.



One of the ways we preserve our Salmon is to can. When I think about fishing and my grandma and uncles, I think about the drying of fish, the processing of canned fish and zipper sealed fresh salmon for the freezer. I was looking for preserving photos and when I saw this I was so happy. Even those boxes in the background, the label on them. These were stacked in my apartments full of canned Salmon. Salmon w Rice Tomatoes with China Lily Soy Sauce. This was the go-to for us.



June 19/23 - reminds me of my talk w Imogene Lim. The China Lily<sup>brand</sup> being so popular with Indi folks. Yup, we used it too growing up. A lot of it for cheap.

Check-in Jan 22 / 23

I have spent the morning reorganizing the graphic story to follow the flow of the foster river with stages along the way.  
I realized I needed more water colours. I started thinking about g2 in all of the searching for watercolour photo inspiration. I discovered that I could do a road map. of seabird. the watercolours in oval + horse places. It was difficult finding pictures in the Stolo archive. the keyword search isn't the best. there are not enough #tags in every picture. I want to organize that, what is it worth to you if it doesn't work well?

Jan 23 / 23

One of the pictures I found in the archives after looking for ages, is of a girl with her hair in skinny braids. One of the things that I loved was the summer I stayed with grandma she got someone to braid my entire head full of little braids. I loved it. We went to this special shop for hototo hobby materials (yarn, beads). we went there together (I think it was in Chilliwack). I picked out (I think) pink, white, blue and silver. The girl in this picture on the left has similar colours. I don't think my nerc hearts though. I saw this picture on the web parsing the random photos, but it wasn't easy to find again.

~~There are some~~ This is one of the things I think about. The big events of the summer. Hair braided. It are of the two story houses down the road from grand by an creek

When I was painting this proved it looked like from all these pictures that I've see through all the flipping through that there is some kind of pageant for girls. my grandma won a competition like this too. I wonder what she wore. I wonder if she has a photo of that. I know I'd love to see it.

A drop of water hit that one spot that is black and blurry. I will fix it on the computer. I will try to paint out the blur.

I wish I thought this ink didn't blur. I thought archival ink didn't blur. I will have to do more research

July 19 / 23 funny how long I looked for that picture of braids. only to get a drop of water on a key part of the braids. said thing + water in picture.

ARCHIVAL#:



Feb 14 2023

Just a check-in here. I am almost finished GIS ①. It has been difficult with Lifethings lately. So I haven't finished it so I've been stressed. It will feel really good to see the GIS in its entirety.

March 26 2023

I am working on writing the thesis. It is difficult to organize the "two papers" with it. One talking about what is this for Anthropology and then what is this for Indigenous communities. Hope to finish this by the end of the week.

Jun 18 2023

I have been trying to work away the last couple of months... however I cross Italy. I was lost and swimming through how to structure my thesis in the "paper" way. After talking with Alex and Andrea, I discovered that ~~perhaps~~ it is the wrong approach to this thesis work. I should move past this block and create an original and unique way of creating the meat of the thesis with my research. I feel positive about the way I will approach it now. I was feeling overwhelmed but now I feel confident.

June 19 2023

By page 31, I'm crying. I am rereading this field/naual lab. I feel very emotional reading this now. It reminds me of what Alex said. I want you to remember that your research is good enough. I think I may have been feeling a bit concerned about "results". It was as soon as I saw the watercolors that I really started to cry. I feel happy, relieved, sad, a longing for my loved ones and the strong feeling/hoping all my dreams come true. There are things I want for myself and my daughter. It somehow makes it easier to put into words (or pictures) of all the dreams and hopes for the future this experience has given me. I think life is very full and it's really difficult for me to reach some of these goals ~~en~~ so far in life. I have James, pick blackberries while my finger go purple & blue like I used to. I think so of this emotion is homesickness. I ~~don't~~ am a traveller and I connect regularly with my family thank goodness to technology, but I get bouts of unforeseeable homesickness triggered by the feathery reminder.

I've been forgetting margins!\*

every night do I watercolor. I still have 1 more graphic story to complete. I can work on this when I'm tired at night. It is the most relaxing process.

Jun 20/23 check-in

Yesterday I started the "my story" part of ch ① of my thesis.

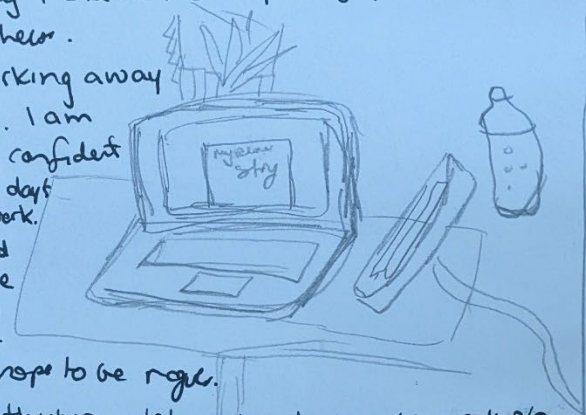
I am working away happily. I am feeling confident by last day's work.

I've decided to do more check-ins now that things hope to be right.

I've been thinking a lot about my research story and how it came to be my research story. It really felt like the right, time and place of feeling a sense of meant to be - I feel like this was always meant to be my project all along.

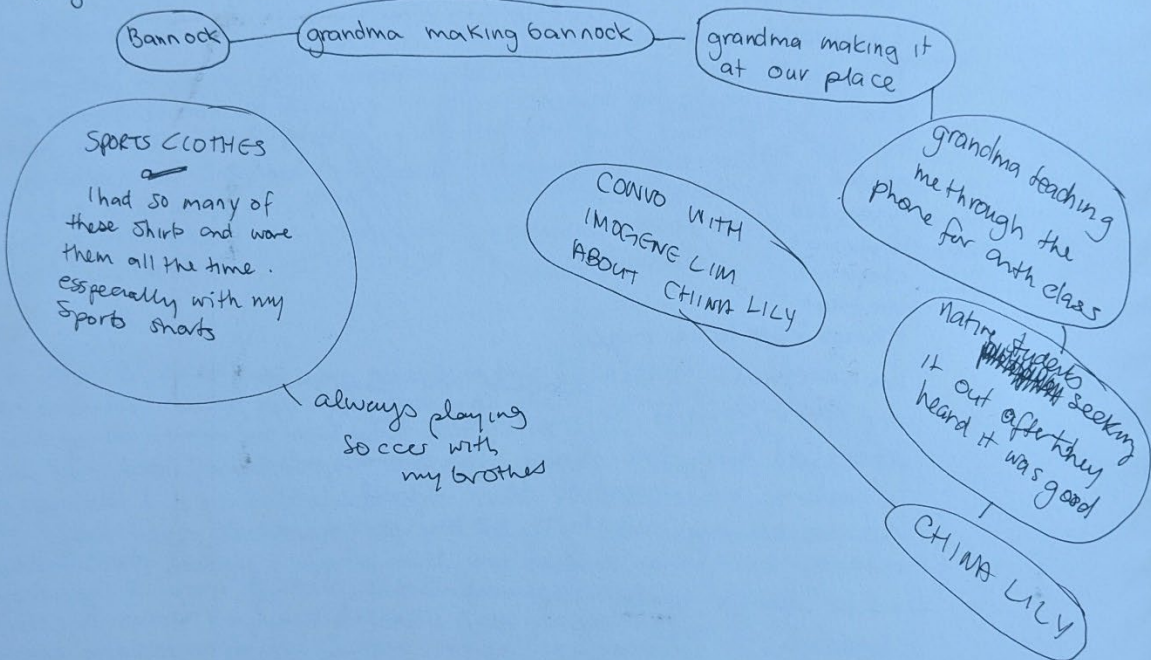
x I am going to break up my story into sections - begin, mid., end - I need to know this story - educated + healed my heart, mind, body + Spirit - Archibald

"the process of understanding stories"  
archibald



June 22/23

I saw a piece of bannock on this girl's plate. She looks like it is her birthday. She looks like she is at fishing camp. I see so many things on the table such as the CHINA LILY bottle I spoke about earlier. It must be for salmon and rice. The girl is around 12/11/10 years old. Although, I drew her by accident older. As I painted and drew, I thought about a few things





Photo\* 2016.P.01754

Collection : SRRMC Archival photographs

Place : Archie Charles & Tina Jack's Fish camp

Watercolour + Ink

June 24/23

The grilled salmon in this picture brings me back to the SIF (Seabird Island Festival). It made me think of many Indigenous festivals and grilling the salmon grandma caught on our ~~trout~~ porch. I remember going to an Indigenous gathering a long time ago. I was probably 6 or so, it was a celebration of education in Qualicum Bay with ~~Chief~~ Kwakwaka'wakw First Nation? I think I just remember the salmon and the reels they handed out to us. They were these <sup>smooth</sup> ~~reels~~ ~~was~~ ~~attached~~ ~~on~~ rods that had animals on them printed in black. I think there ~~was~~ ~~attached~~ ~~on~~ the back such as wisdom, patience, etc.

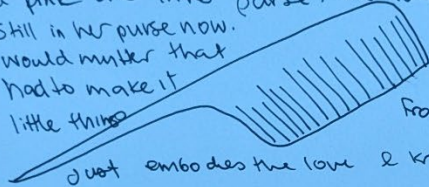
Photo# 2010.P.0012



Title: Sto:lo Catering at First Salmon Ceremony  
Collection: Gary Fiegelsen Contemporary Sto:lo photographs  
Other# 98-P3-17  
1996  
Description: Cooking Salmon for the First Salmon Ceremony  
Place: Coqualeetza grounds, Chilliwack BC First Salmon Ceremony

June 28 / 23

x I love this photo. A woman braiding the younger's hair. My grandma used to braid my hair all the time, my mom too. They used to do different braids. My grandma was so articulate and precise. She had special tools too. She always used this comb a pink one in her purse. She had this for years, I wouldn't be surprised if it was still in her purse now. She used a spray bottle to wet the hair. She would miter that my hair would always try to slip out and she had to make it extra tight. She would buy me so many little things from the dollar store for my hair. This photo



just embodies the love & know I got by getting my hair braided



Photo# 2016.P.01951  
Collection SRRMC archival photos  
Place Archie Charles & Tina Jack?  
Fish Camp.