

## 2017 Pierre Elliott Trudeau Foundation Fellowship Nomination: Project Proposal

### Project Overview:

#### *Arctic Cultural Heritage Research Network (ACHRN)*

The promotion of and participation in Inuit culture, traditions, and language is recognized as a crucial and interconnected component for the health and well-being of Inuit today, and integral to the future success of Northerners. Evidence shows that museum collections can play a positive and transformative role in the reclamation of Indigenous cultural identity, health, and social well-being. Combining digital imaging, databases, and web 2.0 technologies with collaborative research models that empower Northerners through cross-cultural and cross-generational dialogue and understandings, this Pierre Elliott Trudeau Foundation project will create an *Arctic Cultural Heritage Research Network (ACHRN)*. The network will enable participants in the North, and in the South, to have access to Arctic cultural heritage collections scattered in museums around the world through a single, culturally-appropriate web-based portal. The *ACHRN* platform is about creating and sharing cultural knowledge about the past and present in order to build and empower Northern communities. “Virtually repatriating” Arctic collections in a reciprocal research network, *ACHRN* emphasizes the inherent value of cross-cultural dialogue, empathy, and respectful, two-way learning as being fundamental attributes of contemporary citizenship.

This project directly addresses two of the Trudeau Foundation’s current targeted areas of inquiry: *Indigenous relations in Canada* as well as *diversity, pluralism, and the future of citizenship*. It redresses the lack of access to cultural heritage resources faced by Indigenous people of the North, and it establishes a new model of engagement between public museums, universities, and Inuit. Furthermore, the project connects to three of the Trudeau Foundation’s four major themes: 1) *Human rights and dignity*: the project assumes that access to one’s cultural heritage is an inalienable human right, essential to the well-being and health of a society; 2) *Responsible citizenship*: the project explores how public museums can be more accountable to the diversity of publics they serve and responsive to provisions in the United Nations Declaration on the Rights of Indigenous Peoples, which affirms Indigenous rights to maintain, protect and develop their cultures; and 3) *People in their natural environment*: by reuniting scattered Arctic museum collections, *ACHRN* promotes a more holistic understanding of Indigenous cultural heritage to reinforce and enhance contemporary Inuit traditional knowledge of the land, climate, and environmental issues through meaningful and sustained engagements with Inuit cultural heritage held in Southern museums.

*ACHRN* will see the creation of an online platform that, in its initial stage, links four heritage centres in three North Baffin Communities – Piquisilirivvik (Clyde River), Ittaq (Clyde River), Pond Inlet Archives (Pond Inlet), and Qimatuligvik Heritage Centre (Arctic Bay) – with the Canadian Museum of History (CMH), the Pierre Elliott Trudeau Foundation, and Queen’s University. In its first phase, the network will focus exclusively upon a historically important, but relatively unknown, collection of some 1,840 Inuit drawings recently acquired by the CMH. The drawings, all created in 1964 by individuals from our three partnering source communities, document oral history, folktales, hunting practices, and scenes of everyday life during a time of profound change. The drawings include references to specific landforms and place-names, and they show an extensive use of syllabic Inuktitut. This makes the collection uniquely suited to geo-tagging, the integration of language-based programs, and other digital applications that can record and mobilize Indigenous knowledge. For this reason, the project will enlist the expertise of **Sara Angel**, Foundation Scholar, who spearheaded the development of the *Art Canada Institute*, a university-based art research organization that publishes an online platform to share histories of Canadian artists. I would also draw upon Foundation Fellow **Beverly Diamond**’s

expertise in working with Indigenous collaborators to examine the power of audio technologies in shaping identities.

The platform will be user-focused and will reach a broad demographic – from grade school to graduate/faculty research. It will be offered in low- and high-bandwidth versions, and will be compatible with tablet, smartphone and desktop configurations. The platform will encourage participants to create virtual communities, save and share objects in their profiles, “curate” selections alone or in groups, enter information (text, geo-tag, or webcam video) about objects in public or private discussion rooms, and facilitate the use of collections in virtual and real-world projects. *ACHRN* will be scalable and, in its second phase, will incorporate other Arctic collections (in art, archaeology, anthropology) from various museums in Canada and around the world. During this phase, it will expand its user base to include other Northern communities across Canada.

In linking these communities through a web-based platform, *ACHRN* will support Inuktitut language programs, place-name mapping, oral history recording, and historical/cultural studies that cut across a variety of disciplines. I will seek the expertise of **Robert Moody**, Foundation Mentor, who has extensive experience in museums, the education sector, and Nunavut organizations, in order to bring this platform into Nunavut schools. This collaborative network not only will give Nunavut schools, educators, heritage centres, researchers, and other willing partners an opportunity to access museum collections in ways that are culturally and linguistically appropriate, but will also enhance existing digital knowledge initiatives already happening across the North, such as the *Clyde River Knowledge Atlas*, produced by the community-based heritage group, *Ittaq*. **Madeline Redfern**, Foundation Mentor, will be an enormous asset to this project given her experience in creating meaningful partnerships between the South and the North, and I will call upon her guidance to find the most effective way to foster discussions between students, Nunavut researchers and universities, elders and youth, and between communities across the Territory.

### **Understanding Context:**

#### *Contemporary Paradigms of Aboriginal Healing and Cultural Reclamation*

Canada’s Inuit population, numbering roughly 60,000, is statistically younger than the Canadian average, and also grows at a much higher rate. Yet Inuit consistently rank lower than other Aboriginal and non-Aboriginal groups in overall health, education levels, and mental health, and they see higher incidences of chronic conditions, alcoholism, and overrepresentation in Canada’s correctional system (*Aboriginal Statistics at a Glance*, 2<sup>nd</sup> Edition, 2015). Inuit suicide rates, particularly among young males, is a shocking 10 times the national average (Public Health Agency of Canada, 2012). The higher rate of mental distress among Inuit, associated with increased incidences of suicidal thoughts and anxiety disorders, is attributed to no single cause but rather a complex arrangement of social and cultural factors, including **a lack of Inuktitut language, an erosion in family ties, and a lack of cultural participation** (Anderson, 2015).

The rapid social and linguistic change among Inuit communities arising from colonial stigmatization, marginalization, and the erosion of cultural identity due to the historical legacy of assimilation policies remains an ongoing and persistent challenge in today’s world (Inuit Tapiriit Kanatami (ITK)). This is consistent with evidence from across Indigenous North America showing that the historical experiences of colonization – from the loss of land and forced assimilation to residential schooling and the prohibition of cultural traditions and language – have created an intergenerational trauma that contributes to chronic social problems, including higher incidences of violence, alcoholism, and suicide. A variety of studies, including those conducted by ITK, have indicated that a “holistic framework” for healing intergenerational trauma should include a historical dimension that explores

the impact of colonization as well as programs to promote cultural awareness and knowledge, alongside both traditional and contemporary therapeutic interventions (Aboriginal Healing Foundation, 2006).

As Pierre Elliott Trudeau Foundation Mentor and Inuit land and culture advocate **Sheila Watt-Cloutier** wrote, “Our youth are confused and torn between modern conveniences and traditional ways. In all our communities there is a longing among our youth to rediscover their roots” (123). The link between cultural awareness and social well-being is now well-established for Indigenous populations, and offers the prospect of redressing trauma as well as chronic social issues through programs aimed at restoring cultural knowledge and language. Key indicators of quality of life, including self-esteem, resilience (or capacity to respond to adverse situations), and educational aspirations, are linked to higher participation in cultural traditions that strengthen Indigenous Bergstrom, Clearly, & Peacock, 2003; Huffinan, 2001; LaFromboise et al, 2006; Montgomery et al., 2000; Powers, 2006; Resnick et. al., 1997).

Inuit have undergone profoundly dislocating changes over the past six decades. Up to the mid-1950s, most Inuit maintained a seasonally nomadic and largely self-sufficient life on the land organized around small kin groups where they hunted for subsistence and trapped for supplementary income. In the late 1950s, families began to move off the land and into settled communities, ending a way of life known for generations. Inuit have accepted change with a necessary equanimity, and the growth of cultural or heritage programs across the Arctic attest to their resilience and agency in negotiating modernity and tradition. The emergence of the formal marketing structure for Inuit contemporary art after 1949 was a culturally affirming response to the forces of modernity. Beginning as a government-supported effort to encourage small-scale entrepreneurship through the production of arts and handicrafts, contemporary Inuit art is now valued at over \$30M per year in Nunavut alone and, remarkably, makes up 10 per cent of all art exported from Canada – a percentage that far exceeds their proportion of the population (*Nunavut Sanaugait*, 2007). Contemporary Inuit art was a key driver for the establishment of community-owned business cooperatives, which gave Northerners a growing sense of financial and economic power in the twentieth century.

### *Museums, Collections and Cultural Empowerment*

The economic, social, and cultural importance of Inuit art is well established, and yet **Nunavut remains the only province or territory in Canada without an official territorial museum or heritage centre**. While there are many small repositories of tangible and intangible cultural heritage spread across communities throughout Nunavut (in visitor centres or community archives), these collections remain isolated in their community; with no pan-territorial central repository, a sustained engagement with historical materials or comparative research is virtually impossible. In fact, most of the art and heritage collections owned by the Territory of Nunavut itself – literally tens of thousands of artworks, artifacts and other heritage objects – remain stored in vaults in Ottawa, Yellowknife, and Winnipeg because no territorial facility with adequate conservation, exhibition and storage capability exists. On all fronts, Inuit remain profoundly alienated from many of the objects of cultural heritage taken from the North – evidence of cultural continuity that goes back a thousand years and more. This glaring disconnect has a direct bearing upon the well-being and health of Inuit communities today.

Contemporary museums across North America have taken great strides to work more collaboratively and openly with Indigenous communities, yet they are still wrestling with their colonial legacies, particularly with respect to the Indigenous people of the Arctic. Since the publication of the Task Force on Museums and First Peoples 1994 Report, *Turning the Page: Forging New Partnerships Between Museums and First Peoples*, Canadian museums have sought to address questions of access, consultation, and increased Aboriginal involvement in the interpretation of their culture and heritage

through dynamic collaborations that have resulted in mutually-beneficial research, access- storage- and repatriation policies, exhibitions, and collections development. This process of “decolonizing the museum” (Lonetree, 2012) has resulted in, among other things, interpretive projects between Indigenous communities and museums that have enlarged the possibilities of understanding archaeological and ethnographic collections through multi-sensory engagements between physical objects and community members (Gadoua, 2013 and 2014). Such projects, which require travel from remote communities to metropolitan museums, are necessarily limited in scope and are generally carefully circumscribed by time, resources, and institutional priorities. While museums have responded to the demand for access by placing more collections on the web, the transmission of knowledge under such circumstances is inherently one-way, with users, Indigenous or otherwise, relegated to the role of passive users of the museum’s computerized inventories, generally in English or French only. This is unfortunate for both the museum and source communities because the integration of Indigenous knowledge in museum records would enhance the museum’s documentation and presentation of objects. **Mary Simon**, Foundation Mentor and longtime advocate for Inuit rights, wrote that Inuit “have enjoyed collaborative relationships with universities over the years, but Inuit also have expertise to think about, write about, and interpret our own culture” (255). This is precisely what *ACHRN* endeavors to accomplish.

The advent of web 2.0 technologies in the early 2000s has provided unprecedented opportunities for user-generated content, interoperability, and non-specialist usability across digital networks. Blogs, wiki, chat rooms, texting, social media, video sharing, and other participatory means of creating and communicating ideas in a networked public sphere have enabled communities, big and small, to become socially, politically, and financially empowered. What possibilities arise when these newer forms of web 2.0 technologies are harnessed for the purpose of generating reciprocal research and two-way dialogue between museums and Indigenous communities? We are now beginning to find out.

In the early 2000s, a consortium of Indigenous communities in British Columbia, the Musqueam Band, Stó:lō Nation Tribal Council, and the U’Mista Cultural Society co-developed with the Museum of Anthropology (MOA) at the University of British Columbia a *Reciprocal Research Network (RRN)* that links collections from 12 Canadian museums in a single, searchable database. This digital platform, which operates on the pretext that data should flow in multiple directions, allows participants to build their own projects, collaborate on shared projects, and contribute knowledge about artifacts in closed or open groups. In 2004, the *Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures (GRASAC)* began through a partnership between Carleton University, the University of Toronto, the Ojibwe Cultural Foundation, and the Woodland Cultural Centre. Modeled in part upon key elements in the *RRN*, *GRASAC* linked Indigenous communities around the Great Lakes with corresponding collections from institutions in Canada, the United States, and Europe through a single, searchable web-portal that privileged Indigenous cultural and linguistic concepts.

Both the *RRN* and *GRASAC* have had a tremendous impact upon my conceptualization of *ACHRN*. I was a research assistant on the *GRASAC* project in 2004-2005, and was privy to some of the earliest meetings held between the project organizers, Indigenous consultants, information technology specialists, and participating museum curators and administrators. My proximity to this project allowed me to see, firsthand, the cultural, institutional, and technological challenges of linking relational databases with different languages, layered accesses, and copyright/intellectual property considerations. But I have also seen how this type of research portal can offer more holistic ways of reuniting collections with their source communities to re-affirm Indigenous priorities and ways of knowing, and, in the words of Ruth Phillips (Carleton University), “mitigate the separation of people from heritage and the enforced losses of traditional knowledge that continue to have serious consequences for Aboriginal identity and spiritual and mental health (295).” Today, the *RRN* and *GRASAC* offer a vital service to the Indigenous communities of Canada’s Northwest Coast and the

Great Lakes, respectively. They are demonstrating some of the possibilities of using digital humanities to link museum collections, university students, and Indigenous scholars, be they heritage workers, artists, linguists, or historians. There are, however, **no such comparable initiatives for Canada's Arctic**, in spite of the fact that Inuit, and particularly young Inuit, are heavy users of social media. Inuit in Nunavut remain particularly disassociated from museum collections due to language and cultural barriers, geography, and the “digital divide” between the North and the South.

### **Project Description, Timeline, and Deliverables:**

#### *Arctic Cultural Heritage Research Network*

The Pierre Elliott Trudeau Foundation funding will directly support the collaborative development, from consultation to classroom use, of an *Arctic Cultural Heritage Research Network* that links through a near-real-time database the Canadian Museum of History, Queen's University, and dedicated computer workstations in Clyde River, Pond Inlet, and Arctic Bay. The funding will support consultative meetings in Nunavut and Ottawa with our principle collaborators, various members of the Pierre Elliott Trudeau Foundation community, as well as Carleton University professor Ruth Phillips. The Foundation funding will support hardware procurement (five desktop computers, server hardware, and iPads), translation and interpretation, and information technology services. As the project advances, the core team will begin to implement the sustainability plan to grow the database and expand users, as described below.

**Note:** While the core group and affiliated contributors will communicate at regular intervals through email, Skype meetings, and telephone, it is imperative to hold key meetings with the core team and advisors in our three Nunavut communities as well as in Ottawa. The cost of this is substantive, as reflected in the budget below, but these meetings are absolutely critical in order to foster a collaborative working relationship, properly address technical issues, and solicit community-wide participation.

#### **Year 1: Creation of a core team, governance framework, community participation plan, and begin consultation towards priorities and objectives for *ACHRN***

A. Hold a three-day meeting in Clyde River, Nunavut, with core team: Norman Vorano (Queen's University) and graduate student research assistant; Shari Gearheard (Manager of Curriculum, Piqqusiliriviik) and senior student at Piqqusilirivvik; Elijah Tigullaraq (Language Consultant, Qikiqtani School Operations Dept. of Education, Pond Inlet); Philippa Ootoowak, (Archivist, Pond Inlet Archives); Representative (TBD) from Qimatuligvik Heritage Centre (Arctic Bay) and Elder from Arctic Bay. It is expected that a curator or administrator from the Canadian Museum of History would also attend, at their own expense.

- Day one: discuss and create a framework of governance, advisory panel, and core values. Create timeline and protocols for research and community consultation. Open-ended discussion about project envisioning; identify core concerns, strengths, opportunities, and threats.
- Day two: create a “community participation plan” with core members from three Nunavut communities to foster widespread and ongoing participation from key demographics in their respective communities, and to ensure participation loops back into the project development. Continue discussion of project envisioning to track community needs and objectives for *ACHRN*.
- Day three: presentation to various community organizations, such as the Elders society, Illisaqsiqvik, students at Piqqusilirivvik, or the Hamlet council. Initiate conversation to solicit ongoing input from these community organizations with respect to their objectives and concerns, and to refine the development of *ACHRN* so that it responds to community-driven needs.

B. Hold a three-day meeting in Ottawa with core group, Carleton advisor (Phillips), IT advisor, and various Pierre Elliott Trudeau Foundation members/scholars.

- Day one: report on local feedback and revision of objectives and technical priorities, revise timeline, governance framework, and core team in accordance with the local consultations. At this meeting, and the following day, we hope to include Foundation Mentors **Madeline Redfern** and **Sheila Watt-Cloutier** to lend their expertise in conducting collaborative research with Northerners and in building a web-based portal with the greatest social impact within Northern communities.
- Day two: visit *GRASAC* at Carleton University and meet with Professor Ruth Phillips, one of the primary developers of *GRASAC*, and IT consultant (TBD). We hope that additional members of the Pierre Elliott Trudeau Foundation community, **Sara Angel**, who has developed a web-based art resource project, and **Robert Moody**, who has extensive experience with Nunavut schools, will be available to attend this visit and ensuing discussion. Discuss the possibilities and limitations of existing reciprocal research models, and how to adapt for a different cultural context with altogether different technical challenges including the “digital divide.” Discussion with **Watt-Cloutier** and **Moody** to assess possibility of Territorial support after year three.
- Day three: discuss and refine project specifications with IT specialist and Canadian Museum of History.

*Year 1 deliverables:*

- 1) Complete governance and consultation policies, timeline and sustainability plan, and project vision with core group.
- 2) Complete comprehensive stakeholder and consultation report in English and Inuktitut, and distribute to core group, Pierre Elliott Trudeau Foundation community, and participating Nunavut institutions for review.
- 3) Draft of preliminary technical requirements for review.
- 4) Present on *ACHRN* at the Native North American Art Studies Association conference in Tulsa, Oklahoma. This conference presentation is supported by internal university funding, and I will share the project’s progress with museum professionals, artists, and art historians, both Indigenous and Settler, in the most significant professional organization of the field.
- 5) Creation of upper-year undergraduate course in the Department of Art History and Art Conservation at Queen’s University on “Museums and Indigenous Cultural Heritage” that explores the development of new collaborative museum models.

**Year 2: Development of design interface and language operability; creation of RFP, procurement of required hardware; design and production of basic digital armature and search functionality with IT contractor; reconfiguration of lab space at Queen’s University for a dedicated workstation, research module, and local storage.**

C. Hold a two-day meeting in Pond Inlet, Nunavut, with members of core group.

- Day one: report on local feedback/community consultation. Discuss RFP for IT development, refine project aims.
- Day two: discussion of user interface and language requirements. IT analysis of local digital capacity. Discussion of a “sustainment plan” to expand *ACHRN*’s availability in other communities and to harvest more content from other museums around the world. Discuss a multi-year funding plan for *ACHRN*.
- Day three: presentation for high schools, Elder’s Society and Hunters and Trappers Association.

Year 2 deliverables:

- 1) Finalization of RFP for technical development of web interface and database software. Evaluate tenders and select provider.
- 2) Design and production of armature and web interface with IT provider.
- 3) Preliminary procurement of hardware (to be staggered over 2 years), and set up in the newly refurbished and repurposed Winifred Ross Multimedia Room (Ontario Hall, Queen’s University), a dedicated visual studies lab for undergraduate and graduate seminars.
- 4) Hire work-study undergraduate student from the Department of Computer Science to set up system database and hardware at Queen’s.
- 5) Host a community meeting in Visitor’s Centre at Pond Inlet to solicit input.
- 6) Create application for funding (SSRHC) to support Sustainability Plan.
- 7) Publication of a scholarly paper on *ACHRN* in *Museum Anthropology* or *Journal of Curatorial Studies*.

**Year 3: Implementation of *ACHRN*, follow up reporting, tracking, and project advancement. Community reporting and curriculum development.**

D. Two-day meeting in Arctic Bay, Nunavut, with members of core group including curator from the Canadian Museum of History.

- Day one: implementation and use – preliminary review and assessment.
- Day two: sustainability plan – future grants, priorities for next collections, modification and enhancement of *ACHRN*.
- Day two: host official public launch at the Qimatuligvik Heritage Centre, with Hamlet Mayor, CMH Curator, and community organizations who contributed to the project. Coordinate with Queen’s central communications and arrange national media advisory.

Year 3 deliverables:

- 1) Final procurement of all hardware (workstations), installation of software, and shipping of workstations to Pond Inlet, Arctic Bay, and Clyde River.
- 2) “Soft launch” *ACHRN*, with both a public web component and a password protected login site for registered users.
- 3) Host community meeting at the Qimatuligvik Heritage Centre, Arctic Bay, to share project and to host official launch with social media component.
- 4) Host local Queen’s launch of *ACHRN* with Four Directions Aboriginal Student Centre in the upgraded Winifred Ross Multimedia Room, and use in conjunction with an upper-year undergraduate course on “Picturing Arctic Modernity.”
- 5) Creation of post-launch report and assessment, in English and Inuktitut, and share with core group, Pierre Elliott Trudeau Foundation Community, and Northern collaborators.
- 6) Implementation of sustainability plan and approach other museums and communities in Nunavut, Nunavik, Nunatsiavut, Inuvialuit Settlement Region, and Ottawa/Montreal urban Inuit organizations to join *ACHRN*.

**Project Budget**

	YEAR 1	YEAR 2	YEAR 3	TOTALS
<b>PROFESSIONAL DEVELOPMENT</b>				
Masters/PhD RA	\$6,000	\$6,000		\$12,000
Elder Honoraria	\$1,500	\$1,500	\$1,500	\$4,500

<b>TRAVEL AND MEETINGS</b>				
<b>Trip A – Core Group Meeting in Clyde River.</b> Travel costs for: Vorano (from Kingston); Vorano-RA (from Kingston); Tigullaraq (Pond Inlet); Ootoowak (Pond Inlet); Director, Qimatuligvik Heritage Centre (Arctic Bay); Elder from Arctic Bay.  *Note that the most economical flights from Ottawa-Clyde River are ~ \$4400. A hotel room in Clyde River is \$250/night. Meals in Clyde River are approximately \$80 - \$100 per day. These costs are consistent with other Nunavut communities and explain the high travel costs.	\$31,560*			\$31,560
Meeting expenses, Clyde River	\$700			\$700
<b>Trip B – Core Group Meeting in Ottawa</b> Travel costs for: Tigullaraq (Pond Inlet); Gearheard (Clyde River); Director, Qimatuligvik Heritage Centre (Arctic Bay); Sara Angel (Toronto); Moody (Halifax)	\$21,050			\$21,050
Meeting expenses, Ottawa	\$1,200			\$1,200
<b>Trip C – Pond Inlet Meeting</b> Travel costs for Vorano (from Kingston)		\$6,120		\$6,120
Meeting expenses, Pond Inlet		\$700		\$700
<b>Trip D – Arctic Bay Meeting</b> Travel costs for Vorano (from Kingston);			\$6,120	\$6,120
Meeting expenses, Arctic Bay			\$500	\$500



<b>TRANSLATION AND INTERPRETING</b>	\$1,500	\$5,000	\$1,500	\$8,000
<b>IT SERVICES</b>		\$11,500	\$12,500	\$24,000
<b>IT HARDWARE</b>				
5 desktop computers, server hardware, backup, other misc. hardware requirements.		\$8,800	\$1,800	\$10,600
<b>KNOWLEDGE DISSEMINATION</b>				
Manuscript/publication costs		\$450		\$450
<b>UNIVERSITY ADMINISTRATION (15% max)</b>				\$22,500
<b>\$50,000 AWARD</b>				\$50,000
<b>TF PARTICIPATION ALLOWANCE</b>				\$25,000
			<b>GRAND TOTAL</b>	<b>\$225,000</b>

### Expected Results

When *ACHRN* is implemented and fully operational in year 3, we expect to have regular school use and/or use by educators in the community to utilize cultural heritage resources in their classroom. We expect the *Clyde River Knowledge Atlas*, organized by the community-led heritage group *Ittaq*, to upload Geolocations to object records in *ACHRN*, along with oral history and Indigenous knowledge, in order to build a larger database of information that will be shared across the network with communities in Nunavut, at the CMH, and at Queen’s. We expect language educators in Pond Inlet to begin the long task of translating the drawings, providing new data for their ongoing study of Inuktitut morphology and diachronic linguistics that will contribute to the *Inuktitut Living Dictionary*. We expect local residents in Arctic Bay, Pond Inlet, and Clyde River to search the database to view the work of their parents and grandparents, and to add pertinent information about their life histories, which will be shared across the network according to their privacy settings. It will also be used in a dedicated visual studies lab in Ontario Hall at Queen’s University, and will be integrated into seminars in art history on “Museums and First Peoples” and “Picturing Inuit Modernity.” As use increases, we expect other communities such as Igloolik and Iqaluit to request to join *ACHRN*, so that they can also contribute to the building of Inuit cultural knowledge in a reciprocal networked database through an ongoing engagement with museum objects. As it expands to other communities, other student and faculty users at Queen’s will sign on, and it will be used in Inuktitut language courses, environmental studies, and global development studies, among other departments. The next logical step in expanding the number of object records is to envelop the larger holdings of Arctic ethnology and archaeology at the CMH, which will spur interest in other communities to join beyond Nunavut. The network will be an organic, living database that is welcoming to Inuit cultural values, young and old, and will reinforce the use of Inuktitut. It is expected that *ACHRN* will strengthen the sense of cultural participation

within Nunavut communities, promote universities as welcoming spaces for Nunavut students to encourage higher education, and enhance the respect for Inuit cultural traditions, both in the North and in the South.

### **Sustainability Plan**

The Pierre Elliott Trudeau Foundation funding will result in a fully-functioning *ACHRN* that has a presence in four heritage centres in three different communities in the North Baffin Region. In year two of the Pierre Elliott Trudeau Foundation funding, as the main infrastructure is being built and a working model is developed, *ACHRN*'s advisory group will initiate discussion with other museums across Canada, the UK, and the US that have sizeable holdings of Arctic cultural heritage, with the intention of integrating other forms of material expression including Inuit clothing, ancient and historical artifacts, and twentieth century art in a variety of media. *ACHRN* will approach the Royal Ontario Museum, the Winnipeg Art Gallery, the Prince of Wales Northern Heritage Centre in Yellowknife, the Museum of Anthropology (UBC), the Agnes Etherington Art Centre (Queen's University), the McCord Museum, and the Glenbow Museum to solicit their participation. *ACHRN* will also target UK museums with significant Arctic holdings, including the British Museum, the Scott Polar Research Institute, and the University of Cambridge, as well as key American collections, notably at Dartmouth College, the American Museum of Natural History, and the Field Museum in Chicago. At the end of year two, the core participants, with the expanded support of newly joined "partnering institutions," will apply for a SSHRC Connection and/or Partnership Grant to fund the expansion of the database and continue it for multiple years. Other Inuit communities in Nunavut and beyond will be invited to participate, and dedicated workstations will be set up at the Nunatta Sunakkutaangit Museum in Iqaluit, the Peter Pitseolak High School in Cape Dorset, Kitikmeot Heritage Society in Cambridge Bay, and the Igloodik Research Centre. The SSHRC funding would contribute towards ongoing maintenance and expansion of the networked database, hardware costs arising from the expansion of *ACHRN* into other Nunavut communities, and trips for Nunavummiut cultural heritage workers to conduct collections-based research in museums in lower Canada, Europe, and the US.

### **People**

#### **Core Group and Initial Partnering Institutions:**

Dr. Norman Vorano, Assistant Professor of Art History, Queen's University, Kingston, ON  
Shari Gearheard, Director of Public Programming, Piquusilirivvik, Clyde River, NU  
Philippa Ootoowak, Archivist, Pond Inlet Archives, Pond Inlet, NU  
Elijah Tigullaraq, Bilingual Language Consultant, Qikiqtani School Operations Dept. of Education, Pond Inlet, NU  
Jakob Geraheard and Mike Jaypoody, Ilisaqsiviq/Ittaq, Clyde River, NU  
Director, Qimatuligvik Heritage Centre, Arctic Bay  
Mishak Allurut, Constituency Assistant, MLA, Arctic Bay

Pierre Elliott Trudeau Foundaton Community Advisors

Sara Angel, Sheila Watt-Cloutier, Madeline Redfern, Mary Simon, Robert Moody, Beverly Diamond

#### **Hosting Institutions, Phase 1**

Queen's University, Kingston  
Piquusilirivvik, Clyde River, NU  
Ilisaqsiviq/Ittaq, Clyde River, NU  
Pond Inlet Archives, Pond Inlet, NU  
Qimatuligvik Heritage Centre, Arctic Bay, NU

**External Advisors:**

Sue Rowley, UBC (RRN)

Ruth Phillips, Carleton University (GRASAC)

Gabriela Gamez, Isuma TV (for the technology)

Université Laval (Frederic Laugrand, Professor of Anthropology)

**Participating Institutions, Phase 1**

Canadian Museum of History, Gatineau, QC

**Hosting Institutions, Phase 2**

Igloolik Research Centre, Igloolik, NU

Nunatta Sunakkutaangit Museum, Iqaluit, NU

Peter Pitseolak High School, Cape Dorset, NU

Kitikmeot Heritage Society, Cambridge Bay, NU

**Potential Participating Institutions, Phase 2**

Canadian Museum of History, Gatineau, QC (ongoing)

Royal Ontario Museum, Toronto

Winnipeg Art Gallery, Winnipeg

Prince of Wales Northern Heritage Centre, Yellowknife

Museum of Anthropology, Vancouver

Agnes Etherington Art Centre, Queen's University, Kingston

McCord Museum, Montreal

Glenbow Museum, Calgary

British Museum, London

Scott Polar Research Institute and the University of Cambridge

Dartmouth College, Hanover, NH

American Museum of Natural History

Field Museum in Chicago

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