

Supplemental Information, Part IV – Additional Quotes used in Wood Products for Cultural Uses; Johnson, A., Clavijo, A.E., Hamar, G., Head, D.A., Thoms, A., Price, W., Lapke, A., Crotteau, J., Cerveny, L.K., Wilmer, H., Petershoare, L., Cook, A., and Reid, S.

**Supplemental Information, Part IV. Additional
Community Member Quotes**

Significant quotes from community members regarding significance/ value associated with wood products; role of cultural activities in health/well-being, education, tourism, and financial livelihood; forest management and Native sustainability; messages to the youth; and messages from the youth post-survey.

Research Themes	Quotes from Community Members
Significance/ Value associated with wood products	<p>“Most significant to me are totem poles because they document our history, our clans, our crests, and our relationship to the environment we live in - that we are responsible for and have an obligation to protect.” – CM44</p> <p>"Yesterday I got a box from a guy... he sent me this red cedar box-- beautiful box. It's got a nice top on there. It's got the design of a killer whale, which is my tribe. And you can smell the cedar. You open it up, (<i>inhales</i>), you can smell the red cedar: <i>laax</i>. Yellow cedar is called <i>xáay</i>. Red cedar is called <i>laax</i>." – CM19</p> <p>“Everything from totem poles, to paddles, to cedar bark being woven into baskets. In Culture Camp I've spent time in the carving sheds, and spent a lot of time in Totem Park in Sitka. They're meaningful for me in that I see the value of these products for the community as a whole, and the community thriving is important to me. The significance is profound and hard to quantify. Culture camps allow for healthy exchanges, learning an art form, using your hands, having a safe space and mentors and a place to go. I've seen the value of culture camps in bringing people together and understanding the way we are who we are, as well as preventing drug abuse and creating a safe space for alternative activities.” – CM21</p> <p>“In Kasaan community, the most meaningful place is the Whale House. It marks different parts in our history. Its value cannot be decided, it's essential to our way of life. It's hard to put a western dollar value on wood products.” – CM33</p> <p>“Red cedar is used for canoes, tribal houses, artwork, and the medicines in the root and the leaves, the branches. Halibut hooks out of red cedar. Bark for weaving and red cedar for canoes. Ground red cedar as medicine for baby diaper rash. "During my growing up, I worked with the community when they were getting ready to plan out the raising of that big totem pole on the hill. I was about 18. My father was the chairman and the mayor and the MC for that gathering and my older brother, Norman, he drew that totem pole out for the carvers that they contracted out. He told them what to put on where and I sat in the community meetings with my father. They decided what clans they would put all the way to the top, how they would look, and made sure the eagle was on top and the raven was halfway down. And that was when I really started learning about the rules of totem pole carving and formline drawing, from my older brother. And it was the first totem that we know of that has both the eagle and the raven on it... [The government] likes to put us in a box and tell us this is what you can and cannot do... The government has no right to tell us when our culture started (when</p>

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we were discovered) and when our culture will end... After that, I started drawing... and also carving very realistically (out of soap first)." – CM24

"[The University of Fairbanks] offered to buy [the redcedar killer whale hat]. I think one was \$10,000 and the other was \$15,000. And I told them "No. It is not for sale. We cannot sell that". It's got its own feeling. The hat has its own personality. When I put it on, I feel protected, safe. I've danced under it several times. When I have it on, it's saying: "This is who I am. This is who we are." – CM32

"The most significant ones would be some raven screens and some beaver screens. Át.oow carved in the paddles or panels, regalia, Chilkat blankets, which are very valuable and those are made from the bark of yellow cedar. [There are not very many items left in Angoon made out of red and yellow cedar for the simple reason that there's not very much red and yellow cedar around here. Most of the items were either bartered and traded, bought, or taken.] [They are meaningful] because they have to do with our past, our history. A lot of it is of course oral history, but it's carried on through the piece. It's important to me because it comes from our culture and the wood comes from our land, our sea." – CM13

"Red and yellow cedar products- woven blankets, hats, masks, leggings, the list goes on and on... I really couldn't place a value on a tiny small rattle over something else and say this is more valuable. When it's something that's been passed on from the past generation, our people say we can't put a price on it. It's valuable to us. So you can't imagine the shock of those of us that were culturally-raised learning that some of our Christianized Natives were either burning their regalia or selling them. Because some of the missionaries demonized the culture and said that it didn't come from god. And there's still some questions and real fundamental [things] we're still wrestling with and I tell them that hey, we're a part of that body that god made and scattered over the four directions." – CM59

"I think that [carving/ weaving] significantly contribute to the cultural, physical, and mental wellbeing of the community. And it provides an opportunity for uniting across cultures and generations as well. The process of creating is very healing because it connects you with so many lessons that are so much deeper than the actual act of creating something. [It teaches you values and patience and dedication and sticktoitness [discipline and rebuilding connection]. You have to be ok with making mistakes and learning how to correct them. You have to be in the right frame of mind in order to create a work of art or something that is culturally meaningful-- That includes substances; be substance-free, alcohol-free when you're creating. If you're frustrated and having a difficult time or your mind is clouded, it's not the time to be working on your art." – CM5

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Role of cultural activities in health and well-being

"I think that drug and alcohol abuse here are directly linked to the historical trauma that's occurred through this community being taken over and changed. And not just this community but communities throughout Southeast Alaska have been heavily impacted by colonization. And so, participating in culture and weaving and carving is just a part of that healing process. I think by connecting with those things you can help yourself recover from some of that historical trauma or at least let it go. It influences our homes so heavily. It's not just the loss of that but it's also disconnection from nature, school systems that have not historically served youth and communities, and forest practices through the USFS, and heavy logging from the Native Corporation standpoint, a transition to taking from the landscape-- [All of these] have been part of a shift from traditional cultural values. All those things just add to the trauma that's been experienced through colonization and I think that carving and weaving are an important part of healing from that." – CM1

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"[They are depressed.] When they're trying to clean themselves up, we look for a way to reach them. For our people, the greatest tool is through culture: through the arts, through the language, through the dance. [These are all included. You start looking for positive ways to get your mind focused on creating something, putting something together rather than tearing yourself and your family down. Anytime you do something under the influence, you're not only hurting yourself, but your breaking down your family. Your family is the strongest unit in your life. You do not want to break them down; you want to build them up. In doing so], through the artform, it offers a way for you to come out of it. To start thinking clearly and building a sense of pride and understanding in who you are and where you come from." – CM14

"I think it goes back to that phrase Dr. Walter Soboloff said, "If you know who you are, you won't hurt yourself." Carving, weaving, and other wood-related practices, are part of that identity. And part of hurting yourself comes with alcohol and drug addiction. And I feel like if you do these practices and find something to work on, it's a form of healing in itself. So if you have something to work on and some sort of goal or you have something you've completed all the way through, it'll be healing. As I mentioned before, with these practices comes all these different values. So it's not just the practice of learning techniques, it's also learning the stories, the values, the importance of community. All of these things are necessary to heal. When it comes to healing,

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especially within our culture, it's not just an individual thing. You have *ku.éex'*, it's all community-based, we all come together when one person suffers. So I feel like if we have things like carving and weaving as a community, it's a form of healing that communities need and I think it needs to be acknowledged and more common." – CM36

"My grandfather John Handlen, I have his adze. The floors at the cannery is what he helped adze. And both of my grandmas were weavers, beaders. And through it all, we were really connected to the land. And I think being connected to the land helps you have your identity and one of the best statements I ever heard was from Jackson in Kake. He said, 'Everything around us is who we are. The fish that are rotting, the bears that are eating it, and the birds that are flying it. In this, we all share the same DNA.' And so we are close to all the people, and all the kin, and all the trees that share our DNA. I don't think we could ask for better." – CM52

Role of cultural activities in education

"Since a lot of our elders that were raised traditionally have passed on, we're getting a disconnect in our culture. So, the learning about our culture is [now starting to be] taught through schools [instead of being learned] at home. It has created a disconnect between the youth and the older people in our culture. So, I think activities like canoe journeys, raising new poles, all those kinds of things are ways that the younger generation can find connection with our culture. And when you do connect with your culture and feel that sense of belonging and that sense of history and being connected to our place, that helps with your mental wellbeing." – CM12

Role of cultural activities in tourism

"Tourism provides an outlet for artists to sell and to celebrate arts. [[If it's part of your job, there is a greater] incentive to be more culturally knowledgeable and involved yourself. There's no better way to learn than being the teacher; if you're teaching guests about your culture, you're becoming very knowledgeable yourself. So, it provides that opportunity, which I think is even more valuable than any product sales. But that's huge too because [artists] need to provide for their households. It's hard to just have a market within your own small community]. By having outside visitors, it provides that market and the access to the products." – CM5

Role of cultural activities in financial livelihood

"I have carved a lot... a lot of cedar! Hats, masks, totem poles, miniature canoes, paddles, boxes, panels, and screens. I've made my living off of carving for the last 20 years. It affords me to be my own boss. I was able to raise my first son doing it... It's just been a part of my life for a very long time." – CM13

"The reason there were so many canoes, totem poles, baskets, jewelry, and clothing is because there was a demand and their living could be supplemented or traded (for goods or US currency). In my current situation, my wallet gets thinner and thinner. [In some instances - in Kasaan, for economics these things are important because there is no big industry here that's going to sustain us into the future.] People struggle to scratch out a living. The most sustainable is to improve the community (in order to create sustainable tourism). Delivering resources (money) with tourism. I have grown children and grandchildren and within my own life I have appreciated being able to have my

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lifestyle - being part of this type of culture. I want, for all the people that come after me, I want them to have the option [to have this lifestyle/ be a carver] as well." – CM53

Forest
management
and Native
sustainability

"That is also one thing that the Tribe has spoken against-- That they keep everything the same and not open new areas for logging. Because we don't want the streams to be destroyed and we don't want the trees to be logged out either. What they're after is the old growth. If we do this, what's going to be left for our children of the future? We don't want to destroy what our people have always talked for, what the elders fought for. The government asked the tribes to mark on a map the sacred sites. I said, 'It's all sacred; there's not one area on this land that is not sacred to our people.' We have a history here that goes back thousands of generations. Some of it has been forgotten. But what we're trying to do now is to protect it. And part of what we're saving is our way of life."
– CM14

"I think that the USFS needs to spend more time in the communities in order to be trusted, and create relevant projects that serve the communities. Needs to include more Indigenous leadership positions. Taking the results of this study, making it publicly accessible, holding themselves accountable, and proving that they are listening to this and going to do something about it." – CM21

"I think we would have to have community conversations. Forest Service officials will also have to partake in cultural practices in order to understand why it's so important. We have all these big decisions being made by potentially people who have never been a part of a *ku.éex'* for longer than a day or two, or maybe a week. We have people who have lived here through the summer and gotten to know and understand our culture and ways of life and those values, they're able to take back that understanding and become allies and advocates. If we could have more people from the USFS participate and be a part of the community and contribute in some way, I think that would improve the relationship with not only the community, but also the artists." – CM36

"The politics and the precedents and the laws can become more transparent between people. We always feel like we're fighting against each other rather than trying to help each other. You don't go to meetings pounding your fist. You go to meetings with your hand out, saying can we help each other or can you help me? Most people go to meetings saying 'I want'. I think we need to start saying more 'can we?' instead of 'I want'." – CM19

Messages to
the youth

"We want everything to be here. We shouldn't be dependent on the dollar to get things done. We should be teaching [culture]... Now everything is dependent on the dollar. We've gone so far away from our culture, the money has actually stopped it. As elders, we're guilty of that. It's all about the dollar and nobody does anything unless you're going to get paid. Today, the dollar makes the world go around." – CM9

"I think it's important to learn how to do all of the arts but I think the most important one that we lack right now is our language. We don't have very many fluent speakers. And when you lose your language, you lose a very important part of your identity. I

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don't speak fluent Tlingit. I always felt bad that my dad did not. I had to learn to forgive him over time. Because back then when I was going to school, if we spoke Tlingit in the classroom, they came around with a ruler and 'POW' on the hand or put us in the corner with a dunce hat on. And my cousin Phyllis had soap put in her mouth. So our dad said "I'm not going to have that happen to my children, we're moving into a modern world. I want them to learn the English language first. And although I agree that it's important, as an educator, I know that your language is more important. [And if you learn both languages], your intelligence goes up [profoundly]." – CM11

"I don't think anybody has ever asked me about my experience trying to get a tree. I don't think anybody knows that I have gone through so much to get this tree." – CM12

"I think it's important for the elders to come talk to you guys about the importance and about where the wood is. [Many of these elders were loggers in the past], they all experienced what logging did to our community. It brought jobs for several years and I believe you can have controlled logging- don't take everything out. But I think it's important for [the elders] to talk to you all about the importance of protecting our cedar trees. We have so many people cutting it down for firewood and nobody monitoring. It's ok for you to take a cedar tree that's rotten or fallen, it's okay to cut it up. But who's there to monitor it? So how long are our cedar trees going to be there if people keep cutting it?" – CM27

"It's very important to know who you are and where you come from. It's important that you can introduce yourself in the culture because I know, when I was your age, it didn't seem like it was that important. But when you get out there in the real world, there is almost absolutely nobody who can say who they are and where they come from-- other than they can go back as far as grandma and grandpa. You guys can go back literally 1,000's of years on your own family history! Literally! And the knowledge is not gone, it's just harder to find. If you guys are curious about it, all it takes is getting out there and talking to the right people. Just ask around- go for it." – CM13

Messages
from the
youth post-
survey

"These conversations are always very insightful and inspiring. With the knowledge I have gained I would like to spread the word and in any way I can, inspire others as well. I would like to learn how to carve and learn the history of the wood and the people so I can be the best informant I can be!" –Youth Researcher

"These conversations are helping me get a broader perspective on the importance of cedar to Southeast Alaskans. It's great to hear that even non-Natives recognize the importance of cultural use of wood." –Youth Researcher

"Removal of land protections disproportionately affects traditional hunting, fishing, and gathering grounds. Not to mention the impact it will have on traditional practices such as carving and weaving." –Youth Researcher

"Redcedar is valuable to Southeast Alaskans in a way that cannot be quantified. It supports so many health and heritage benefits." –Youth Researcher

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