

Supplementary Materials, Part I—ArcGIS Survey 123 survey tool for 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., Cervený, L.K., Wilmer, H., Petershoare, L., Cook, A., and Reid, S.

Supplementary Materials, Part I – ArcGIS Survey 123 Tool used for Wood Products for Culture and Heritage Introduction and Discussion Questions for Communities

Overview

This study is being conducted as a partnership with Training Rural Alaska Youth Leaders and Students (TRALYS), Youth Conservation Corps (YCC), Sitka Conservation Society, and the Hoonah Indian Association in conjunction with Forest Service Pacific Northwest Research Station in Juneau, Alaska. All partners have a stated mission to protect heritage resources and provide heritage stewardship youth opportunities.

Goals for the Youth Leader-Community Discussions

Red and yellow cedar wood and bark used for culture and heritage projects generally requires fine-grained wood older than 450 years in age. Also, wood that is sourced locally to build smokehouses and homes can also be 'cultural use wood' because doing these actions is participating in your culture - it is all interconnected. We want to hear your perspectives on the use of wood for maintaining cultural ways of life. By participating in citizen science discussions, young leaders connect with their communities and participate in relevant community discussions that can inform policy. Our intent is to preserve knowledge collected amongst the communities from which it comes. There are five interrelated information types:

1. participant information,
2. carver/weaver information,
3. monetary and non-monetary wood product values,
4. forest management related questions, and
5. messages to and from youth.

We estimate that it will take about 1.5 hours to complete discussions.

Guidelines for Conversations about Wood and Bark for Culture and Heritage

Conversations will be conducted under the guidance of "Free, Prior and Informed Consent." This means before each conversation the discussion leaders will explain that the conversation is voluntary and not coerced and no one is forced to participate. Discussion leaders will explain the purpose of the study and how the findings will be used. If participants agree to continue, each person has the right to withdraw or not answer a question at any time. *There is a separate letter with more explanation of consent and the project.*

The goal of the study is to communicate local traditional knowledge related to tree products that support culture and heritage and to share concerns about the availability and sustainability of those tree products. Findings will be shared with communities, archived by communities, summarized in a journal article, and will be used by forest managers in making management

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decisions. By conducting these conversations, we aim to improve tree availability and sustainability for Native carvers and weavers.

Conversations will be recorded with a cell phone or recorder (if allowed and expressly permitted) and transcribed for the use of the researchers to summarize available knowledge and concerns. Responses will be **anonymous** and will remain **confidential**. Names will not be associated with specific responses.

Part 1: Basic Information

1) Crew Member's Name Discussion Leader

Interview ID Number ***DO NOT WRITE THE COMMUNITY MEMBER'S NAME HERE.**

Include your location and interview number. For example, Hoonah01, Hoonah02, Kake01, Kake02...

This is a required question - Interview ID Number. Thanks.

3) Please check that the community member has read and signed the required Free, Prior, and Informed Consent form.*

☐ Yes, they have signed the form. *This is a required question

4) Please check that the community member has a signed waiver for photos and audio/visual recordings.

☐ Yes, they signed the waiver. ☐ No, they do not wish to sign the waiver.

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Part 2: Community Member Introduction

5) What community are you from? This is a required question.

☐ Angoon ☐ Hoonah ☐ Juneau ☐ Kake ☐ Kasaan ☐ Klawock ☐ Other

6) How long have you lived in this community? Include current and/or former communities if you want to share.

7) Do you consider yourself an Alaskan Native? If you are an Alaska Native, we would like to know your Tribe and clan, if possible (put this information in the box below – thanks).

☐ Yes ☐ No ☐ Other

8) What is your approximate age?

☐ 18 to 30 ☐ 30 to 50 ☐ 50 to 70 ☐ >70

9) What do you consider your gender?

10) Have you ever worked or volunteered for any of the following organizations related to wood products in your community?

Choose all that apply.

- ☐ A local mill
- ☐ A Tribal timber corporation
- ☐ A Tribal Association
- ☐ A city, state, or federal agency (ex: U.S. Forest Service)
- ☐ Other

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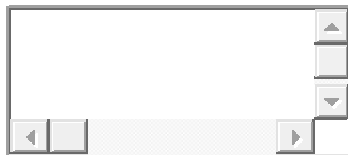
Part 3: Significance of Wood Products for Culture and Heritage in Your Community

11) Please describe culture and heritage items in your community made of red or yellow cedar that are most meaningful or significant to you. Why are they meaningful to you?*

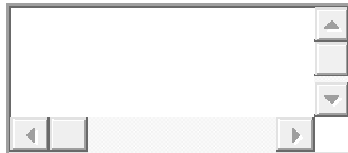
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*This is a required question

12) Please describe any experiences with carving totem poles, participation in plans for creation of new totem poles, or your participation in community pole raisings.

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13) How do you think carving, weaving, artistic events/traditional activities (pole raising, canoe journeys, carving shed open houses, classes and apprenticeships, etc.) provide to the community's cultural/spiritual well-being and mental and social health/wellness?

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14) Have you ever participated in carving cedar wood and/or weaving cedar bark?

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☐ Yes ☐ No

15) If yes, how important is carving or weaving to you or your family? What role does it play in your life?

16) If you feel comfortable doing so, could you please tell me what changes you have observed in the use of traditional wood or woven items in your lifetime?

17) What ideas do you have for revitalizing carving and weaving in your community?

18) Multiple people in communities are responsible for collection and distribution of wood and bark and/or are involved in carving and weaving activities. How important are these activities for supporting your household?

This can include income or trading/bartering for goods or services.

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☐ Not important ☐ Somewhat important ☐ Very important

19) Can you explain more about how important these activities are for your household?

20) Are you involved in the tourism activities within your community?

☐ Yes ☐ No

21) If yes, are these cultural and heritage tourist-related activities associated with wood products?

22) What role does tourism play in creating an industry for local carvers and weavers?

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Part 4: Halfway Point Check-In. Check in with the participant, which can be something like this:

"We are about halfway into the discussion and I'd like to take this moment to remind you that if you feel any discomfort in answering any of the questions, you are not required to do so. We understand that there has been a disturbing history with regard to culture and heritage practices in your community. We honor your perspective on any input you can provide, and we do not want you to feel unnecessary discomfort, so please let me know and we can move on or stop the conversation."

Part 5: Passing Tradition through Generations

23) If you feel comfortable doing so, please tell me how carvers and weavers in your community work to pass on their expertise and traditional skills? Has this changed over time?*

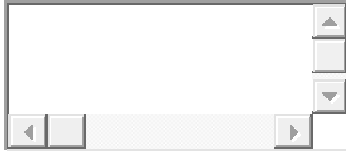
If participant does not want to answer this question, please write "Did not respond" in the box.

This is a required question

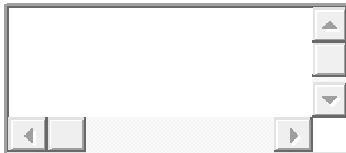
24) In your experience, what are some Native traditions, values, beliefs and/or practices that help to develop future carvers and weavers?

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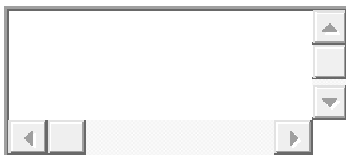
25) What are some of the educational programs in your community that support carving and weaving education?



26) If it were available, how would additional funding be best used to support culture and heritage education, related to wood products or other?



27) In your opinion, who are some of the important culture and heritage educators in your community (such as carvers, weavers, and other wood artisans) that could provide additional insights to this study?



28) Are there any health and healing-related services that you are aware of, including drug and alcohol recovery programs, in this or other communities that utilize carving and weaving?

This can include existing or past programs in your community or others.

☐ Yes ☐ No ☐ Other

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29) If yes, which programs are you aware of?

30) Please share information on how these programs operate and the role of carving and weaving.

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31) In your opinion, please describe the role that culture, carving, and weaving plays in healing drug/alcohol addiction and abuse?

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Part 6: Promote Sustainability of Heritage and Culture

32) Did you know that the Tongass National Forest (U.S. Forest Service) has a stated mission of sustaining trees for culture and heritage use?*

☐ Yes ☐ No *This is a required question

33) Please describe Native approaches for sustaining trees that you think could be adopted by forest managers.

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34) Please describe any policy or management changes that may enhance opportunities or create obstacles for obtaining wood and bark for carving and weaving from U.S. Forest Service (USFS) lands.

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35) What are some ways in which the USFS could help you in obtaining wood and bark from USFS lands?

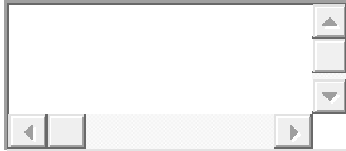
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36) How would you describe the experience you or others have had in getting cultural use permits or free use permits for obtaining trees for cultural heritage projects.

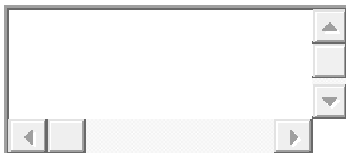
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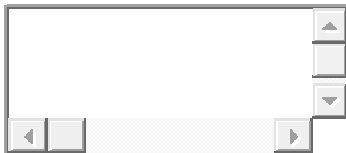
37) How does the USFS timber management (or current harvest levels) affect your access to wood and bark that will be used for culture and heritage projects?

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38) How would your ability to access wood or bark for cultural heritage wood products be affected by changes in the road system?

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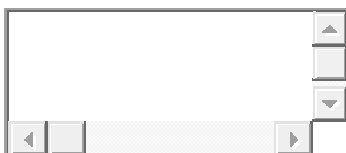
39) What ideas do you have to enhance communication and trust between artisans and forest officials?

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40) What has been your experience visiting or contacting a local U.S. Forest Service Ranger District Office and asking for access to trees for culture and heritage carving projects?

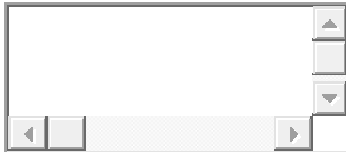
☐ Positive ☐ Neutral ☐ Negative ☐ Did not visit

41) Please elaborate on your answer on the previous question.

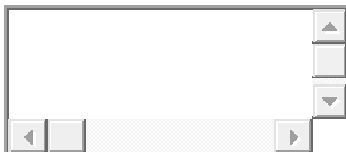
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42) What might the USFS do to celebrate wood products for culture and heritage for visitors to the District offices?

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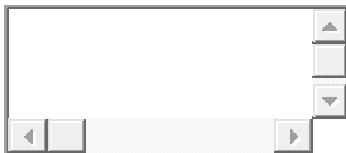
43) What messages do you have for youth in this community about wood products for culture and heritage?

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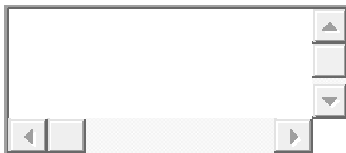
Part 7: Discussion Wrap Up

44) We are at the end of the discussion questions. Is there anything you would like to add or remove?*

☐ Yes ☐ No *This is a required question If yes, please describe.

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Please share anything else that was discussed or came up during the discussion that is important to note.

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****THANK YOU FOR YOUR PARTICIPATION****

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"We have finished the discussion and I would like to thank you very much for sharing your time, knowledge, and experience with us. Please feel free to contact the project coordinators at any time in the future if you have any questions or concerns."

Youth Crew Member Reflection

What did these conversations mean to you and how do you think the things you've learned will help your family and descendants? What will you personally do with the knowledge you have gained?*

2000Please input 2000 characters at mostThis is a required question

- What did these conversations mean to you and how do you think the things you've learned will help your family and descendants? What will you personally do with the knowledge you have gained?

Do you have a recording of the discussion?*

☐ Yes ☐ No *This is a required question