

**“Xyólhmet te mekw'stám ít kwelát.”**

**We have to look after everything that belongs to us.**

**SEABIRD ISLAND BAND HERITAGE POLICY MANUAL**

**Approved by the  
Seabird Island Band**



2018

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***Seabird Island Territoryte íkw'élò. Xólhmet te mekw'stám ít kwelát.***

**(This is our land. We must look after everything that belongs to us.)**

## **1.0 FOREWORD**

**Seabird Island Band heritage is complex and dynamic. We carry on and express our traditions in relation to the ever-changing world of which we are a part. This policy manual is a living document that reflects our views on heritage. The policies presented in this document are subject to periodic reconsideration and revision.**

## **1.1 PREAMBLE**

**The people of Seabird Island originate from two Tribal Nations in the upper Fraser Valley/lower Fraser Canyon region: the Nl'aka'pamux (Interior Salish) and Stó:lō (Xwélmexw – Coast Salish), and as such have cultural, economic, and social interests that transcend both Tribal Nations. The people of Seabird Island follow the spiritual and cultural traditions of both Tribal Nations and have an inherent concern in protecting the cultural heritage resources in both Tribal regions. This document outlines Seabird Island Band's Cultural Heritage. It describes a brief statement on Seabird Island's philosophy of cultural heritage resources preservation, identifies the types of cultural heritage resources covered under this Policy, and outlines a process for the management and protection of the sacredness of the land.**

**The way we use the landscape must be consistent with our beliefs, our relations and our general world view.**

**In Seabird Island Band culture, a special link exists between the past, present and future. We express this connection in many ways. In our Halq'emeylem language, for instance, we have the word tómiyeqw which translates into English as both great-great-great-great-grandparent and great-great-great-great-grandchild. The relationship expressed in this word connects people seven generations past with those seven generations in the future. The connection between the past and future rests with those of **use** living today, in the present.**

**To the people of Seabird Island, concern about cultural heritage resources is an extension of Seabird Island community life and cultural survival. We believe it is inappropriate to separate matters of spirit, culture, heritage and economics, as they are all interrelated. At the same time, we acknowledge the reality of non-indigenous interests within the upper Fraser Valley/lower Fraser Canyon Region and the need for a Policy and position statement on Seabird Island Band's cultural heritage resources.**

**Seabird Island Band is a First Nation's government with a mandate to manage cultural heritage resources within 'Areas' it has identified as being of 'Critical Cultural Interest' (ACCI – see 'Jurisdictional Area' section below). To this end, Seabird Island Band has several departments, with**

professional, managerial and support staff, charged with land-use and cultural heritage resource management responsibilities (see 'Cultural Heritage Resources Management' section below). As a First Nation's government, Seabird Island Band asserts and affirms that its aboriginal rights and title interests (as defined in the Canadian Constitution (1982) and affirmed in many recent Supreme Court decisions) includes the right to choose appropriate land uses, especially for those areas it considers of Critical Cultural Interest. Our heritage stems from our occupation and use of S'ólh T'é méxw since the beginning of time, The transformation events of Xexá:ls and Tel Swayel (Sky-Borne People) created places that prove our direct link to Chichelh Siya:m. We view our place and actions in our world as the center of a continuum extending seven generations past and seven generations forward. We live today in the world of both our ancestors and relatives yet to come. Our heritage - including our land, resources, people, and ancestors - is ultimately all that we are. Our heritage must be treated with respect.

## 1.2 VISION

We, the Seabird Island Band make public our Seabird Island Band Heritage Policy Manual. We do this with the intent that all that lives here and care about the future of S'ólh T'é méxw will come to understand and respect us - our concerns, our heritage, our land and its treatment. We are determined to promote the integrity and well-being of our Seabird Island Band heritage in all its forms. We wish to share our heritage with our neighbors. We promote better understanding between peoples in order to create a better and healthier way of life for all living within Seabird Island Territory. We believe this policy manual will aid us in these endeavors.

## 1.3 PURPOSE

The purpose of this Policy is to allow the Seabird Island Band to:

- \* protect, preserve, and manage Seabird Island Band heritage - in all its forms – in a manner consistent with Seabird Island Band values, beliefs, and traditions
- \* cooperate with other organizations - both Seabird Island Band and non-Seabird Island Band- in the protection, preservation, and management of Seabird Island Band heritage
- \* protect and preserve Seabird Island Band religious freedom in all its expressions
- \* maintain the integrity of the Seabird Island Band spiritual world
- \* maintain healthy relations between the contemporary Seabird Island Band community and Seabird Island Band ancestors – past, present, and future
- \* maintain the integrity of Seabird Island Band history and heritage through the respectful treatment of Seabird Island Band knowledge, heritage objects and sites
- \* advance knowledge and understanding of Seabird Island Band heritage
- \* maintain continuity in Seabird Island Band heritage and the practice of cultural traditions in forms both old and new
- \* advance Seabird Island Band cultural revival

## 2.0 CENTRAL PRINCIPLES AND POLICIES ON THE RESPECTFUL TREATMENT OF SEABIRD ISLAND BAND HERITAGE

**Central to Seabird Island Band policies on the treatment of heritage, its sites, and objects, are guiding principles drawn from Seabird Island Band teachings. These principles are interconnected. Presented below are five such guiding principles applied throughout this Manual:**

### 2.1 Determining Ownership and Care-Taking Responsibility

**A central principle to policies on the ownership and care-taking of heritage sites and objects are words of guidance provided by the Old People. Seabird Island Band Elders teach that heritage**

**“artifacts” belong to those who made them. Viewed as their makers’ “treasures,” the Old People stress the importance of finding out where these artifacts came from and who owned them. Lineage plays a major role in determining who owns the material past.**

**Defining rights to heritage sites and objects – both material and non-material -- is like creating a family tree: the trunk stems from the artifact and branches out to its custodians. At its simplest, this tree consists of only a single trunk leading directly to an individual. In other cases, the trunk of the heritage tree branches into a few primary stems equivalent to family lineage. In cases involving artifacts from the more distant past, including most pre-contact material culture sites, the heritage tree develops numerous branches as it follows relations between individuals, families, communities, and tribes. Many generations of intermarriage and movement between Seabird Island Band interests in pre-contact sites. In some cases, heritage lineages are complicated by the fact that entire communities were “lost” to epidemics and relocation events triggered by European contact. Regardless, given the complexity of even a single-family tree over only a few generations, a complete rendition of any archaeological site heritage tree would be far too complicated to completely identify or portray. Even a fraction of such a tree, however, demonstrates that rights and responsibilities to the pre-contact past generally exist at an inter-community, or national level branching across Seabird Island Territory.**

#### 2.1.1 Policy Statement

**The Seabird Island Band maintain ownership of and jurisdiction over all Seabird Island Band heritage sites and objects. On behalf of the broader Halkomelem-speaking community, Seabird Island Band maintains authority over Seabird Island Band heritage sites and objects not otherwise linked directly to a family or individual. Seabird Island Band Nation recognizes and accepts the shared heritage interests of other traditionally Halkomelem speaking communities and organizations not directly associated with the Nation. Seabird Island Band endeavors to establish heritage related Protocol Agreements, as needed, with such Halkomelem communities and organizations. Seabird Island Band may also develop heritage related Protocol Agreements with non-Aboriginal governments and resource management agencies.**

### 2.2 Xaxastexw te mekw’ stam (Respect all things)

**Two sets of teachings affect the respectful treatment of things - shxwelí and spoleqwith’a. Shxwelí is the life force that exists in all things. Since all things are alive with shxwelí, they must not be taken for granted. Also, the Old People warn that if the “artifacts” (heritage sites and objects) are not taken**

care of, the maker's *spoleqwíth'a* (ancestor spirit, ghost or shadow) may "bother you". For those directly or indirectly involved in dealing with Seabird Island Band heritage sites and objects, being "bothered" can range from experiencing visitations to suffering spiritual illness and even death due to loss of the *smestíyexw* (consciousness, soul or spirit). Through the respectful treatment of heritage sites and objects in today's world, respect is shown for Seabird Island Band ancestors' *spoleqwíth'a*. Practicing this principle of respect in the treatment of Seabird Island Band heritage sites and objects is an important part of maintaining the integrity of these sites as well as a spiritually healthy community.

#### 2.2.1 Policy Statement

**Seabird Island Band heritage sites and objects must be treated with respect.**

2.3 *Xólhmet et mekw' stam s'i:wes te selsila:lh chet* (Take care of everything our great grandparents taught [showed] us) / *Haqls chexw xwelmi:ay staxwelh* (Remember the future generations)

In Seabird Island Band culture, a special link exists between the past, present and future. We express this connection in many ways. In *Halq'emeylem*, for instance, we have the word *tómiyeqw* which translates into English as both great-great-great-great-grandparent and great-great-great-great-grandchild. The relationship expressed in this word connects people seven generations past with those seven generations in the future. The connection between the past and future rests with those of use living today.

#### 2.3.1 Policy Statement

**The management of heritage sites, objects and information must reflect ancestral Seabird Island Band values for protecting and preserving our way of life into the future. We must consider our heritage accordingly and be respectful of our relatives seven generations past and future.**

2.4 *Ewe chexw qelqelit te mekw' stam loy qw' esli hokwex yexw lamexw ku:t* (Don't ruin waste, destroy everything; just take what you need)

**Shxwelí is the life force that exists in all things and which must not be needlessly consumed or destroyed. Wisdom must be used to avoid taking more than is needed thereby turning 'use' into 'waste'.**

#### 2.4.1 Policy Statement

**Resource and land use must be planned such that they conflict as little as possible with Seabird Island Band heritage interests. Mitigation and/or compensation are required where impacts to Seabird Island Band heritage are unavoidable or otherwise occur. Conflicts with and impacts to Seabird Island Band heritage must be justified as well as minimized.**

#### 2.5 Know your history

**Knowing your history is tied to knowing your identity and knowing how to behave properly in today's world, considering the ancestors past and those yet unborn.**

#### 2.5.1 Policy Statement

**We must make efforts to learn about respectfully and accurately and share our history with others.**



## 2.0 DEFINITIONS

For the purposes of this Policy, Seabird Island Band recognizes and defines the following terms.

### 3.1 General Terminology

#### **Chichelh Siya:m the Creator**

Seabird Island Band Heritage all aspects of Seabird Island Band culture and lifeways - both tangible and intangible - of the past, present and future, including but not limited to: language, physical / spiritual landscapes; place names; ceremonial sites; burials and burial sites; spirited places; songs; dances; art; craft; design; religious / spiritual / ceremonial practices; places and materials; subsistence and material gathering practices and sites; oral histories including all sqwelqwel and sxwôxwiáyám; traditional / historical knowledge; family names; archaeological sites, features and objects; historic sites, documents and objects. Seabird Island Band Heritage can be classified by 'type', such as Sxwôxwiáyám, Xá:Xa, Ceremonial Regalia, etc., as presented in section 4.0. Also referred to as 'Seabird Island Band Heritage Resources' in relation to resource management (see section 6.0).

**Halkomelem** One of the languages spoken by the Coast Salish peoples of the southern Northwest Coast. Halkomelem is the native language of the Seabird Island Band of the lower Fraser River watershed and their relatives and neighbors from the tributaries of the Harrison Lake. Halkomelem is made up of three dialects - Hul'q'umín'um ('Island' Halkomelem dialect), Hun'qumyi'num ('Downriver' Halkomelem dialect) and Halq'eméylem ('Upriver' Halkomelem dialect).

**lyoqthet transformed**

**Shxwlá:m Indian doctor(s)**

**S'iltexwáwtxw Plankhouse**

**Seabird Island Territory** Seabird Island Band Territory; the Halq'eméylem word for “our world” or “our land”, including the lower Fraser River watershed downriver of Sailor Bar Rapids in the lower Fraser River Canyon. Seabird Island Territory represents the world transformed by the actions of the Xexá:ls, Tel Sweyal and other 'agents' of Chichelh Siya:m. Seabird Island Territory is defined through the known extent of occupation and land use of the Halkomelem speaking peoples of mainland British Columbia. The map in Appendix I defines Seabird Island Territory for the purpose of this Policy.

**Sqémél Pithouse**

**Sqwelqwel “True Story” (or stories); oral narratives relating to personal history**

**Stl'áleqem** The word the Old People use to categorize certain spiritual beings inhabiting parts of Seabird Island Territory (similar to 'supernatural beings')

#### **Seabird Island Band Intellectual Property**

Knowledge, the nature of use of which has been transmitted from generation to generation, which is regarded as Seabird Island Band and as belonging to Seabird Island Band individuals, families, communities or the Nation as a whole. Seabird Island Band Intellectual Property, though rooted in the past, is contemporary knowledge that changes with time. Seabird Island Band Intellectual Property

includes: place names; oral history; family names; songs; dances; designs/ images / arts; language; knowledge, as presented in Section 4.7.

#### **Sxoxomes Gifts of the Creator**

**Sxwôxwiyám** oral histories that describe the distant past "when the world was out of balance, and not quite right." **Sxwôxwiyám** account for the origins and connections of the Seabird Island Band their land, resources and **sxoxomes** ('gifts of the creator'). There are many heritages sites throughout Seabird Island Band Territory that relate to **sxwôxwiyám**. These sites are among the most culturally important Seabird Island Band heritage sites and continue to function as essential parts of the contemporary Seabird Island Band world.

**Sxwó:yxwey** The **sxwó:yxwey** mask, dance, regalia and songs are integral aspects of traditional culture within the contemporary Seabird Island Band community.

**Tel Swayel** 'Sky-Borne People' whose actions of the distant past account in part for "'making the world right."

**Xá:Xa** spiritually potent; roughly translates as "taboo."

**Xexá:ls** the 'Transformers' actions of the distant past account in part for "'making the world right."

**Xwelítem** literally translates as 'hungry people' describing the condition of some of the first non-Aboriginal immigrants into Seabird Island Territory (during the 1858 Gold Rush) who lacked access to the resources and food needed to ensure their survival. In later times, the Seabird Island Band used this term to describe the seemingly insatiable appetite of Colonial-period immigrants in consumption the land and resources of Seabird Island Territory. This term is currently applied to those in-migrating (or in-migrated) people who lack land title supported by spiritual / ancestral / historical connections.

### **4.0 Seabird Island Band HERITAGE - RECOGNIZED SITES, OBJECTS, ACTIVITIES, AND KNOWLEDGE**

#### **4.1 Sxwôxwiyám Sites**

**Sites associated with sxwôxwiyám, including:**

##### **4.1.1 Iyoqthet (Transformation) Sitesi**

**Features of the landscape created through the transformations of Xexá:ls, Tel Swayel or any other agent of Chichel Siya:m**

#### **4.2 Xá:Xa Sites**

**Sites associated with spiritually potent "taboo" places in the landscape, including:**

##### **4.2.1 Questing Places**

**Places where people, particularly shxwlá:m (Indian doctors), go in quest of interacting with the spiritual or xá:xa realm(s)**

##### **4.2.2 Stl'áleqem Sitesii**

**Sites on the landscape associated with stl'áleqem (certain types of spiritual beings inhabiting parts of Seabird Island Territory)**

#### 4.2.3 Spirited Places

**Places on the landscape inhabited by spiritual beings other than stl'áleqem (that is, s'ó:lmexw, mimestíyexw)**

#### 4.2.4 Spirit Pole Sites

**Places where spirit poles have been put away**

#### 4.2.5 Sxwó:yxwey

**Places in the landscape associated with the origin(s) of the sxwó:yxwey mask, regalia, song, dance and ceremonial**

#### 4.3 Ceremonial Regalia Sites

**Sites on the landscape where ceremonial regalia is or was stored or put away (and which may be spiritually potent), including:**

##### 4.3.1 Sxwó:yxwey Regalia Sites

**Sites used (currently or previously) for the storage of Sxwó:yxwey regalia**

##### 4.3.2 Spirit Pole Sites

**Places where spirit poles have been put away.**

#### 4.4 Traditional Activities and/or Sites

**Activities carried out in the past or present, the nature of which are regarded as Seabird Island Band and which have been transmitted from generation to generation; as well as those places/sites in the landscape where Seabird Island Band cultural activities are or were carried out. Seabird Island Band Traditional Activities and Sites, though rooted in the past, include contemporary activities which evolve and continue to change in nature over time, including:**

**\* religious / ritual / spiritual / ceremonial activities (e.g., bathing; putting away spirit poles; fasting; running; sweats; spirit-power questing, praying)**

**\* Food collection (fishing, hunting)**

**\* Medicine collection**

**\* Resource extraction (e.g., timber harvesting; mineral / gravel extraction)**

**\* Resource management (e.g., berry patch / prairie burning, tree / „forest resource“ planting and maintenance)**

**\* General religious / ritual / spiritual / ceremonial-related resource gathering**

**\* General craft / art-related resource gathering**

- \* camping

- \* Settlement development

- \* Traveling

#### 4.5 Material Culture Objects and Sites

Places with material evidence of human activity - past or present. Material culture" sites and objects are commonly conceived of and referred to as" archaeological"/"historic sites and remains." Age, however, is not a factor in the inclusion of material objects in this site category. Recognized in this Policy are all material remains that are, in likelihood, of Seabird Island Band origin, ancestry, or otherwise have a cultural connection to the Seabird Island Band through their use. Material culture sites are generally comprised of and include one or both of the following types of objects:

- \* features -- objects that form a permanent part of the site of which they are a part; objects that cannot physically be removed from the site of which they are a part - at least not without significant effort or without destroying the object (e.g., sqémél depressions; shell heaps; cache pits; earthworks; culturally modified trees; house frames / foundations; rock walls; pit-fall traps; trails; roasting pits; hearths; stone quarries; burial mounds / pits; monuments; roads / trails; etc.).

- \* artifacts -- objects that can be readily removed from the site of which they are a part; moveable objects (e.g., chipped stone flakes, knives, spears and arrowheads; tin cans; glass bottles and jars; basketry; personal gear; groundstone hand-mauls; bone pins; antler wedges; glass beads; looms; instruments; etc.).

#### 4.6 Seabird Island Band Ancestral Human Remains

The skeletal or otherwise physical remains of a deceased person or persons in all likelihood of Seabird Island Band ancestry.

#### 4.7 Seabird Island Band Intellectual Property

Knowledge, the nature of use of which has been transmitted from generation to generation, which is regarded as Seabird Island Band and as belonging to Seabird Island Band individuals, families, communities or the Nation as a whole. Seabird Island Band Intellectual Property,

Though rooted in the past, is contemporary knowledge that changes with time. Seabird Island Band Intellectual Property includes:

##### 4.7.1 Place Name(s)

The Halkomelem name(s) of a place or places in the landscape of Seabird Island Territory. Place names are particularly important because they may indicate the significance of a place, whether it is a sacred place, and what oral histories are tied to or come from the place.

##### 4.7.2 Oral History

Sqwelqwel, sxwôxwiyám and other forms of oral history and narratives originating from the Seabird Island Band.

#### 4.7.3 Family Names

**Culturally inherited and owned names.**

#### 4.7.4 Songs

**Culturally inherited or spiritually acquired songs.**

#### 4.7.5 Dances

**Culturally inherited or spiritually acquired dances.**

#### 4.7.6 Designs / Images / Crafts / Arts [Artistic Style]

**Traditional Seabird Island Band images, designs, and artistic styles.**

#### 4.7.7 Language

**The Halkomelem language.**

### 5.0 GENERAL POLICIES - HERITAGE SITE MANAGEMENT OPTIONS

**This section provides general policy statements regarding the treatment of the elements of Seabird Island Band heritage recognized in this Policy.**

#### 5.1 Determining Cultural Value and Respectful Treatment

**All of Seabird Island Band heritage has an inherent cultural value – some elements greater than others. “Cultural value stands apart from the other types of significance” - economic, educational, historic, and scientific - often assigned to cultural sites and objects by non- Seabird Island Band investigators using provincial guidelines and standards. Cultural value,” alone, can only be determined from within the Seabird Island Band Community and is therefore presented as a part of this Policy.**

**Determining a cultural value rating, in addition to the other commonly applied significance ratings, is an essential part of determining a deserving level of respectful treatment for any given element of Seabird Island Band heritage. Respectful treatment may range from total avoidance of a site to the collection or removal of objects from a site to avoid further disturbance, while following appropriate cultural protocols. Such ratings are most commonly determined in relation to the development of management plans -- whether applied to resolving a conflict between a heritage site and a proposed development or identifying heritage objects for repatriation to the Seabird Island Band. Cultural value is particularly useful in identifying the parameters of such management plans and ensuring sensitivity to appropriate levels of respectful treatment of Seabird Island Band heritage.**

**The cultural value of any element of Seabird Island Band heritage reflects the nature of the attachment between the object, site, or knowledge and its original owner(s) / maker(s) / caretaker(s) (see Introduction). Thus, objects, sites, or knowledge of the highest cultural value are those that were held dearest by their maker(s)/owner(s) – and may include such things as Transformer sites, sxwôxwiyám, and ancestral burials. Objects on the lower end of the cultural value scale are those held**

least dear by their maker(s) – and may include such things as refuse heaps (e.g., shell middens) and debris from stone tool making.

The responsibility for determining cultural value rests with whoever may be determined to be the current caretaker. Determinations of cultural value made by Seabird Island Band may not represent that of other Seabird Island Band organizations with cultural connections to and interest in the object, feature, etc. being assessed.

Cultural value, as a form of significance rating, should be identified on a scale from “high” to “low.” While a “high” cultural value rating alone may ensure the protection / preservation of a cultural site or object, a “low” cultural value rating must be viewed as only one of the full set of significance ratings needed to identify appropriate site treatment or management measures. Assigning a heritage site or object a “low” cultural value rating is not an act of disrespect. In all cases, no matter what the “cultural value,” Seabird Island Band heritage must be treated with deserving respect.

## 5.2 A Framework of Management Measures and Options for Seabird Island Band Heritage Sites

The table below provides a framework for the management of Seabird Island Band heritage sites.

**Table 1. Seabird Island Band Heritage Site Types and optional Management Measures**

### Site Type

#### Preferred Management Measure

#### Secondary Option(s)

sxwôxwiyám; xaxa; sxwó:yxwey

Avoidance / no impact

stl’áleqem

Avoidance / no impact

Minimize impact & mitigate impact (to area)

Refer to environmental assessment process; enhance the natural qualities of the area if possible / applicable

Ceremonial regalia

Avoidance / no impact

Options potentially available per consultation with and approval of the Seabird Island Band.

Exception - spirit poles are not to be disturbed or moved as a means of avoiding impact

Burial / cemetery

Avoidance / no impact

Options potentially available per consultation with and approval of the SEABIRD ISLAND BAND / Tribal Council

Burials may be recovered and reburied under some circumstances

Material culture

Avoidance / no impact

Minimize impact & mitigate impact (to area)

Traditional activities

Enhancement / avoidance / no impact /

Minimize impact & mitigate impact (to area)

maintain or enhance the traditional use activity potential of the area

named place

avoidance / no impact

minimize impact & mitigate impact (to area)

refer to environmental assessment process; enhance the natural qualities of the area if possible / applicable.

### 5.3 Management Options by Heritage Type

#### 5.3.1 Sxwôxwiyám Sites

##### *5.3.1.1 Transformer Sites*

###### **Policy Statement:**

**Transformer sites must be preserved and protected from adverse impact.**

##### *5.3.1.2 Ancestral / Transformer Species and Resources*

###### **Policy Statement:**

**It is necessary to protect, preserve and / or rehabilitate the habitats and populations of all ancestral / transformer species such as is required to maintain healthy habitats and populations.**

#### 5.3.2 Xá:Xa Sites

##### *5.3.2.1 Stl'álegem Sites*

###### **Policy Statement:**

All stl'áleqem sites are both, "sacred" and immovable, and stl'áleqem themselves are essential to Seabird Island Band well-being. It is therefore essential that their homes be protected from disturbance.

#### *5.3.2.2 Spirit Poles*

##### **Policy Statement:**

Spirit poles, though a type of ceremonial regalia, are included in the Xá:Xa site category because they must not be physically contacted or interfered with in any way once put away by their owner. If found, spirit poles should not be disturbed. If found to conflict with a proposed development, necessary measures must be taken to ensure that the identified spirit pole and any associated objects are in no way disturbed by the development or any development-related staff, either in the process of developing, finalizing, and / or implementing management actions and / or alterations to proposed development plans. The term "disturbed" refers to the following: touching or handling, visiting, photographing, or depicting in any way, or discussing or transmitting in any way the location of the spirit pole(s) to 'non-essential' development-related staff. Disturbance of spirit poles, inadvertently or otherwise, could cause significant harm to the owner of the spirit pole.

Regarding development plans, a physical distance sufficient to ensure safety from any type of direct or indirect disturbance must be maintained around any identified spirit pole.

It is imperative that the highest levels of confidentiality be maintained among any development-related staff working in the proposed development area regarding the location of any identified spirit pole. If required, identified spirit poles, and associated objects should be referred to indirectly for management purposes using appropriate generic management terminology (e.g., 'no work zone,' 'management zone; "sensitive resources"). The sections of documents containing information about identified spirit poles are to be treated as containing confidential information, exempt from the Freedom of Information Act.

In the event of disagreement over management actions for identified spirit poles, appropriate Smokehouse leaders should be contacted and consulted.

#### *5.3.2.3 Sxwó:yxwey Origin Places*

##### **Policy Statement:**

The integrity of Sxwó:yxwey origin sites should be maintained.

#### *5.3.3 Ceremonial Regalia*

##### *5.3.3.1 Sxwó:yxwey Regalia*

##### **Policy Statement:**

For its preservation and protection, the sxwó:yxwey is kept from general/non-ceremonial public display. Modern protocols, as determined by the families 'holding' sxwó:yxwey regalia and songs, generally prohibit the recording of sxwó:yxwey songs and the photographing of sxwó:yxwey masks and regalia. Sxwó:yxwey regalia should not be handled, viewed or otherwise disturbed without the 'holder's consent.



#### *5.3.3.2 Spirit Poles*

##### **Policy Statement:**

**See section 5.3.2.2.**

#### *5.3.4 Traditional Activities / Sites*

##### **Policy Statement:**

**Access to traditional activity areas and associated resources for use by the Seabird Island Band must be maintained and, as much as possible, re-established and enhanced.**

#### *5.3.5 Material Culture Sites / Objects*

##### **Policy Statement:**

**Material Culture Sites and/or Objects, including among other things archaeological and historic remains, may not be disturbed either intentionally or otherwise without a Seabird Island Band Heritage Investigation Permit (see sections 6.0 and 7.0). Under permit, Material Culture Sites/Objects should not be unnecessarily or unduly disturbed. The unpermitted disturbance of any Material Culture Site/Object - documented or otherwise - may result in investigation by the RCMP and punishment under existing law.**

#### *5.3.6 Seabird Island Band Ancestral Human Remains*

##### **Policy Statement:**

**This section refers to the treatment of found human remains of Seabird Island Band/ Aboriginal ancestry. There are various historical contexts in which the Seabird Island Band Ancestral Human Remains have encountered and dealt following their initial burial. These include:**

- \* Incidental discovery**
- \* Development-related disturbance**
- \* Disturbance resulting from natural factors (e.g., river erosion)**
- \* Archaeological investigation**
- \* \*repatriation**

##### *5.3.6.1 Incidental Discovery of Seabird Island Band Ancestral Human Remains*

##### **Policy Statement:**

**The Seabird Island Band Archaeologist and Cultural Advisor should be immediately notified of the identification and / or recovery of any human remains either known to be of Aboriginal / Seabird Island Band ancestry, or potentially of Aboriginal / Seabird Island Band ancestry.**

In cases where the ancestry of the remains is uncertain, appropriate analyses (physical / spiritual) should be conducted to determine, with as much certainty as possible, the ancestry, sex, age, and any other pertinent information about the individual(s).

In cases where the ancestry of the remains is determined to be Aboriginal / Seabird Island Band the remains should be turned over to the Seabird Island Band Title and Rights - on behalf of the Seabird Island Band - in a timely fashion. Otherwise, if familial relations can be determined, the associated family should be consulted regarding the further care and treatment of the remains.

Either at the time of recovery or as soon as possible following recovery, the ancestral remains should be placed in a wooden (western red cedar) box and wrapped in red, cotton cloth. These procedures should be performed by or under the instruction of a shxwlá:m. The wrapped and packaged remains may be temporarily housed in the Seabird Island Band Material Culture Repository, or other appropriate facility, while analyses - if any - are carried out and reburial plans are made.

Acceptable analyses may include sampling for radiocarbon dating, dietary analysis, and DNA analyses. Collected remains should be described and analyzed by a professional physical anthropologist. The Seabird Island Band Archaeologist should oversee analyses to ensure maximum analytic accuracy and to ensure that cultural protocols are followed. Such analyses and/or sampling should be completed prior to reburial.

The Seabird Island Band Cultural Advisors, if necessary, may facilitate reburial plans. In cases of family authority, the assistance of Seabird Island Band Cultural Advisors is available upon request.

Reburial should be conducted as soon as possible following the receipt and analysis of any ancestral human remains. If facilitate by Seabird Island Band Cultural Advisors, a cemetery should be identified for the reburial event, preferably as volunteered by the Chief of the Seabird Island Band community, as a hosting community. The reburial proceedings should include a burning ceremony sponsored and arranged by the hosting community, with the assistance of Seabird Island Band Cultural Advisors.

Records of all found ancestral human remains and their disposition should be maintained by the Seabird Island Band Rights and Title department/committee.

#### *5.3.6.2 Other contexts for found Seabird Island Band Ancestral Human Remains*

##### **Policy Statement:**

In relation to the other contexts for the recovery of ancestral human remains, including -

- \*development-related disturbance
- \* Disturbance resulting from natural factors (e.g., river erosion)
- \* Archaeological investigation
- \* Repatriation

The Cultural Advisor and Seabird Island Heritage advisor should be consulted for input developing appropriate procedure(s) and protocols at the earliest time possible.

#### **5.3.7 Seabird Island Band Intellectual Property**

**This section treats Seabird Island Band Intellectual Property as a whole, rather than individual categories. Place Names and Language are additionally addressed as specific sub-set categories of this section. Policy statements applicable to Seabird Island Band intellectual properties are presented below in reference to:**

**\* Ownership**

**\* Consent**

**\* Recognition**

**\* Misrepresentation**

**\* Fair Use**

#### *5.3.7.1 Ownership of Intellectual Properties*

##### **Policy Statement:**

**The Seabird Island Band as individuals, families, communities, or Nation(s), hold Aboriginal rights in and ownership of intellectual properties that are derived from and/or integral to our distinctive Seabird Island Band culture.**

#### *5.3.7.2 Consent to Use Seabird Island Band Intellectual Property*

##### **Policy Statement:**

**Informed consent from the owner(s) of Seabird Island Band intellectual property, be it an individual, a family, a community, or the Seabird Island Band, must be attained before use of Seabird Island Band knowledge, except in situations of 'fair use' (see section 5.3.7.5)**

#### *5.3.7.3 Recognition of Seabird Island Band Intellectual Property*

##### **Policy Statement:**

**All Seabird Island Band intellectual property must be properly credited when used, quoted, or referred to.**

#### *5.3.7.4 Misrepresentation of Seabird Island Band Intellectual Property*

##### **Policy Statement:**

**No individual or organization may state or imply they are Seabird Island Band or are affiliated or supported by the Seabird Island Band community without verification of such claim(s).**

#### *5.3.7.5 Fair Use of Seabird Island Band Intellectual Property*

##### **Policy Statement:**

Exerts from Seabird Island Band intellectual property, except property that is confidential, secret, or private, may be used for educational, informational, commentary, or purposes other than profit, if the Seabird Island Band owner is properly referenced. Prior consent is still encouraged for this use but is not required.

#### *5.3.7.6 Place Names*

##### **Policy Statement:**

The Seabird Island Band encourage the contemporary re-application of known Halkomelem place names to otherwise alienated or re-named places within Seabird Island Territory, provided their accurate and appropriate use, as evaluated, and approved of by the Seabird Island Band Cultural Advisor, Seabird Island Band Halq'eméylem Language, and Cultural Committee(s).

#### *5.3.7.6 Language*

##### **Policy Statement:**

The Seabird Island Band encourages the general contemporary use of Halkomelem, provided it is consistent and accurate in its application.

#### *5.4 Theft and / or Sale / Trade / Exchange of material cultural artifacts*

##### **Policy Statement:**

The Seabird Island Band prohibits the theft and / or sale, and uncondoned trade or exchange of all commonly held cultural artifacts, including - in part - archaeological artifacts, ceremonial regalia, and transformer objects (excluding commonly marketable resources including fish and western red cedar)

### **6.0 MANAGEMENT PROCESSES - ASSESSING IMPACTS TO SEABIRD ISLAND BAND HERITAGE**

This section defined the conditions under which Seabird Island Band heritage resources require consideration and assessment in relation to potential disturbance.

#### *6.1 Heritage Resource Assessment Requirements*

Seabird Island Band requires that impacts to Seabird Island Band heritage resources be considered, assessed, and mitigated from all development-related disturbances and impacts.

Heritage Resource (HR) studies should be undertaken as either Overview Assessments or Impact Assessments - essential and strategic elements of responsible development planning practice. All such heritage related studies must be conducted by researchers with an appropriate level of experience and training, under the conditions of a Seabird Island Band Heritage Investigation Permit (see section 7.0). Other types of heritage investigations not directly related to development driven management studies, including those related to research, also share this requirement.

##### *6.1.1 Heritage Resource Overview Assessments (HROA)/ Culture Overview assessment (COHI)*

HROA/COHI serve the purpose of identifying known or potential heritage sites (recognized in this Policy) within a given area or project area (usually associated with a proposed development plan). The

**objective of the HROA is to determine impact assessment requirements, based on the known and/or projected risk of encountering and impacting heritage sites.**

#### **6.1.2 Heritage Resource Impact Assessments (HRIA)**

**HRIsAs serve the purpose of inventorying and identifying all potential conflicts between heritage resources and proposed development plans. The objective of the HRIA is to develop management measures and options that serve to avoid or mitigate impacts to heritage resources. Management measures should be consistent with the 'Framework of Management Measures and Options for Seabird Island Band Heritage Sites' included in this Policy (see section 5.2, Table 1). Management recommendations may include additional phases of inventory and/or data collection required in the process of developing a sound management plan.**

### **7.0 RESPONSIBILITIES OF HERITAGE INVESTIGATORS**

**This section defines the responsibilities of individuals directing heritage-related studies within Seabird Island Territory**

#### **7.1 Seabird Island Band Heritage Investigation Permit and Permitting Process**

**It is the responsibility of the directors of all prospective heritage investigations - management- and research-based alike - to obtain the following permit prior to commencing work:**

**\*Seabird Island Band Heritage Investigation Permit - this type of permit is required for all archaeological studies and/or cultural heritage management related investigations conducted within Seabird Island Territory(Seabird Island Band Territory) - details of which are provided below**

**Prospective investigators are required to submit a Seabird Island Band Heritage Investigation Permit Application Form (see Appendix I) to Senior Seabird Island Band staff for review and processing. Permit application submissions must be accompanied by a \$100.00 processing fee. This fee must be received prior to processing, except as noted below. In general, permit applications will not be processed without the receipt of the processing fee.**

**A copy of the Seabird Island Band Heritage Investigation Permit Application Form and associated permit terms and conditions is included Appendix I. This form is also available in hard-copy or digital forms by request from the Seabird Island Band. Applicants are encouraged to submit digital versions of their applications by e-mail to the Seabird Island Band AR&T (address available through the Seabird Island Band Title and Rights). In such cases, it is not necessary to submit an associated hard copy. In the case of digital submissions, a typed name will be construed as substituting for the applicant's signature on the last page of the application. Otherwise, hard copy versions can be submitted by fax (number available through the Seabird Island Band Title and Rights department) or mail. Faxed or e-mailed applications can be processed prior to the receipt of the processing fee if it is noted that payment has been sent.**

**Upon receipt of the application form and processing fee, the Seabird Island Band Rights and Title will review the document for its technical content. Any concerns (methodology, repository, etc.) will be brought to the attention of the applicant for discussion, revision and re-submission. No fee is required for revised and re-submitted applications. Upon technical approval, the application form will be assigned a permit number and approved for issuance by the Senior Archaeologist, who will then**

distribute the Seabird Island Band Heritage Investigation Permit (see Appendix II) to the applicant. E-mail is the preferred mode of distribution, however, hard-copy permit forms will be mailed or faxed to the permit holder if necessary. Upon completion of the permitted project, the Chief Investigator / permit holder is required to submit a final report, newly recorded and/or revised heritage site forms, and the completed Heritage Investigation Project Summary Form (see Appendix III), as per the permit conditions.

The Seabird Island Heritage advisor will provide information on issued Seabird Island Band Heritage permits to the provincial 'Archaeology Branch' in relation to their consultative requirements.

Conducting archaeological / cultural resource work without a permit, or failure to comply with the permit terms and conditions, constitutes a violation of this Policy, subject to penalty noted on the researcher's record, and may result in exclusion from future permit holding capacity.

Investigators/applicants are responsible for acquiring all other applicable permits - including those of First Nations with shared interests (as defined by mapped or stated territory boundaries) – prior to commencing work under the Seabird Island Band Heritage Investigation Permit.

The Seabird Island Band Heritage Policy and issuance of the Seabird Island Band Heritage Investigation Permit is independent of, works in mutual compatibility with, and neither infringes on or excludes in any way other applicable First Nations permit(s) which are based upon an interest in and responsibility for Seabird Island Band heritage as shared amongst the Seabird Island Band community.

This Permit is not to be construed as a statement of title exclusive of other First Nations' interests.

Though independent, this Policy/Permit is understood by the Seabird Island Band to work in conjunction with and in addition to the policies and protocols of other First Nations that share cultural heritage interests linked to similar interests. The issuance of Seabird Island Band Heritage Investigation Permits does not constitute consultation on or participation in any project for which the work proposed in the permit application is a part. The issuance of the Permit is separate and apart from the consultation process associated with any development proposal(s) to which the permitted project is linked, and in no way contributes to or in any way relieves the project proponent's consultative duties with Seabird Island Band, and/or any other First Nations. This Permit will be issued to the permit applicant only as a result of having satisfied the process of technical review associated with the proposed program of archaeological investigation.

Nothing in the issuance of the Seabird Island Band Heritage Investigation Permit is intended to affect the exercise or scope of or justify any infringement of any Seabird Island Band aboriginal rights or title.

Any sharing of information resulting from the Seabird Island Band Heritage Investigation Permit process shall not be construed as concurrence with provincial or federal policies or legislation.

## **8.0 COLLECTION OF SEABIRD ISLAND BAND HERITAGE ARTIFACTS**

This section defines Seabird Island Band position regarding the collection of Seabird Island Band heritage artifacts.

[Qá:qel - "taking things that don't belong to you."]

**Two basic scenarios are identified in which artifacts have historically been collected:**

- \* incidental finding and collection**
- \* investigation project-related collection**
- \* heritage impact assessment (HIA) - minor archaeological testing**
- \* research / mitigation - major archaeological testing**

**Each of these scenarios is discussed below.**

#### **8.1 Incidental Finding and Collection**

**Incidental finds (i.e., surface finds without an associated SEABIRD ISLAND BAND Heritage Investigation Permit) are encouraged to be left in place, unless in immediate threat of being destroyed, lost due to natural causes (e.g., erosion), or otherwise found and collected. It is recommended that in either case or being collected or left in place, the SEABIRD ISLAND BAND WILL be contacted and informed of the nature and location of the find.**

#### **8.2 Investigation Project-Related Collection**

**The collection of artifacts related to projects carried out under the Seabird Island Band Heritage Investigation Permit.**

##### **8.2.1 Heritage Impact Assessment – (minor testing)**

**Regarding initial heritage site inventory / impact assessment studies in which the primary objective is to define site presence or absence in a given area using a shovel testing (or alternate sub-surface testing) strategy, investigators are encouraged to record, describe, and analyze all found artifacts while „in-field“ and re-inter (if found below the ground surface) - or replace (if found on the ground surface) - such artifacts in the location(s) where they were originally found. Re-interred artifacts should be placed in a labeled bag(s) (include date, investigator, SN permit number; test number / provenience; contents - using indelible marker) and placed at the base of the test in which they were found. All artifact locations are to be plotted on appropriately scaled site maps.**

**The rationale behind this strategy is to:**

- \* minimize site integrity disruption**
- \* reduce the collection of objects that provide no subsequent information beyond that recoverable in the field**
- \* to reduce unnecessary pressure on repository space and curatorial effort**

**Alternately, collection should be opted for during HRA inventory work when:**

- \* significant objects are identified (i.e., rare; diagnostic; can provide information not recoverable through in-field documentation; etc.)**
- \* the identified artifacts are in danger of being destroyed**
- \* the identified artifacts are in danger of being lost to natural causes (e.g., erosion)**

**\* the identified artifacts are in danger of being found and collected in an unpermitted context**

**\* The HRIA study is known to be preliminary to a more intensive research / data-collection / mitigation project (see section 8.2.2)**

**In these cases, artifacts should be collected rather than left in place.**

#### **8.2.2 Research / Data collection / mitigation – (major testing)**

**Regarding research / data collection / mitigation studies that involve intensive and controlled excavation (or recovery) of heritage artifacts, all recovered artifacts are to be collected.**

#### **8.3 Artifact Collector Protocol**

**All collectors of artifacts are to follow the Curation procedures outlined in section 9.0**

### **9.0 CURATION OF ARTIFACTS**

#### **9.1 Artifacts Collected under SEABIRD ISLAND BAND HERITAGE Investigation Permit**

**Artifacts collected under SEABIRD ISLAND BAND HERITAGE Investigation Permit must be housed in an appropriate curatorial facility. In determining an acceptable curatorial facility, three options are generally suggested:**

**Option A - if there are existing collections from the same site(s), then the newly collected artifacts will be incorporate with those existing collections at the associated repository (e.g., SFU, UBC, RBCM), so long as the repository is provincially recognized, meets national curatorial standards, and agrees to maintain the artifacts on behalf of and in trust for the SEABIRD ISLAND BAND and other associated First Nations. If no such collections exist, then the following two options apply -**

**Option B – if found to be agreeable to all other involved First Nations parties, then the collected artifacts will be curated at the Seabird Island Band Material Culture Repository. The permit holder will facilitate necessary discussions between all interested First Nations parties on a site-specific basis (relative to the associated areas of interest) and the provincial 'Archaeology Branch' with regards to the implementation of these options. If unanimous agreement on this option cannot be reached between the interested First Nations parties, then the following option (C) will be implemented.**

**Option C - collected artifacts may be curated at the Royal British Columbia Museum (RBCM), University of British Columbia – Laboratory of Archaeology, Simon Fraser University Archaeological Museum, or other acceptable repository (on an “in trust” basis for interested First Nations parties).**

#### **9.2 Seabird Island Band Material Culture Repository**

**Refer to the Seabird Island Band MATERIAL CULTURE REPOSITORY OPERATING POLICY AND PROCEDURES MANUAL (see Appendix III) for procedures and protocols associated with the curation of heritage artifacts at the Seabird Island Band Material Culture Repository.**

**Appendix I - SEABIRD ISLAND BAND HERITAGE Investigation Permit Application Form**

**Permit No. (to be assigned)**

**Application Submission Date:**



**Project Proponent:**

**Chief Investigator / Company:**

**Company/ Institution:**

**Project Name:**

**Project Location:**

**Note: \$250.00 Permit Processing Fee required with submission (please submit a check or money order payable to SEABIRD ISLAND BAND with your permit application)**

**Type of Heritage Project: (check appropriate boxes)**

**Heritage Overview Assessment**

**Heritage Site Impact Assessment**

**Heritage-related Research Project (non-resource management)**

**Nature of Investigation: (check appropriate box)**

**Residential property development Mining-related development**

**Industrial property development Other (specify):**

**Transportation-related development**

**Forestry-related development**

**Estimated Project Timeframe:**

**Start Date: Day/Mo./Yr. End Date: Day/Mo./Yr.**

**Will you be interviewing Seabird Island Band individuals in the course of this research? Yes: No:**

**Other Permits obtained for this Project: 30 | P a g e**

**1. First Nations:**

**2. Provincial:**

**3. Federal:**

**(Please Attach Copies with the Application)**

## **SEABIRD ISLAND BAND HERITAGE INVESTIGATION PERMIT APPLICATION**

**Project description: (please attach provincial HCA permit application, including detailed project description, objectives, methodology; or otherwise, provide this information in the space below; use additional pages if required.)**

**Identified Curatorial Facility:**

**Acceptance of Permit Conditions:** As chief investigator for this project, I certify that I understand and hereby agree to abide by policies outlined in the SEABIRD ISLAND BAND HERITAGE Policy Manual (2016) and the specific permit conditions associated with this SEABIRD ISLAND BAND HERITAGE Investigation Permit:

**Chief Investigator:**

**Name:**

**Title:**

**Date:**

**(Day/Month/Year)**

**Chief Investigator - Signature**

**Permitting Authority Approval:**

**Name:**

**Title:**

**Date:**

**(Day/Month/Year)**

**Permitting Signatory – Signature**

**SEABIRD ISLAND BAND HERITAGE Investigation Permit - Terms and Conditions:**

- 1. The permit holder is responsible for ensuring that all staff working on this project are familiar with the SEABIRD ISLAND BAND HERITAGE Policy Manual (a copy of this document will be provided upon request).**
- 2. The permit holder will make a concerted effort to hire at least one Seabird Island Band community member (with an appropriate level of experience and training) to assist in conducting this project.**
- 3. In the event that human remains are identified at any time during the course of this project, the permit holder must immediately cease and stabilize any disturbance of the remains, inform the Seabird Island Heritage advisor at the SEABIRD ISLAND BAND – representing the SEABIRD ISLAND BAND & Tribal Council, OR SEABIRD’S DELEGATED AUTHORITY - of the nature and location of the remains, and implement any instructions provided by these individuals regarding the treatment of the remains.**
- 4. Prior to the production of the final report, the permit holder will provide the Seabird Island Band an opportunity to review and comment on proposed management recommendations relating to any cultural heritage sites identified during this project.**
- 5. Implementation and inclusion of editorial comments made by SEABIRD ISLAND BAND, Council, and/ delegated representatives about management recommendations and/or any other portion of the**

project report will be negotiated between the permit holder and the Seabird Island Band, prior to report finalization.

6. The permit holder shall provide the Seabird Island Band with one copy of the final report (including the SEABIRD ISLAND BAND HERITAGE Permit number on the cover) for this project, prior to the expiration of this permit. All final reports are expected to meet or exceed the reporting standards developed by the provincial Archaeology Branch. In the event that provincial reporting standards and/or guidelines are not applicable to this project, the permit holder is responsible for developing such standards/guidelines in consultation with the Seabird Island Band.

7. The permit holder shall provide the Seabird Island Band Rights and Title one copy of any updated or newly recorded British Columbia Archaeological Site Inventory Form(s) resultant from the project. Site forms should be submitted with the final report (both as hard copy and electronic files).

8. Any application for extension of this permit must be made at least 30 days prior to the permit expiry date.

9. Reasonable amendments to this permit may be requested in writing on an "as needed" basis.

10. A representative(s) of the SEABIRD ISLAND BAND, may at any time inspect any project being conducted under this permit.

11. The permit holder shall provide the Seabird Island Band Rights and Title Dept. with one completed copy of the Heritage Investigation Project Summary Form upon submission of the final report.

12. Any project-related disturbance(s) of archaeological sites / project area must be mitigated (i.e., returned to their pre-existing state) upon completion of the project.

13. Failure to comply with any of the above permit conditions may affect future permit eligibility.

Other: (as may be specified upon review of application)

\* Temelh – red ochre "paint" – may be required to be worn by all participants in archaeological excavations, as deemed necessary by Seabird Island Band cultural advisors /elders representing the SEABIRD ISLAND BAND.

Appendix II - SEABIRD ISLAND BAND HERITAGE Investigation Permit

#### **SEABIRD ISLAND BAND HERITAGE INVESTIGATION PERMIT**

**No. 2003-00**

**Permittee: (name)**

**Project: (title)**

**Permit Issuance/Expiry Dates: (date)**

**SEABIRD ISLAND BAND HERITAGE Investigation Permit - Terms and Conditions:**

- 1. The permit holder is responsible for ensuring that all staff working on this project are familiar with the SEABIRD ISLAND BAND HERITAGE Policy Manual (a copy of this document will be provided upon request).**
- 2. The permit holder will make a concerted effort to hire at least one Seabird Island Band community member (with an appropriate level of experience and training) to assist in conducting this project.**
- 3. In the event that human remains are identified at any time during the course of this project, the permit holder must immediately cease and stabilize any disturbance of the remains, inform the Seabird Island Band Rights and Title— representing the SEABIRD ISLAND BAND & Tribal Council - of the nature and location of the remains, and implement any instructions provided by these individuals regarding the treatment of the remains.**
- 4. Prior to the production of the final report, the permit holder will provide the Seabird Island Band Rights and Title an opportunity to review and comment on proposed management recommendations relating to any cultural heritage sites identified during the course of this project.**
- 5. Implementation and inclusion of editorial comments made by SEABIRD ISLAND BAND, representatives with regard to management recommendations and/or any other portion of the project report will be negotiated between the permit holder and the, prior to report finalization.**
- 6. The permit holder shall provide the Seabird Island Band Rights and Title with one copy of the final report (including the SEABIRD ISLAND BAND HERITAGE Permit number on the cover) for this project, prior to the expiration of this permit. All final reports are expected to meet or exceed the reporting standards developed by the provincial Archaeology Branch. In the event that provincial reporting standards and/or guidelines are not applicable to this project, the permit holder is responsible for developing such standards/guidelines in consultation with the SEABIRD ISLAND BAND Rights and Title.**
- 7. The permit holder shall provide the SEABIRD ISLAND BAND Rights and Title one copy of any updated or newly recorded British Columbia Archaeological Site Inventory Form(s) resultant from the project. Site forms should be submitted with the final report (both as hard copy and electronic files).**
- 8. Any application for extension of this permit must be made at least 30 days prior to the permit expiry date.**
- 9. Reasonable amendments to this permit may be requested in writing on an „as needed“ basis.**
- 10. A representative(s) of the SEABIRD ISLAND BAND, Council, and/or the SRRMC may at any time inspect any project being conducted under this permit.**
- 11. The permit holder shall provide the SEABIRD ISLAND BAND Rights and Title with one completed copy of the Heritage Investigation Project Summary Form upon submission of the final report.**
- 12. Any project-related disturbance(s) of archaeological sites / project area must be mitigated (i.e., returned to their pre-existing state) upon completion of the project.**
- 13. Failure to comply with any of the above permit conditions may affect future permit eligibility.**

**Other: (as may be defined)**

**SEABIRD ISLAND BAND Permit Number:**

**Provincial HCA Permit Number:**

**Other permit numbers:**

**Project Proponent:**

**Chief Investigator / Company:**

**Company/Institution:**

**Permit application / processing fee paid in full? \_\_\_ Yes \_\_\_ No**

**Findings / Management Recommendations: (check appropriate boxes)**

**\* No heritage site findings / No management recommendations required**

**\* Heritage site findings / No management measures required to mitigate potential site impacts**

**\* Heritage site findings / Management measures required to mitigate potential site impacts**

**\* Other (explain):**

**Newly Recorded Archaeological Sites:**

**Borden Site Designation Site Type**

**(provide additional sheet if necessary)**

**Seabird Island Band**

**Insert address here**

**HERITAGE INVESTIGATION PROJECT**

**SUMMARY FOR**

**- Site form(s) submitted with final report? Yes \_\_\_ No \_\_\_ (please check the appropriate blank)**

**Revisited / Revised Archaeological Sites:**

**Borden Site Designation**

**Site Type**

**(provide additional sheet if necessary)**

**- Site form(s) submitted with final report? Yes \_\_\_ No \_\_\_ (please check the appropriate blank)**

**New radiocarbon dates obtained during this project? \_\_\_ Yes \_\_\_ No (if yes, complete the following table):**

**New Radiocarbon Dates: (list newly dated sites)**

**Borden Site Designation**

**Radiocarbon Lab**

**Radiocarbon Date(s) / Sample Number(s)**

**(provide additional sheet if necessary)**

**- Radiocarbon date analysis form(s) / date(s) submitted with final report or site form(s)? Yes\_\_\_  
No\_\_\_ (please check the appropriate blank)**

**Newly Recorded Traditional Use / Other Types of Heritage Sites:**

**Site Designation**

**Site Type**

**(provide additional sheet if necessary)**

**- Site form(s) submitted with final report? Yes\_\_\_ No\_\_\_ (please check the appropriate blank)**

**Revisited / Revised Traditional Use / Other Types of Heritage Sites:**

**Site Designation**

**Site Type**

**(provide additional sheet if necessary)**

**- Site form(s) submitted with final report? Yes\_\_\_ No\_\_\_ (please check the appropriate blank)**

**Artifacts collected during this project? \_\_\_ Yes \_\_\_ No (if yes, complete the following table):**

**New Artifact Collections Information:**

**Borden Site Designation**

**Artifact Catalogue Numbers**

**(provide range)**

**Curatorial Facility**

**(provide additional sheet if necessary)**

**- Artifact catalogue included in or with the final report? Yes\_\_\_ No\_\_\_ (please check the appropriate blank)**

**- Has the RBCM been informed of the artifact catalogue numbers used in this project?**

**Yes\_\_\_ No\_\_\_ (please check the appropriate blank)**

**Additional project-related information (optional – provide additional information potentially useful in project tracking): 39 | P a g e**

## FOOTNOTES

“Stl’áleqem” is the word the Old People use to categorize certain spiritual beings inhabiting parts of S’ólh Téméxw. These beings’ spiritual potency affords them a significant place in Seabird Island Band culture, yet they are difficult to describe or explain to people raised outside of the culture. Metaphors of “monsters” and translations of stl’áleqem as “supernatural creatures” fall short of conveying the full meaning of the word and carry a western perspective that robs “stl’áleqem” of its Halq’eméylem essence. Likewise, the distinction western society makes between “real” and “unreal” is not applicable in categorizing stl’áleqem: some spiritual beings, such as the hairy giant sásq’ets (sasquatch), the s’ó:lmexw (water babies) who live at the bottoms of certain lakes and deep spots in rivers, the mimestíyexw (little people) who inhabit various regions of Seabird Island Territory and assist spirit dancers, and the majestic shxwexwó:s (thunderbird) whose flapping wings make thunder, whose blinking eyes make lightning, and whose urine is rain, are all thought to be just as real as bears, chipmunks and sturgeon, and are not considered stl’áleqem.

Perhaps the best way of conveying what a stl’áleqem is simply to identify them by name and then describe how they are referred to within sxwôxwiyám and sqwelqwel (oral histories). The Old Ones speak of at least five different types or kinds of stl’áleqem: Sí:lhqey, the two-headed serpent; St’qoya, the frightening glowing red eyes sometimes seen at night; Ápel, the large maggot who inhabits the rock bluffs and deep bays above and in the southeast corner of Cultus Lake; and T’litego Spá:th, the underwater black bear who lives in the waters of the Fraser Canyon near Lady Franklin Rock. An encounter with any one of these creatures can be dangerous, holding the potential for mixed outcomes. Seabird Island Band, therefore regard places inhabited by stl’áleqem as xá:xa (spiritually potent; taboo). Since many current Seabird Island Band activities – hunting, ritualistic spiritual swimming, and “leaving our things” – lead people to visit places where stl’áleqem reside, it is important to know their locations and to follow proper protocol. Those who have been taught how to act appropriately, such as shxwlá:m (Indian doctors), can attain spirit power by showing respect to stl’áleqem. For instance, rather than turning and running upon seeing a stl’áleqem – a typical reaction of someone not prepared for the encounter – one should face it and slowly back away until the creature is out of sight. Another teaching specifies that a person should pluck hair from their head and blow it towards the stl’áleqem. Failure to follow these or other appropriate, sacred teachings can lead to serious consequences. Common reactions to mild, unintentional stl’áleqem encounters are often described as “causing the hair to rise on the back of your neck” or producing a feeling that an unseen presence is near. Those who are warned away and yet knowingly trespass into a stl’áleqem site may suffer xó:lí:s (to twist up and die). Children are particularly prone to this condition. Those who do not immediately die require the treatment of a shxwlá:m to relieve their sickness.

iii The sxwó:yxwey mask, dance, regalia and songs are integral aspects of traditional culture within the contemporary Stó:lô communities. Taken together, the sxwó:yxwey serves primarily as a “cleansing instrument” at significant events such as naming, puberty, wedding and funeral ceremonies. Though fulfilling an important function among all Seabird Island Band the sxwó:yxwey is “carried” only in those families who can trace ancestry to its origin along maternal lines. Women, who own the masks, regalia and songs, privilege certain men in their families with the right of performing the sxwó:yxwey dance. Women sometimes wear sxwó:yxwey regalia, as well as dance. Today, only women are permitted to sing the accompanying songs.

The natural elements of air and water (associated with many Seabird Island Band healing rites and spirit power stories) are closely connected to sxwó:yxwey origins. At Xwméthkwiyeḡ (Musqueam), oral traditions explain that the sxwó:yxwey (mask and rattle) came from the sky, dropped by Chíchelh Siyá:m (the “High Siyá:m” or Creator) at the feet of one of their sky-born ancestors. Stories from other Halq’eméyleḡ communities where the sxwó:yxwey is present (such as at Sq’éwlets at the mouth of the Harrison River). All sxwó:yxwey stories share elements of the one associated with Q’áwq’ewem (Kawkawa Lake) and Iwówes, near Hope, BC, as told by Mrs. Bob Joe in 1949:

Long ago a man determined to commit suicide because some disease was marring his face. He wandered away to Kawkawa Lake near Hope and, seeing some coho salmon in the water, caught one and cooked it. While he was gazing at the cooked fish, his nose began to twitch and, presently, one tiny frog after another leapt from it into the salmon. Greatly depressed, he climbed a neighboring cliff and leapt into the water, but as he sank below the surface his feet touched a board and he sighted a house. Its inmates, who had heard his descent, lead him inside, where many sick people were lying on the ground and a voice said, “the stranger perhaps can heal them.” He looked at the sufferers and, noticing spittle on this one’s arm, that one’s shoulder and that one’s back – wherever in fact they were feeling pain – he removed it with a stick and healed them, for he now possessed great medicine-power. Then someone who was wearing a masked-dance costume said to him: “I will guide you home. There is a passage from here to the Fraser River.” So, his guide conducted him to his home and disappeared in the water again.

When the man entered his house, he said to his sister: “throw my fishing line as far out into the lake as you can. Don't be terrified by what it catches.” The woman threw out the fishing line and drew in the masked-dance costume that the guide had worn. Her brother permitted her to keep it and later, when she married a Hope Indian, she took it to Hope. One of her daughters married an Indian of Musqueam, and a descendent married a Cowichan Indian. That is why the masked dance has established itself in those places. The costume consisted of a mask of cedar and leggings made either from young goatskin or from the skin of the white swan after removal of the larger feathers.

Assuming 20 years between generations, the origin of the first sxwó:yxwey can be traced through the family lineage of those “carrying” the mask back to around 1780. Coupled with this, other versions of the sxwó:yxwey story describe the “disease” as “sores” or “leprosy” similar to and more than likely referring to the spots, lesions and blisters of smallpox (variola major), which devastated the population of Seabird Island Territory in 1782. While the actual sxwó:yxwey mask and regalia appear to be innovations from the contact era, they emerged at least a decade before the first European arrived at the mouth of the Fraser River. Moreover, the associated healing significance and connection to status are ancient – as the Old People say, “thousands of years old”.

Material Culture sites commonly found in S'ólh T'éméxw include, but are not limited to:

- \* house features (e.g., sqémél; s'iltexwáwtxw; European-style frame houses)
- \* drawings / paintings (e.g., pictographs; ledger sketches)
- \* carvings (e.g., petroglyphs; arborglyphs; sculptures)
- \* culturally modified trees (e.g., bark-stripped trees; logged tree stumps; felled tree sections; trees with test holes; planked trees;



- \* lithic (“stone” tool or debris) scatters
- \* cooking / food processing features (e.g., roasting pits / trenches)
- \* storage features (e.g., cache pits)
- \* earthworks (e.g., mounds, embankments)
- \* baskets and basketry remains
- \* glass beads
- \* containers (tin cans, glass jars, wooden bowls)

Material Culture site types unique to or generally uncommon outside of S'ólh T'éméxw (as considered the Coast Salish culture area of the Southern Northwest Coast) are:

- \* earthen burial mounds
- \* stone burial cairns
- \* rock wall alignments (fortifications)

Material Culture sites in S'ólh T'éméxw can be generally classified as either:

- \* pre-contact period sites (pre-1782)
- \* post-contact period sites (post-1782)