



## Case Studies from the Field

**Info:** This presentation was delivered on January 28, 2021, at Re-Centering the Margins: Justice and Equity in Historic Preservation Research Symposium. The Symposium was hosted by the University of Maryland and coordinated by Michelle Magalong. As part of this panel conversation, we shared about REPAIR's emergent methodology and set of principles in the context of Charles Thompson Memorial Hall.

**Video Runtime:** 1:22:09 [REPAIR's presentation begins at 5:30 and runs until 27:45.]

**Speakers:** Angelo Baca, Tejpaal Singh Bainiwal, Gail Dubrow, Laura Leppink, Sarah Pawlicki. Moderated by Jeremy Wells. Introduction by Michelle Magalong.

### **MICHELLE MAGALONG:**

Welcome back, everyone, and thank you for hanging in there. If anyone has been here since the beginning of yesterday, I just want to say good job. And if we were in person, you would be getting swag. But I want to introduce our last panel session. And this is Case Studies from the Field: Re-positioning and Emergent Narratives in Preservation Justice.

Our moderator, Jeremy Wells, is associate professor here in Historic Preservation at the University of Maryland. And I would just like to kick it off to you, Jeremy. Thank you.

### **JEREMY C. WELLS:**

Great. Thank you, Michelle. Well, I have the great pleasure to introduce our speakers for this session today. And I want to start off with that. Gail Dubrow, Dubrow, excuse me, who prefers the pronouns she and her, and she is a professor of architecture and history at the University of Minnesota, where she teaches in heritage studies and public history.

She's the author of two award-winning books, "Sento at Sixth and Maine" with Donna Graves, and "Restoring Women's History through Historic Preservation." Her most recent work with Laura Leppink and Sarah Pawlicki explores strategies for engaging aspects of disability history at historic places. Their collaborative presentation builds on preparations for a graduate workshop on disability, justice, and public history, planned for Fall 2021 at the University of Minnesota.



And presenting with Gail today is Laura Leppink, who received her M.A. in Heritage Studies and Public History with an emphasis in historic preservation at the University of Minnesota, which is located on Dakota lands. She's motivated by her work in the UMN Task Force on Building Names and Institutional history. And she completed a joint capstone, resulting in the creation of a Rename Reclaim Working Group, a coalition of students, alumni, faculty, staff, and community members dedicated to reckoning with the university's history of discrimination.

Her current work as a research assistant with Dr. Gail Dubrow and Sarah Pawlicki on disability justice, public history and placemaking, combines her passion for activism through history work with her continued advocacy for recognizing the power of place and preservation. Sarah Pawlicki is a Ph.D. candidate in the University of Minnesota's History Department, located on Dakota lands, her Ph.D., minors in Heritage Studies and Public History and Native American and Indigenous Studies, informed her perspective on the importance of decentering hegemonic stories about history and building new ways to interpret the past.

Her dissertation focuses on seventh century Algonquin and English religious perspectives on liminality, queerness, and labor politics, especially how particular types of labor were considered meaningful or appropriate responses to the religiously liminal. She believes that reparative justice is at the heart of ethical historical practice and is excited to work on diverse public historical projects as part of a collaboration with Dr. Gail Dubrow and Laura Leppink.

And those three presenters are going to be presenting on Centering Disability Justice at Charles Thompson Memorial Hall. Then Angelo Baca, who identifies as Diné and Hopi, will be presenting. He is a cultural activist, scholar, filmmaker, and a doctoral student in anthropology at New York University, and a Cultural Resources coordinator at Utah Diné Bikéyah, a nonprofit organization dedicated to the defense and protection of culturally significant ancestral lands.

"Shash Jaa': Bears Ears" is Angelo Baca's latest award-winning film about the five tribes of the Bears Ears Inter-tribal Coalition working together to protect 1.9 million acres of Utah Wilderness through a National Monument designation. He's published a widely read op-ed in the New York Times: "Bears Ears Is Here to Stay". Recently, he worked with Patagonia on the public lands film Public Trust about the Trump administration's assault on Indigenous and public lands. His work reflects a longstanding dedication to both Western and Indigenous knowledge, focusing on the protection of Indigenous communities by



empowering local and traditional knowledge keepers in the stewardship of their own cultural practices and landscapes.

And Angelo will be presenting on an Indigenous case study in innovative preservation: Bears Ears National Monument. And last but not least, Tejpal Singh Bainiwal is a Ph.D. candidate at the University of California, Riverside, researching early Sikh American immigrants. He serves on the board of directors for Asian and Pacific Islander Americans in Historic Preservation, and has been working to preserve Sikh American history since 2015.

Tejpal is a historian for the Stockton Gurudwara and is working on a national oral history project on Sikh Americans. And Tejpal will be presenting on Sikh American Historic Preservation A Brief History. So, Gail, please take it away.

### **GAIL DUBROW:**

Thank you, Jeremy. Let me make sure my mic is on, yes? Our team has worked for the past year and a half exploring how preservation, education, and practice might be transformed by attending to issues of disability justice. We've developed a new course to be taught Fall 2021 between University of Minnesota and the University of Oregon, and have developed our first case study of Charles Thompson Memorial Hall, the first Deaf social Club in the United States, which is located in Saint Paul, Minnesota. Today, we'll share the principles of disability justice that inform our work as well as our approach to the subject, hoping to help educators and practitioners integrate these issues and the methods associated with them into their work. Next slide. What comes to mind when preservationists think about disability.

A moment to pause for self-reflection. In truth, most of us share a limited conception of how disability intersects with historic preservation. We tend to emphasize mobility-related accessibility concerns: ramps, the width of doorways, access to upper and lower levels, while moving visitors through historic sites and buildings. The image on the slide from the 1993 National Park Service "Preservation Brief 32" set this mindset into place, and it's moved considerably since that time.

But then "Brief 32" showed images of ramps, lowered telephones, and modified doorways. And though it concludes "with the passage of the American with Disabilities Act, access to historic properties open to the public is now a civil right," in practice, for so many decades, we practiced a notion of accessibility limited to mobility. That brief thus wrestled with the perceived tension between ADA compliance and preserving the physical integrity of historic places.



Though its scope is limited in the decades since, and in recent years, particularly, resources that Barbara Little talked about earlier today, “Disability History Series” and the “Disability in Place: Interpreting Accessibility at FDR’s Home” written by Perri Meldon, tend to lend far greater nuance to the Park Service's approach and guidance for how we all might do this kind of work locally.

Museums have often have also broadened definitions of accessibility to include sensory places for people with visual, audio, and sensory processing disorders. And we particularly appreciate the contribution of public historian Elisabeth DeGrenier’s 360 degree sensory tours. Although these advances are rather novel, the preservation field has lagged behind implementing the work that many educators, activists, scholars, and community members are already doing. An emphasis on disability justice demands we go beyond the ADA compliance to realize a broader re-conceptualization of preservation from the types of sites we save and their interpretive focus and methods to our plans for engaging and empowering its stakeholders, all of which require disrupting ableist assumptions underlying our field.

Fortunately, we can learn from the established movements to integrate gender and racial justice into historic preservation, to understand what's needed to advance disability justice. Based on my past experience integrating women's history, Asian American heritage, and LGBTQ narratives into preservation, a number of elements would also be needed going forward. Developing a framework for what we mean by justice within preservation and cultural resource management.

Mobilizing people with disabilities and our allies as a constituency within preservation to set the agenda and frame the programs. Mining scholarship on disability histories for their relevance to historic places. These steps have all laid the basis for the past sorts of themed studies that have been done in other areas, developing methods for identifying as well as interpreting the tangible remains that make it possible to read disability histories at physical places, and certainly creating pathways for leadership in the area of disability and preservation.

We need a more comprehensive agenda for action to develop more accurate and complete interpretations of disability, much less the wide range of other work that remains to be done. Laura?



## **LAURA LEPPINK:**

So, like sexism or racism, a fundamental starting place for doing this work is unlearning ableism and identifying the unconscious biases that we've internalized. The term ableism, like racism, conveys the systematic character of the problem. We find community lawyer Talila Lewis's definition of ableism particularly effective: "a system that places value on people's bodies and minds based on societally constructed ideas of normalcy, intelligence, excellence, and productivity.

These constructed ideas are deeply rooted in anti-blackness, eugenics, colonialism, and capitalism. This form of systematic oppression leads to people and society determining who is valuable and worthy based on a person's appearance and/or their ability to satisfactorily reproduce, excel, and behave. You do not have to be disabled to experience ableism." Alternatively, Sins Invalid, in their Disability Justice Primer: "Skin, Tooth, and Bone: The Basis of Movement is Our People" describes disability justice as "a framework that understands all bodies are unique and essential.

All bodies have strengths and needs that must be met. We are powerful, not despite the complexities of our bodies, but because of them. And all bodies are combined by ability, race, gender, sexuality, class, nation state, religion, and war. And we cannot separate them." One thing we have learned from our work with the University of Minnesota's Critical Disability Studies Collective is to be aware of the multiple conceptual models of disability that affect how we interpret disability.

These include morality, medicalization, and social models that might affect the identification, interpretation, and analysis of the sites of disability. Morality, charity, and medicalization models are viewed by some activists and scholars as frequently promoting ableist rhetoric and assumptions. For example, Sarah Rose's book "No Right to Be Idle" captures a strand in American history regarding disabled people as unproductive and therefore burdensome citizens.

The charity model similarly stigmatizes dependency as opposed to civil rights. The medical model tends to point us towards asylums, hospitals, and breakthroughs in remedying disabilities. Alternatively, the social model or the human rights model of disability distinguishes between impairment and disability. Identifying the latter as a disadvantage that stems from the lack of fit between the body and its social environment.

Or more simply, people are not disabled by their impairments, but rather the disabling barriers faced in society. As a team, we look to disability scholars and activists for a set of principles to inform our work and preservation. In particular, Sins Invalid has articulated



ten principles of disability justice in their Disability Justice Primer. These tenants of disability justice overlaid with the model, social model or human rights model of disability may be productively applied to historic preservation.

It's not just that these principles will help us forge this new constituency, but will result in more inclusive approaches to gender, racial, and other justice agendas from which people with disabilities have historically been excluded. The ten principles of disability justice are intersectionality, leadership by those most impacted, anticapitalist politics, cross-movement, solidarity, recognizing wholeness, sustainability, commitment to cross-disability solidarity, interdependence, collective access, and collective liberation.

### **SARAH PAWLICKI:**

There's an ongoing need for preservation case studies designed to locate sites of significance and tell more complex stories about disability at historic sites, like those already mentioned or pertaining to specifically Deaf history, as is particularly relevant here, Brianna DiGiovanni's work at Gallaudet. We today have selected this particular case study with the aforementioned models of disability well in mind. In the context of Deaf history, some sites, like asylums, might reinforce the moral or charity models of disability, while other sites, like Thompson Memorial Hall, pictured here, emphasize Deaf community, culture, and resilience. We'd especially like to amplify current efforts by the Twin Cities Deaf community to preserve this really incredible historic building. Interpreting historic sites through the social model of disability, as well as the ten Principles of Disability Justice articulated by Sins Invalid, creates opportunities for deeper analyses that are mindful of the intersecting effects of privilege and oppression.

In the following slides, the principles of disability justice really guide our analysis and our interpretation of the hall's history. You'll recognize the principles of disability justice included in yellow circles on the following slides. As these principles guide the way we seek to better understand this site. The story behind Thomson Hall's construction and any site associated with disability history, is best understood intersectionally, considering the stratification of disability communities by class and by race.

This particular site represents the apex of opportunity that the privileges of inherited wealth and whiteness offered people with disabilities. Charles Thompson, the Hall's namesake, was pictured on the left here, was a wealthy white Deaf man. His father, Horace Thompson, was a co-founder of the First National Bank of St. Paul and was an active



participant in the railroad construction industry that furthered the process of settler colonialism across the American West.

Charles was born in 1864, in the midst of the American Civil War and, more locally, in the Twin Cities, and the aftershocks of the United States genocidal campaign against the indigenous Dakota nation. It is unclear whether Thompson was born deaf or became deaf as a child, but his family's social prominence meant that he had access to resources less available to working class Deaf folks and Deaf people of color.

In 1896, Thompson married a Deaf woman, Margaret Brooks, who's on the right on the slide. The couple hired the architect, Olof Hanson, a former classmate of Charles's and a fellow Deaf advocate, to design their first St. Paul residence, and Hanson would later also design Charles Thompson Memorial Hall.

This slide shows a black-and-white picture of the Thompson's three-story, colonial-revival style house, featuring a wrap-around porch and two visible balconies. Thompson's house functioned much as the future social club would. Deaf historian Doug Bahl observed that Thompson "never had to work. He was able to do what he pleased as he always had a source of steady income from his father's wealth." This leisure time meant that he was able to establish himself and his home as a hub for the Twin Cities' Deaf elite.

After Thompson's death in 1915, his wife, Margaret, was left with his family's wealth. She decided that a social club for the Deaf, named after her husband, was the most fitting way to commemorate his legacy. Of the \$90,000 originally dedicated to the building, half was pledged to construction and half to ongoing maintenance. Margaret herself modeled sustainability by ensuring that a specific social center would exist for the Twin Cities Deaf community

long after both she and her husband passed away. Though it might appear that the choice of Thompson Hall as a case study emphasizes the agency of a male architect, there is a more complex gender history at work here, as demonstrated by the photograph on this slide showing Margaret taking on a key role in the cornerstone laying ceremony for the hall.

The hall's architect, Olof Hanson, also has a story that points to intersections of privilege and oppression. Throughout his professional architectural career, Hanson was, in many ways, a Deaf advocate. He argued against oralism, the twentieth-century educational philosophy that Deaf people were best educated through lipreading and non-signed speech. He instead supported Deaf speakers of ASL, suggesting his belief in the important role a place like Charles Thompson Memorial Hall could play within the Deaf community, as a place where sign was not only permissible, but welcome. In his position as a Deaf



professional, Hanson served as the head of the National Association for the Deaf from 1910-1913. In this position, he embraced twentieth-century “Progressivist” capitalism and fell short of cross-disability solidarity, as Deaf historian Octavian Robinson explores. As president, he endorsed policies designed to dissociate Deafness from “vagrancy,” as seen in the broadside on this slide reading, “Deaf-Mutes Do Not Beg.

All Beggars Claiming to be Deaf and Dumb are Fakers. Have the Impostors Arrested.” In his policy making, Hanson regularly emphasized that “real” Deaf individuals were self-sufficient, productive community members, presumably unlike other folks whose disabilities impeded or precluded participation in a capitalist model of productivity.

### **LAURA LEPPINK:**

Within disability histories there is an understudied subject to be explored: the ways people with disabilities modified and adapted the built environment to meet their own, and communities’ needs, creating spaces far less oppressive than normative environments designed for able bodies. The hall is an example of a design that privileges sight over sound as a way of navigating space, for example, through interior windows as seen in the left photo which shows a window between rooms looking at a stage, wide open staircases that allow people to sign between floors as seen in the center photo of community members shot from on the stairs, and an emphasis on natural light which can be seen in the right photo of the hall basement which has large windows to allow for greater visibility.

One reason we chose this site is that it is currently still in use under the leadership of the Twin Cities’ Deaf community, and they are actively engaged in a preservation campaign. Our goal was to bring some of the resources of the university to bear on the initiative they are leading. Thompson Hall’s need for greater accessibility and historic preservation led to the creation of the Save Thompson Hall nonprofit, the Facebook page for which is screenshot on the left side of the slide.

The organization recently ran a fundraiser selling T-shirts which feature a gray silhouette of the hall, framed by five hands doing the Black Power salute, and a pair of Black hands signing “justice” in ASL, an image of which is on the right side of the slide. The funds from the sales were raised for the St. Paul and Minneapolis Black Deaf Advocates, in the aftermath of the murder of George Floyd.

As the case of Thompson Memorial Hall illustrates, preservation issues are reflective of contemporary social issues. Deaf folks today are disproportionately impacted by police brutality, mass incarceration, and healthcare inequity. White Deaf privilege creates





stratification of inequality key to interpretations of sites focused around wealthy, white Deaf folks like Charles Thompson.

This slide features a graphic of four hands signing the letters BASL, which stands for Black American Sign Language.

Our case study is set in the Twin Cities white deaf community. For that reason, it's critical to consider not just physical impairments like deafness, but the ways disabilities are socially constructed based on race, gender, and indigeneity. Socially constructed disabilities, like race and class, inform the types of spaces to which disabled people have access. Racial segregation excluded Black deaf people from deaf social clubs.

In addition treatment of BIPOC disabled people often meant institutionalization or incarceration as opposed to the construction of community-based resources. As preservationists we tend to select the most architecturally interesting sites for stewardship and in the process miss the vernacular resources, more often associated with disabled groups. Still, in the face of discrimination, BIPOC, women, and LGBTQ communities fostered their own Deaf cultures and spaces.

National examples include parallel linguistic development, like Black ASL, as well as the creation of organizations like the National Black Deaf Advocates. Beyond identification, understanding of these frameworks is important to adequately evaluate how different historical and cultural sites uphold or refute disabling ideas, perceptions, and practices, and how we can challenge ableist conceptions of sites of disability history through narrative and interpretation.

Overall, viewing Thompson Hall through the lens of disability justice and models of disability we better understand the diversity of deaf experience, and more generally broaden our conceptualization of sites of Deaf history.

#### **GAIL DUBROW:**

All of us attending this conference are committed to preservation work being an instrument of social justice, and many of us come to the work with a particular interest in remedying omissions and distortions related to a particular underrepresented group. But even our best work identifying or reinterpreting sites related to our own histories, have missed the disability histories that need to emerge from within them.



And as we begin to be more aware of disability histories everywhere, we offer just the preliminary action agenda for preservation, education, and practice. We know based on the past remedial work that we have done, that we need to integrate scholarship on disability justice into the classroom and identify the local case studies that will help become teaching and learning tools.

Clearly, we have missed cultivating partnerships with prospective advocates and stakeholders and in the process actually need to make our classrooms and their digital analogs to be welcoming and accessible space for all. Preservation practice has a parallel agenda, assuming a wider and fuller range of abilities among any group of stakeholders and mobilizing the disabled among stakeholders that we prioritize. We need to identify places of significance and disability histories through surveys and studies and models for accessible preservation and interpretation of historic places. And finally, I think this topic highlights the fact that we need an intersectional approach, whatever group we advocate for, to make these histories fully visible.

**SARAH PAWLICKI:**

Links to donate to the Save Thompson Hall nonprofit, to contact the Preservation Committee, and to follow the Initiative's Facebook page are all available on the symposium's Google Doc. We're so grateful to be in conversation with you all and thank you so much.

**JEREMY C. WELLS:**

Angelo, I think you're up next.

**ANGELO BACA:**

All right. Give me just one moment to get the right arrangement here. Let's see, share screen. Sharing the screen now.

All right. Hello, everybody. My name is Angelo Baca. In the traditional fashion of how I was taught, we have to introduce ourselves formally with our clans and our affiliations, with our



family members and our other kinship relations. So Ya'at'eeh'. Angelo Baca yinishye. Hello, my name is Angelo Baca, Tl'aashchi' nishli. Keesani bashishchine. To dich'iinii da shicheii. Nakaii Dine'e da shinali. Those are my clans.

I am Hopi and Navajo. I'm from San Juan County, Utah, from the Bears Ears area. I grew up here and on both my Navajo and Hopi side, I'm from this area. So those are my clans and my relations and this is where I'm from. So I state that as also a social protocol, but I also state that as a qualifying factor, that I'm kind of credentialed both on Western and traditional knowledge sets and what I'm about to share with you.

So from this perspective, I just would, would want to give highlight and acknowledgment to the organizers of this conference. Thank you very much to Michelle and Jeremy and everybody else who put a lot of time and energy and effort into all of this. And I realize there's a lot to go on currently in this day and age with the pandemic and the change in leadership and all the wonderful things that go along with that.

But that is something that we are here on the ground, in the community, have a lived reality every day, so I've been spending the majority of my time trying to do COVID relief and outreach to my own community. And as you'll see in this, that is part of historic preservation, that traditional knowledge, the protection of their lives, means the protection of that knowledge.

So there is no circular link, it's a direct link. What I'm doing is exactly this. So with my work being part of an anthropology department at NYU and being a filmmaker, story is central to my work. Oral history, documentary film in areas of traditional knowledge, in Western knowledge. That's where I do my best work. So this is really amazing to be sharing a case study with you in innovative preservation regarding the Bears Ears National Monument from someone who's been there since the beginning doing the documentary and is currently here now, just really excited about the possibilities for the future with this new administration and in so many different options that may be possibly about a better future regarding our land. So to give you a better sense, let's kind of give you an idea of what it looks like here.

If we were to look at that from the, I guess the Indigenous perspective without borders, the Western view would have you look at this landscape as something from a God's eye view that can be kind of cut up and quartered. But from the Bears Ears Inter-Tribal Coalition you can see the tribes that are there listed on it.

You can see that actually what you are looking at is all the connectivity of that, which are really the rivers, the valleys, the canyons, and the mountains. Everybody has a shared



history, a narrative, a particular heritage connected to that area, and they still do. And so I think that is the impetus for having the Inter-Tribal Coalition. I have to remind folks that this has never been done before in the history of our tribes.

We all used to be enemies, I guess, for lack of a better word. But nothing gets you squared up and focused like a threat to your ancestral lands because it's our church, if we want to compare it in a Western sense. It's a place that we gather our herbs, our medicines, where we hunt, we utilize firewood, all the natural resources of the land,

and it's been a central focus for protection. So for us, it's all about having a kind of shared and equal heritage and trying to get people to understand why the landscape is necessary for not just historic preservation purposes, but thinking outside of the box on how to protect that. So one of the ways that we did that was the Antiquities Act of 1906.

The cultural and natural heritage preservation effort was utilizing and leveraging this Antiquities Act that Theodore Roosevelt was so famous for. And instead of having it be imposed upon us like it normally is with landmarks, historic, and prehistoric structures, we flipped it on its head and basically said, we want to protect this because it's historic to us, because there is objects of historic and scientific interest and not just of Western science, but of traditional knowledge and traditional science, so that we have a connection to that place that has been ongoing since time immemorial.

And we did a very thorough, I guess, accounting for the landscape in all the places that it would be considered to be sensitive and to be worthy of protection. And so the state of Utah actually has been opposed to this for a very long time. And they, as you can see, have numerous interests in the area, everything from uranium, oil, coal, vanadium, and other natural resources.

So it was an uphill battle for us to even get that proposal to the table here in the spaces on a local and state level. So when President Obama actually did designate it in 2016 for 1.35 million acres, you can see the outside of that landscape there, all connected from the top to the bottom, actually highlighted this area from Indian Creek all the way down to basically what would be San Juan River.

So we're talking 1.35 million acres out of the original proposal of 1.9 million that the Inter-Tribal Coalition put forth. So there was a proposed monument reduction during his administration of Donald Trump to have it 85% reduced from that original designation, allowing for mining, drilling, extraction, and separating it into two units. You can see the red one is the north one called Indian Creek, and the one in the blue on the south is Shash Jaa'.



And so, you know, that's part of this kind of divide and conquer technique that a lot of folks use when they're talking about erasure, displacement, and removal of indigenous namesakes and also their claims to land. Shash Jaa' means Bears Ears in Navajo. And so when you were referring to that, you're referring to the entire area. So it was kind of a co-option and appropriation in that sense in trying to divide us against all the other folks in the coalition, which we were very adamant we were not consulted on that and we don't take that particular stance.

So that goes all the way back to what I'm talking about here, which is issues of representation and self-representation, which is the best kind of representation because no one can represent your story or your image more than you can. So what does that look like? How can you tell the difference? And why is it important to be able to tell what kinds of representations matter?

Well, for us, we often have, you know, five different tribes that we kind of like utilize different narratives in order to tell the Bears Ears' story. So if you see this particular design, it has all those tribes included. And it also has a story about the artist and their, kind of, depiction of this particular image. You can see the bear, it has a feather and it's, you know, facing a certain direction, like a profile.

But there's also people who say that they see a woman who is dancing with a feather and a shawl. So essentially what you're seeing are multiple narratives layered on to each other. So we're trying to tell the story representing ourselves because no one does a better job than we do. And I think that's really important, really increasingly important, especially when folks are taking these traditional concepts of preservationist, in particular about land, kind of contextualized in a narrative of public lands, national parks, national monuments, all these sort of mechanisms that people would think of automatically from a Western framing.

And when you do that, you take out the Indigenous perspective, you take out the Indigenous narrative and you take out the representation of why that place or these places are so important. So what we tried to do is build a media orientation guide. We tried to disrupt stereotypes immediately from the outset and make sure that people had accurate information.

And were doing their best to have the most accurate and information up-to-date by the communities themselves. And so we had numerous things that we would do even though they were small, they were very important. So common mistakes and issues like incorrect spelling on tribes, names, clans, how to talk about the ancestral ties of the tribes, try to stay



away from terms like “Indian” or “ruin” or “myth,” and instead have it more inclusive, like Indigenous or have ancestral site instead of a ruin or an ancestral village.

But the key parts are also guiding people on how to engage Indigenous communities, like having the importance of reciprocity, respect, cultural knowledge, and awareness of issues. So just knowing that there's a protocol that should be in place and that you should follow it is extremely important, not just for press and reporters, but for educators alike: historians, preservation officers, anybody that's doing a narrative about us in our land. Nothing about us without us.

That's the thing that we want to make sure this is right before it becomes, you know, another part of something else that's been inaccurately perpetuated. So this has been very effective. We've actually mandated it for reporters before a Bears Ears Gathering. So we've had numerous types of press outlets that had to take the training, from Nat Geo to Voice of America, CNN, Al Jazeera.

In fact, I have a CNN reporter training right immediately after this that I have to give them because they want to know what the Indigenous perspective is about this current administration's perspective on the possible monument reviews. So I think this is really helpful just to make sure that you kind of take them by the hand, you guide them directly, and you do it right out of the gate.

Otherwise you just run the risk of people saying whatever they want, filling in the gaps, because no one has that history, no one's got that education, no one knows the basics about Indigenous peoples or these lands. In our eyes everybody just got here. They're still figuring things out. They don't know what they're doing. So we have to actually tell them, but we don't have the resources.

It doesn't actually show up in schools, in colleges, in communications departments like any of these places, that you would think that there would be some kind of training on that there isn't. So that's what we do is we directly implement and run interference. So we want to talk about, in terms of like having these correct representations, we have two general kind of areas, right?

“Tangible heritage” in which people like to talk about preservation, ideas, and concepts. The things, right? The stuff that you can see, lift, touch, and, you know, a lot of folks, they go automatically to this idea of preservation of old stuff, right? So whether those are old structures or petroglyphs or artwork or even here, some of the ancient, what scientists would be calling artifacts, right?



And just having that part and parcel of what would be considered important or having primacy for protection. Now, what we want to do is balance that against the “intangible heritage,” because you can have all these pots, you can have all these arrowheads and all these baskets and stuff, but who made those what tribe does that belong to? What family does that represent?

Whose clan is that? Because sometimes when you make these things like baskets, you know, you sing the songs that go with them. So whose songs are those, who claims ownership over that design or this particular material? Who's known for that stuff? We do. We know that. But it goes to certain areas who are designated those keepers of that knowledge.

So you can have like a basket or a pot and that's great and it's beautiful, but you can only know so much, you can only go so far. You need to know the other half of that knowledge. So what we do then is we keep them together on equal grounds. So what we're focusing on is traditional knowledge and Western knowledge, and we need both of those together to have a complete knowledge.

There cannot just be a historic preservation side. There has to be the other side. That's where we need to be at the table. So we've been focusing a lot on that entire intangible heritage aspect. We have gone to the UN Declaration on Indigenous People's Rights. Facts were presented at the UN on their behalf, and I've done quite a bit of work as well concerning having the talks of a possible cultural center in which we could have all of the tribes representing themselves accurately and kind of like rotate and equally be able to tell their own story, their own narrative, their own connection to these landscapes.

So we've had a lot of crossover too, with preservation and politics and people. Currently, there's a lot of changes in leadership, but I think the leadership part is very important because it's not just enough to have a knowledge in preservation or in history or a culture, but you have to know how everything works, all the functioning mechanisms that are applicable and possible for you.

And then you can go one step further than that and think outside of the box, because no one expected us to utilize the Antiquities Act for our own purposes. They always thought it was something that was only done for a certain subset of people. But you know, we were able to use that for our own purposes. So traditional and Western knowledges - it's very important to understand, you know, it should be held in equal and respectful balance with each other.



It's accumulated knowledge of a place over long periods of time. It's observational data over generations of an environment. There's traditional knowledge of stewardship and best practices of land management. All the best places in this country reflect that easily. Think about Yosemite, think about Yellowstone, think about all these beautiful places that people thought there were never any humans, but there were. There were Indigenous people that were taking care of that place.

And we still do. It's just have been a very recent development in this country that we have been removed and displaced from those areas. And this is something that we're trying to prevent in our own homeland here. At Bears Ears. So the health and humans and environment are tied. And, you know, it's really obvious if you want to know about the land, probably good to ask the ones who were there before you.

So this reflects a really inclusive community. We're building this community day by day. We've never had this ever in the history of our area in which we're building those connections, in particular with the youth, because the youth have not known that kind of conflict historically. They're only known their current lived reality now. And what's really shaping their reality along with all of us, is the pandemic.

So as I said earlier in the beginning, the protection of our elders is the protection of our land, because we're protecting that traditional knowledge that they know that they've been handing down from generation to generation. So having that safety first and foremost, practicing that social distancing and all of the recommended practices, and limiting our gatherings, which has been super hard because ceremonies, rituals, prayers, those are essential to our actual everyday existence.

And having to limit that has been such a difficult thing for people, especially for anyone who's already lost loved ones. It's really an exercise in trying to adapt. But that is also something that we've done before. We've known hardship and we've known how to survive these things in the past. They have been in our stories. And so what we're finding is we're going back to the landscape and making sure that we have what we need, whether that's firewood or food or medicine. In these times of hardship there is nothing like the land that takes care of you the most.

So hopefully these goals and guideposts for thinking innovatively outside of the box of preservation goals kind of like gives you an idea of different things that you can do. We focused on inclusivity, particularly on the Bears Ears Inter-Tribal coalition, but we need to do more because there are several tribes that are actually connected to the Bears Ears landscape. And so more and more we've been hearing this - not just the Pueblo folks out in





the Rio Grande Valley area who are connected here, but also the Paiute and the Southern Paiute.

So we are making these leaps in better practices, not best practices. I want to say better because it can always be better. Saying best indicates that you know it all and that's it. So across race and ethnicity, we're trying to make those connections too. So like Black Lives Matter, Glenn Beck movements like all these would be considered sort of almost kind of out there and, you know, to the left.

But in our estimation, we believe that the responsibility of the land is everyone's. That accountability. And so building that kind of social justice is building also environmental justice, and that's for future generations. We're not thinking about just ourselves in this time. We're thinking about our future generations. So being innovative, being creative, looking for those preservation mechanisms, the new technologies, there's a lot of things that we can do now, both digitally, online social media, getting people to understand what it is that needs to be preserved in new and different ways. Interesting ways, not just written stuff or things that are produced, like in films.

You got to think of different ways to get people interested in the preservation that you have in mind. So also, interesting things like the Amah Mutsun Land Trust, you know, buying back some land and utilizing for their own indigenous tribe, tribal members and leadership development in every space, whether that's conservation, nonprofit, scholarship, academia, politics. That representation needs to be there, too.

So the visibility of native and non-native in preservation is equally important. I think a lot of people have connections to land and whether or not that they understand how important that is to be included, we always need to see ourselves in those narratives and always have as much accurate representation as possible. So I'm just sharing the resources and other links to access for this.

There's Utah Diné Bikéyah, which is the organization that I'm doing some work with as a cultural resources coordinator. There's a website about the film that I did about Bears Ears and all the other places that you can go to access different information to learn more. So hopefully that wasn't too fast. I wanted to go as quickly as I possibly could to allow for a lot more questions and people asking and the things that they're interested in.

So thank you very much. Ahéhee' and I'm happy to answer any questions.



**JEREMY C. WELLS:**

Thank you, thank you very much for a very interesting presentation. So we're going to have questions at the end of the presentations for this particular session. And so I'd like to invite our last presenter for this session, Tejpaal, who is up next.

**TEJPAUL SINGH BAINIWAL:**

Hello. Okay. Well, I just wanted to start off by saying thank you, Michelle, Jeremy, and the staff UMD for putting this symposium together and bringing together phenomenal preservationists and activists. When Michelle first reached out to me and asked me to present, I asked her, What should I focus on? I'm not really sure, but I need to plan on being last for the session.

But you know, the last speaker for the symposium, you know, I don't know what more I can add. And so Michelle simply just responded by saying, Just tell your story so I won't be talking about anything, any specific site or any specific project, but simply my journey in historic preservation. And hopefully my story will provide insight on the importance of justice, equity, diversity, and inclusion in historic preservation.

So my introduction to preservation. I was never interested in the field of historic preservation, never even knew what the field of historic preservation was. I was a potential law student, someone who wanted to get involved in criminal law or human and civil rights law. And I was only made aware of what historic preservation was because of an internship that I had through SALDEF.

And at the Leadership Conference on Civil and Human Rights in Washington, DC. Over lunch one day I was having lunch with Navdeep Singh, who is the policy director of SALDEF at the time, and we started talking about Sikh American history with me being from Stockton, the oldest Sikh American site in the nation. We talking about our shared interest in Sikh American history.

And he mentioned a friend of his who was hosting a national forum in Stockton, which immediately interested me. That friend happened to be Michelle. So Michelle and I met in DC in 2015 and she told me about the forum and I went back to Stockton after my internship was over and met individuals such as Don and Dillon from Little Manila Rising, and within a matter of a few months, Michelle told me that the National Park Service was interested in the Stockton Gurdwara and brought out Elaine Jackson Rotunda to come to Stockton and have a conversation about Stockton, Gurdwara, and possibly getting it nominate it as a national historic landmark.



Coming back to Stockton after the conversations with Michelle. And it was when APIAHiP - Asian Pacific Islander Americans in Historic Preservation - came to Stockton that I was able to see the value of Stockton and the value of my people's stories because it wasn't until individuals such as Michelle, such as Don, Navdeep, Dillon, Elaine, all of these individuals expressed interest and wanted to know my people's story, and I really started appreciating the work that these individuals were doing in preserving history and sites, and especially those that Little Manila Rising Stockton to educate the next generation through the afterschool programs and many other things.

I was always interested in history, but the history of dead old white men never interested me that much. But it was seeing and seeing the work of people of color that really brought me into the historic preservation field. One of the first things that I was told following the meeting with Elaine Jackson Rotunda, Michelle had actually briefly mentioned it's only there's only a select elite group of individuals that writes NHLs.

So they have this there's a specific way to write this with all the criteria, even to this day. I'm not familiar exactly too familiar with the NHL process. I had become more familiar over time. And another thing was that people will not take me seriously if I don't have a Ph.D. So like I mentioned earlier, I was a prospective law student.

I had taken the LSATs, I had applied to law schools. But then I joke around with Michelle about it every now and then that, you know, it was Michelle, Don and folks like Navdeep who had.

Hello is my presentation screen...?

**MICHELLE MAGALONG:**

It's better now.

**TEJPAUL SINGH BAINIWAL:**

Okay. Sorry. Thanks for letting me know. So it was folks like Michelle, Don, and Navdeep who kind of joke about like this kind of forced me to pursue a Ph.D. and the reason being because I was told that there's so many Sikh American lawyers already, but not many individuals who are preserving Sikh American history and preserving the sites that need to be preserved.



And that was my ultimate reason for deciding to pursue a Ph.D. We have always been - the Sikh community has always been a community that focuses on oral histories and having had the pleasure of writing down our histories. So that's where, you know, in short terms, unlike people of color, you know, white folks have been involved in the historic preservation field and have had such a strong hold there, preserve- being able to preserve the history of white men, being able to preserve the history of the Christian identity in America, because having anything and everything that has to do with white America, those- that's what the institution has been about.

And now, even with the resources, the institutions- that the institutions have, there are specific guidelines that we have to abide by, the rules that we have to abide by. Meanwhile, while we're trying to learn our ways through these guidelines, try to learn what the rules or the ins and outs of the field, you know, individuals and specifically white preservationists have the luxury of, you know, having millions of dollars at their disposal, that they can also have a career in historic preservation. Whereas communities of color, many of us aren't at that point where we can have a career in historic preservation because historic preservation has not been about communities of color. And that's what justice in historic preservation field means.

That's what diversity and inclusion, when we talk about education and all of these things is, that's what it means. And it comes down to some of these very simple aspects. So that's what led me to wanting to pursue my Ph.D. And, you know, the work that has come since then, you know, one is the National Register of Historic Places Multiple Property Documentation Form in which the story of Sikh Americans was included.

And, you know, this was one of the first pieces of- one of the first pieces in which we had our stories included. Not as much, but it was a start. And then we get to San Joaquin Gurdwara, which was the first place of worship in Fresno County here in California, and just, you know, the complications with that story alone at the local level, many times as someone who had never filled out an application to or worked on a historical landmark, I did the work I could do.

I spoke with individuals who founded the Gurdwara who have been in the county for generations. And I was able to document oral histories to kind of discuss the history of the Gurdwara. However, you know, then I was told that you need something more than oral histories. Oral histories are not enough. And I spent many days, you know, archives in the library in Fresno to kind of - I spent many days in the archives to try to find documentation of the Sikh community in Fresno County.



And the little documentation that I was able to find once again, little because our folks were people of color, immigrant communities who were too busy working in the fields, and they didn't have the luxury to write down their histories. There wasn't much material there, and the response that was given to me by the committee was, maybe you just need some help, maybe you're not familiar with the material, maybe you don't know where to look.

At first I took a little bit of offense because, you know, like Angelo mentioned, you know, it's- you know, I was the main goal for me wasn't to make a name for myself, but get San Joaquin Gurdwara designated as a county historical landmark.

So I agreed. And when they came back, they said the same thing. They said we couldn't find anything. So, you know what, the oral histories and the little that you have, it's good enough. So once again, it's old white preservationists coming in and telling me that I didn't know enough, I didn't know where to look, and that I needed their help in order to to get something done.

So similarly, it's discussions like this where we're being told that we don't know our stories or we need someone else's telling me my people's history. You know, some folks are even writing about my people and getting paid to do a job while, you know, communities of color are simply trying to preserve their communities history and we're trying to survive and just focus on the work and are not being looked upon as serious preservationists or we simply don't have access to resources.

We struggle for the opportunities. But at the end of the day, we will do this work for so- sorry, I won't speak for other preservationists, but like for me, I will end up doing this work for free because I have accepted that I won't have a career in historic preservation. And that's fine for me because at the end of the day, this isn't about a career.

It's not about a job, it's not about money or anything like that. It's simply about preserving my community's history. And that's what it's always been about. This is not to say that I wouldn't love to be paid for the work that I'm doing or and that I do not appreciate the support that I have received. But it goes even deeper than that.

And yes, there's been many individuals along the way who have spoken with me about, you know, you can apply for funding as well. Quite frankly, you know, I don't have the time. These grants that, you know, these grants take time and specific ways to write these grants is a specific skill that you need that I haven't- that I do not have yet.

And it's because I am working to ensure that my people's histories are included in different fields, not in just in historic preservation, but just history in general and ethnic studies as



well. And then sometimes there's also an issue that an individual cannot apply for a grant, so it has to be 501(c)(3) and then there's many different complicated-

For me, it comes down to a matter of time and it comes down to a matter of being able to do the work because my- I'm a part-time preservationist, because I'm also a full time graduate student. I'm on the board of a historic preservation organization. I'm also working to include my people's histories in curriculum. In California, Sikh American narratives have been excluded, or it's only stories of victimization following post-9/11 or, you know, Oak Creek, you know, simultaneously also trying to preserve actual sites and the aspect of- and time to try to get the training and apply for these grants has just not been something that has been of utmost importance because

I do not simply have that time, but there's so much work that needs to be done and the work is going to be done regardless of the fact. I mean, my advisor, my Ph.D. advisor might be upset with how much work I'm doing outside of my Ph.D. because of all of this. But I mean, the work needs to be done and, you know, we hear stories, this whisper of, you know, a sick man, for example, who was in the East Coast in the late 1700s, just mere decades after gaining independence, multiple sick veterans in World War One.

However, we only hear of Bhagat Singh Thind and even speaking of Bhagat Singh Thind, and, you know, Dalip Singh Saund, these folks aren't mentioned, but oftentimes their identity is stripped and we don't mention the importance of their religion, the importance of their Sikh identity and the importance of Stockton Gurdwara played in their lives. But ongoing projects, you know, include Vermont Gurdwara, which has been- which is the oldest Gurdwara in Los Angeles County, and then also getting Stockton Gurdwara recognized as a national historic landmark. For us, preservation has always been local, but preservation has always been personal as well.

It was mentioned earlier that less than 1% of Asian-American sites, if I didn't mishear, but less than 1% of sites on the national register are Asian-American sites. And last I heard, not a single one of those is a South Asian site or a Sikh American site. And I ask how many preservationists were aware of Stockton Gurdwara and the history of Stockton Gurdwara and the fact that it celebrated its centennial not too long ago, or how many preservationists are aware of folks like Barnali and Anirvan from Berkeley and who run the Berkeley South Asian Radical History Walking Tour?

You know, because for many communities of color, preservation is personal and the work is being done but has remained in the margins of historic preservation and going along with, you know, like I said, preservation is personal. It's also a matter of preserving the



present. We are witnessing history now as millions of farmers across India have marched to Delhi to protest the agricultural bills passed by the Indian government in September 2020.

As a result, dozens of rallies have been organized in the diaspora, including the United States, to support farmers in Delhi and in an attempt to preserve this historic movement for generations to come. I am currently working on creating an archive which will consolidate all the material that's coming out of this movement, because by preserving history as it unfolds, it is my hope to retain most, if not all, of the powerful voices and moments within the movement.

And this archive would hopefully be a resource meant to highlight and strengthen community voices and inspire discussion about the movement in the future. And because it is on us to preserve and reclaim our history for generations to come. So to wrap it up, you know, solidarity work is also extremely crucial, and I have been so lucky that there are great leaders in the field, many of which presented at the symposium who have been fighting the fight for years.

And I've been I'm so blessed to have been given the opportunity to speak alongside them, because I wouldn't have been- I wouldn't have even been here if it wasn't for them, not just folks like Michelle and Don. But, you know, I've had the pleasure to meet some of these speakers before, such as Anthea and Dr. Toothman, and each and every one of these, in their own way, has always been supportive and paved the way for folks like me.

But even for those speakers that I have not had the pleasure of meeting yet, just by doing the phenomenal work that they are doing, they are paving the way for folks like me. So while framing justice and equity in historic preservation is crucial, we need to go beyond diversity and inclusion and learn to remain resilient against loss and erasure and disrupt the standards in order to tell the stories of all Americans, including those at the intersection of community development and preservation planning, while all while repositioning the field and allowing for more emergent narratives and preservation justice. That is justice and equity in historic preservation. That is recentering the margins.

Thank you.

**JEREMY C. WELLS:**

Thank you Tejpaal. That was fantastic. I'd like to give a big virtual hand to all our presenters in this session today. Incredible, incredible stories. I'm moved by all of them. So I'd like to move this into our discussion section for- this is the last formal panel session and so I



would encourage the audience, please, if you have not, make sure to put your questions in the Q&A section or on the online Google doc so that we can go ahead and answer them.

So go ahead. And I'll start here with the first one. And it's actually more of a comment, but this is to the first presentation. Might be something you might want to respond to, but Donna Graves makes a comment that Alexander Toprak from Temple University Institute on Disabilities has been working on a project to document history and contemporary experiences of people in Pennsylvania. Institutes for People with Intellectual Disabilities.

And I guess she says this is being closed. Would anybody in the first presentation like to comment on that?

**GAIL DUBROW:**

So it was more of a comment than it was a question. So I just say, really appreciate references that connect intellectual disabilities to historic places. It just is a welcome area of study.

**JEREMY C. WELLS:**

Great, great. So the first question here from Keith Rutley, and this is to Gail, Laura and Sarah: "Can you speak to how disability advocates can better work to ensure preservation of disability history is, I think, evenly represented and talked about? It seems like such a strangely underrepresented area in historic preservation."

**GAIL DUBROW:**

Well, I'll just kick it off by saying I wish Barbara had a little more time to talk about the extraordinary work the National Park Service has been doing over the past few years to really thoroughly think through how work in the area of disability histories can be developed. And I'd point everyone to the site if someone wants to put the link right in there.

We have one on our resource list. The work that Perri Meldon has been doing with Barbara has been extraordinary, and the thing I'm just pointing to is wherever we work, if we're in a preservation education program, then say, oh, I don't know, College Park, Maryland, or our





partners in Portland, Oregon, really could begin to do these case studies and begin to undertake this work to develop new community partnerships and so forth.

But I think it could be a more dispersed effort if we think about doing it right where we are. So Sarah, Laura?

**LAURA LEPPINK:**

So I would say just like in terms of methodology or just kind of consideration, I was thinking back to Jeffrey Harris's presentation about LGBTQ policy preservation and just considering how disability can be an identity that pertains to any group that there are going to be histories within even national register listed sites that do not actually convey these disability history narratives.

And so in some ways you're looking for those hidden narratives, or in some ways disability can be used as a placeholder for racism or sexism or kind of these other forms of discrimination. But were given the title of a disability in order to give people- those in power more power. And then in terms of methodology, one thing I've been doing more with in my activism work is thinking about how do we utilize, how do we tap into the knowledge of disabled activists?

And so the way disabled activists go about work is sometimes different than kind of other groups because of the difference in the way in which they have to work based on how they live, how they thrive and how they participate in the world. And we put it on our list whether it is by Leah Lakshmi Piepzna-Samarasinha. I'm very, very sorry. But anyways - "Care Work" is a great way to kind of get into and knowledgeable about how we work as a collective and thinking about the ten principles of disability justice that this is not just a way for us to interpret sites or take a look at sites, but this is something that we can incorporate into how we approach historic preservation work, that these are something- ways in which to move forward in a more equitable way and ways that do not continue to perpetuate ableist methodologies, participation practices, and narratives and identification of sites.

**JEREMY C. WELLS:**

Just to do a quick time check with Michelle. We're running obviously a little late, but Michelle, how long do we have for Q&A for this session?



**MICHELLE MAGALONG:**

Well, we're over the scheduled time, but I will give 5 minutes.

**JEREMY C. WELLS:**

Okay. All right. Thank you. So our next question here is from Magdalena Novoa, and she asks - this comments asks: "This is for Angelo. Thank you for sharing. It is really important to explore more of the potentials of integrating Artspace and situating methods to decolonize preservation as you do. So it's just that she's definitely complimenting you on the work that you've done.

And I don't know if you want to if you want to respond to that in any, any particular way or else I can just go to the next question. Okay. So next question here is from Barnali Ghosh, which says, "Thanks for sharing your story and this is for Tejpal. So much truth in what you're saying. Thank you for all the work you're doing.

The question is what can folks do to support this work? Also, thank you for mentioning us."

**TEJPAUL SINGH BAINIWAL:**

Well, first off, it's great to hear and see Barnali in the crowd. The work that, for folks who are not familiar with the work that Barnali and Anirvan are doing is just amazing. So anybody in California, especially in the Bay Area in Northern California, I highly encourage you guys to check out the Berkeley South Asian Radical History Walking tour and for what can folks do to support this work, I think is just, you know, it starts off with education and it starts off by allowing people of color to enter such spaces.

And that's why I'm so thankful for Michelle. From day one when she first introduced me to historic preservation. There hasn't been a single moment where she's kind of left me out or left out voices of South Asian Americans. And I think that's what important is, you know, including these voices and allowing us to tell our stories rather than, you know, because there are other folks who want to tell our stories.

We know we know our stories best. So, you know, allowing space for folks like myself or folks like Barnali and Anirvan and giving us that space is crucial. And I see that someone asked me to mention the name of the walking tour again. It's Berkeley South Asian Radical History walking tour, long name, but it's an amazing tour and I highly encourage everyone to do it, especially if you're in California.



**JEREMY C. WELLS:**

Right. So, actually, so it looks like we got a question back to Angelo from Michael wanting to know, following up on her comment, “how do you see the role of the arts, and arts based methods in making historic preservation more inclusive and less Western centered?”

**ANGELO BACA:**

Thank you for that question. I think that's a fantastic question and it's all about that kind of creativity and innovation that I was talking about earlier. It's been partly necessary for Indigenous communities to think that way for survival, but it's also been partly something where we think, I think, conceptually, historically, culturally and even collectively differently than a Western framing.

So even that question, right: Art. I said traditional knowledge earlier versus Western knowledge, I think it's in the same category. Let's think about traditional art versus Western art, because if we're going to just call it art, it's really easy to make that a buzzword in a proposal or a grant writing of some kind in historic preservation sense. Right?

It's- you also have to change that perception because a lot of people have pigeonholed us already in thinking about traditional arts as like just beads and feathers and outfits and stuff like that. Much more dynamic, much more inclusive, much more overall comprehensive in ways that I think even academia and English language lack the actual accuracy for.

For instance, in Navajo, I think you can talk about those kinds of things because everything is alive, it's very active. So when you translate from the Navajo language into English you lose anywhere from 20 to 30% of your accuracy. English is a terrible language to describe things in. Navajo is much more accurate and it talks about the actual viability, the liveness of everything.

Even when we perceive it as people that it's still and we know that science, everything is energy, right. So and that's something that we have conceptually already down within our language. So when we're even describing what art is, we're talking about it down to that level and we are kind of limited in a lot of ways, in the ways that we can tell these stories through art.

So we utilize a bunch of those avenues that we already have available to us, you know, like painting, carving, pottery, baskets. And now more recently with the kind of stuff that I'm doing using digital and video film narratives to tell those stories and to give that primacy to



our Indigenous peoples, our elders, our knowledge teachers, and I think that's one of the great things that gave me much excitement these days is that we have evolving technologies that are able to tell these stories in different ways.

So for instance, I'm working right now on a project with an art gallery in northern Utah, and he's doing something with his museum and exhibition in which they will go to a place and you can go onto your phone and you can have stories be told on that- on your phone because it locates your phone and you're in that space.

So you have to go to the place to have the story told to you. And he's asked me to participate in having the Indigenous perspective on that. I've already got a version of my own in beta here in San Juan County because there's such a huge history of racism and discrimination. And I know of all of those stories, and yet they don't teach that here in school in the same area.

And so why would we have to depend on schools to do that when we can make it ourselves? We'll just make our own digital exhibition about those stories. And we don't have to ask anybody's permission and that sovereignty, that's being able to be sovereign, to be independent, and take control of your own narrative. And so it's thinking outside of the box and doing those kinds of things I think is very, very important.

**JEREMY C. WELLS:**

Great, Thank you Angelo. So I think we're kind of at the limit of our time. Michelle, is there a- well, I'd like to give one last thank you to the panelists. Thank you very much. I'm sure if there's any logistics you'd like to go before moving on.

**MICHELLE MAGALONG:**

Right. Thank you, Jeremy. And thank you, Laura, Sarah, Gail, Angelo, and Tejpaal for this panel. You know, it's a wonderful way to round out our panel discussions for the last two days. And so I've been honored just to have all of you accept the invitation to be present in the way we can today. So thank you again.