THE THREE "Cs": TRADITIONAL CULTURAL VALUES, CULTURAL LANDSCAPES, AND CULTURAL PROPERTIES

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ABSTRACT

Over the last twenty-five years there have been significant changes in historic preservation laws, regulations, and guidelines on how federal agencies are required to include American Indian cultural values in all planning and project activities. This paper will address these changes and our challenges in addressing these values.

How we have addressed cultural resource values relating to American Indian contemporary issues has changed radically over the last twenty-five years. We have evolved from a discipline and agency that studied and evaluated these issues and then made decisions from our studies, to one that now works collaboratively with Indian Tribes and traditional users in identification, evaluation, and protection efforts. In fact, today we are working collaboratively with traditional users and tribes in enhancement and interpretive areas.

TRADITIONAL CULTURAL VALUES

In cooperation with traditional users and tribes, the Forest embarked on enhancing cultural materials associated with traditional values during 1991. We actively burn for enhancing bear grass, hazel and other important cultural materials. Burning enhances the materials so that they are straighter and more pliable. During 1997, 50 acres were burned for hazel and 5 acres for bear grass. Also, this last year, a working committee comprised of tribal representatives, traditional users and Forest managers was set up to address special-forest-products issues relating to the management of these culturally important resources.

An example of cooperative approaches to the protection of culturally significant sites occurred during 1997. Two major village sites were impacted from the floods during the winter of 1997. Major damage at the village site at Aikens Creek required $100,000 worth of work in putting rock rip-rap along the river edge of the site. We partnered with the Yurok and Karok in designing the stabilization work. We entered into partnership agreements with both tribes for implementation of the stabilization efforts. On the other village site, flood waters exposed burials at the ethnographic village site of "Wumpam." In partnership with the Karok, the burials were reinterred and temporary restoration was undertaken. Restoration work will be completed during 1998 through a participating agreement with the Karok Tribe.

An example of cooperative partnerships for providing interpretive opportunities for the public occurred last summer. The "Following the Smoke" Passport in Time project provided a rare opportunity for the public to interact with traditional basketweavers. This project involved partnering with the Karok-Yurok Indian Basketweavers to provide the public with the opportunity to gather basketry materials, learn weaving techniques, and camp out with traditional basketweavers over four

days. The event was very successful. One basketweaver states:

> "We've made some friends. We've shared some information with people who value it. They're here by choice... It's not like in a classroom where we're going and talking to people who really don't want to hear what we have to say. It feels like the people who have come here have become ambassadors to our concerns and values. They'll go away, and maybe some of them will take the values with them and feel them themselves, or they can share them with other people. Somewhere along the line something will be shared with somebody that can make a difference. Help in policy changes, and if nothing else, just have more people understand."(Millie Black-Graber).

News from Native California sent a reporter to the event and an article will appear in the next issue. "Following the Smoke II" is planned for this July and is presently being advertised in the PIT Traveler. Applications will be accepted until April 15.

CULTURAL LANDSCAPES

We have discussed cultural landscapes for many years, yet we still do not have a real handle on how they apply to traditional cultural properties and prehistoric/ethnographic properties. Traditionally, cultural landscapes have been identified with historic activities that have modified the landscape, i.e. mining, farming, gardens (Golden Gate Park). With traditional cultural properties associated with spiritual activities many talk of the traditional cultural property as a cultural landscape, yet with our standards for landscape manipulation, how could this be called a cultural landscape. Also, if the natural environment is critical to most American Indian spiritual activities (traditional cultural property), isn't it more related to a natural landscape than a manipulated landscape?

During 1993 the Mus-yeh-sait-neh Village and Cultural Landscape property was placed on the National Register of Historic Places. The property was identified and defined in collaboration between the Forest Service, Tolowa, and California Office of Historic Preservation.

Mus-yeh-sait-neh, CA-DNO-314/H, is located near the town of Gasquet, 20 miles inland from the Pacific coast within the Smith River National Recreation Area (NRA), Del Norte County. The forty-acre property, historically named Pappas Flat, was acquired in a land exchange with a private party during 1991. Rumors of a village site had existed, but were not confirmed until the government acquired the property. Upon visiting the site, we realized we had a very unique cultural resources property and immediately began identification efforts in partnership with the Tolowa community.

Two loci with midden and house pits were identified on the flat. Locus 1 contains several house pits, a deep well-defined midden, and flake and groundstone artifacts. Locus 2, upon initial surface observations, exhibited two possible house pits, but no other cultural materials. After test excavations were undertaken in partnership with the Tolowa, a previously unidentified subsurface artifactual component of Locus 2 was identified.

At first we identified the property as the ethnographic village "Mus-yeh," but then learned that this ethnographically recorded village site was located up river. We could find no other ethnographic references naming the site. After consultation with the Tolowa, the property was named "Mus-yeh-sait-neh," which means "down below Mus-yeh."

It was also discovered that Richard Gould had collected ethnographic information during 1962 which identified the village site and Oregon oak grove on the flat. A number of artifacts, including groundstone and projectile points, were collected by Gould and are curated at the American Museum of Natural History.

Information from Gould and the Tolowa assisted us in identifying the features within the cultural landscape setting of Mus-yeh-sait-neh. The most significant aspect of the cultural landscape is the existence of an Oregon oak woodland and grasslands vegetation community.

The survival of this plant community since the end of the drier, xerithermic period, when it was much more widespread in this region, is primarily a result of anthropogenic burning practices. There are only a few Oregon oak groves known to remain on the 300,000-acre Smith River National Recreation Area. These groves are associated with major village areas. Ethnographic information indicates that Tolowa from different villages along the coast traveled to the specific groves at Big Flat and Gasquet Flat to collect acorns. We believe that the evidence for prehistoric and ethnographic manipulation of the landscape by cultural burning practices is the driving force in identifying this property as a cultural landscape.

The Forest and Tolowa have reintroduced fire on the landscape to maintain the cultural landscape setting. If we don't burn, the natural succession of conifers will crowd out and eliminate the Oregon oak grove. The Forest established an interdisciplinary team of resource specialists to participate in ecosystems research related to this project, including the study of vegetation succession in response to fire, the effects of fire on the current wildlife and insect populations, fire ecology, and range and forage values.

The two-acre oak grove is very unique for Del Norte County and has been described by visitors as "taking your breath away," and "like walking into an orchard." Tolowa elders who have visited the site have identified numerous other botanical resources that they would like to collect.

That portion of the Smith River within the cultural landscape setting includes three natural features associated with the cultural landscape: Two Rocks,where eels were taken; and a small waterfall, an anadromous fishing location.

TRADITIONAL CULTURAL PROPERTIES

In the Gasquet-Orleans (G-O) Road undertaking on the Six Rivers National Forest during the 1970s, as anthropologists and archaeologists, we gathered site-specific information on the spiritual values associated with the Helkau area. We then established a traditional cultural property in consultation with the SHPO and Keeper of the National Register of Historic Places that is based on linked specific spiritual localities. The problem with this is that in identifying these specific spiritual locations we have inadvertently created an effect on the spiritual values associated with the Helkau area. First, in order to understand the sites, we ask the spiritual practitioners to specifically identify what they do, and then, to protect the sites, we believe that they have to be specifically identified. Part of the ritualistic behaviors of the Indian doctors that utilize these sites is the secrecy of what they do and where they do it. Our well-intentioned anthropological and archaeological inquiries have actually released far too much information on the Helkau area. The international notoriety of the G-O Road undertaking identified numerous spiritual localities and has become a Mecca for non-American Indian vision-questors. We have identified two other traditional cultural properties with similar values as the Helkau District in the same site- specific manner.

At the present time we are working collaboratively with the Karok Tribe, individual traditional Karok religious practitioners, and the California Office of Historic Preservation in identifying a traditional cultural property associated with traditional spiritual values. In order to avoid the pitfalls of site-specific identifications, we are working to identify a traditional cultural property **area**. Within this area we will identify what type of activities take place; we will not identify specifically where they take place. We will not fill out site records for the spiritual trails, prayer seats or any other specific spiritual location. We have to try doing this: our own studies should not have an impact on traditional spiritual values or uses.

IN CLOSING

Hopefully, this paper has demonstrated that a major change has occurred over the last twenty-five years in how we view cultural values and interact with traditional users and tribes in the management of cultural resources. We have to work in a partnership of collaboration to address and resolve the myriad cultural resource issues that face us every day.