INTERIM REPORT

Authentic Mi'kmaw Cultural Tourism Guidelines for Nova Scotia

(See the *Community Engagement Guide* for a condensed version of this report)

Kwilmu'kw Maw-klusuaqn Negotiation Office

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Note: See also the *Community Engagement Guide* for a condensed version of this report

1. EXECUTIVE SUMMARY

Since time immemorial, the L'nu'k (Mi'kmaq people) have been artists and crafters. Art was a natural reflection of the world around us. It infused our culture through the beauty and structure of our tools and clothing, our stories, our songs, and our dances. Artists in our communities were recognized and revered for the contributions they made to our way of life. They were respected and supported so that they could do what they do best - inspire beauty and create joy while also helping our communities ensure they had the items they needed to survive.

Kwilmu'kw Maw-klusuaqn Negotiation Office (KMKNO) and its partners are supporting Mi'kmaw leadership in developing authentic Mi'kmaw Cultural Tourism Guidelines for Nova Scotia. This is in follow up to the *Cultural Tourism Strategy for the Mi'kmaq of Nova Scotia (Strategy),* commissioned by the Assembly of Nova Scotia Mi'kmaw Chiefs in 2018 to outline opportunities and necessary steps for growth in the Indigenous tourism sector in Nova Scotia.

Mi'kmaw Cultural Tourism provides an opportunity for our people to share our culture and language with others. It instills a sense of pride within our communities, especially our youth. It creates opportunities to educate and share awareness of who we are as L'nu'k, as well as increasing economic benefit for our communities and entrepreneurs.

Authentic Mi'kmaw Cultural Tourism Guidelines are required to support the growth and evolution of the Mi'kmaw tourism industry, while safely creating and sharing Mi'kmaw culture and heritage as part of a tourism offering. At its core, Mi'kmaw Cultural Tourism must be Mi'kmaq-led–and have a sincere appreciation and celebration of Mi'kmaw culture. Authenticity – what is real and truly Mi'kmaq – comes from the hearts, minds, voices and hands of the Mi'kmaq - past, present, and future.

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Authenticity Guidelines will clarify the features of an authentic Mi'kmaw tourism experience for Mi'kmaw tourism operators to address pressing questions such as:

- Which cultural practices or ceremonies can be shared with visitors? Under what circumstances? Which practices or ceremonies should not be shared with visitors?
- Can fees be applied to cultural traditions, knowledge, or ceremonies? How?
- Can ceremonies be part of a larger set of experiences purchased as a package?
- Are spiritual songs and stories able to be shared? Under what circumstances?
- Can ceremonies be photographed and/or filmed?
- How do the Guidelines protect traditional knowledge from exploitation?
- How do we determine who can deliver authentic Mi'kmaw experiences?
- Who determines who, and what is authentic? What process is needed to certify this?
- Who oversees the implementation of (and enforcement of?) the Authenticity Guidelines?
- Are there community considerations that impact what can be shared and what is to be kept sacred?
- How are the Authenticity Guidelines communicated to visitors/tour operators?

Ideally, these Guidelines will be a catalyst for the growth of Mi'kmaw Cultural Tourism, including for those already delivering cultural tourism experiences, and those yet to be created and delivered by Mi'kmaw community members. A desirable outcome of this project is increasing Mi'kmaq owned and operated cultural tourism businesses offering authentic experiences and products.

The Guidelines build on considerable work already completed by the Assembly of Nova Scotia Mi'kmaw Chiefs and other partners. These include the *Cultural Tourism Strategy for the Nova* Scotia Mi'kmaw and companion Implementation Plan.

The Importance of Authenticity

"A Nation approach to broadly share authentic Mi'kmaw culture, language and landscape to enable visitors and residents to connect with, understand and more fully appreciate the original peoples of Nova Scotia, while contributing to socio-economic development in support of greater self-reliance through best-in-class Mi'kmaw Cultural Tourism."

This vision for Mi'kmaw Cultural Tourism is grounded in the Mi'kmaw values of legitimacy, self-determination, and self-reliance. Collaboration and co-creation are essential for working together to create a strong foundation based on Mi'kmaq values - *L'nuimk-* the essence of being Mi'kmaq.

- Pkijo'tmnej – Let's make it last long
- Wlo'tmnej – Let's treat it well
- Maliaptmnej – Let's take care of it

Mi'kmaw authenticity in a visitor context supports the presentation and celebration of authentic culture and tradition, by contributing to, presenting, maintaining, and advancing the Mi'kmaq way of life. Implicit in this is ownership and control of Mi'kmaw cultural tourism enterprises. This ensures cultural integrity, while directing both social and economic benefits to the community and its members.

Development of the Guidelines

The Mi'kmaw Cultural Tourism Project Manager worked closely with the Mi'kmaw Cultural Tourism Advisory Committee to develop this draft document. Membertou community member, Jeff Ward, and Group ATN Consulting Inc. collaborated to research and develop Guidelines for Authentic Mi'kmaw Cultural Tourism for Nova Scotia. The draft Guidelines reflect the valuable insights and wisdom shared in thoughtful conversation by over twenty Mi'kmaw Elders and Knowledge Keepers who were generous with their time, life lessons, and lived experiences. All participants approached the authenticity discussion from a unique perspective and without exception, the conversations were powerful and compelling. Interviews were conducted in both Mi'kmaw and English, as preferred by the interviewee. These conversations were supplemented through a review of leading cultural tourism practices among other Indigenous groups and related research. Going forward many more Elders and Knowledge Keepers will be able to contribute to the continuing evolution of the Guidelines.

What We Learned

The Guidelines are an initial best attempt to translate complex and powerful discussions into an actionable checklist and guiding resource. The development of the Guidelines could be characterized as an ongoing journey. At a high level, there are clear emerging principles that will endure, while other more nuanced aspects of authenticity are more complicated and difficult to define. Selected findings from the interviews with Mi'kmaw Elders and Knowledge Keepers are provided below:

- Terms such as honesty, sincerity, positive intentions and openness were used to describe authenticity. While there was agreement that authenticity comes from Mi'kmaw traditions, ceremony, language, ways of learning and doing, and many intangibles, perspectives are shaped by age, religious affiliation, gender, historical legacy, personal experience, among other factors.
- Everyone agreed that transparency and openness about a story or product's origin and connection to history and tradition is paramount to Mi'kmaw cultural authenticity.
- There was broad agreement that tourism is an important way to celebrate the Mi'kmaw culture.
- A Mi'kmaq delivered tourism experience must feature Mi'kmaw culture to be considered authentic.
- It is acceptable to share community ceremonies (e.g., dancing, feasting, pow wows, mawiomis), but it is generally unacceptable to share spiritual, personal and medicine ceremonies (e.g., sweatlodge, naming ceremony) as part of a tourism experience.

- Sharing and monetizing Mi'kmaw ceremonies is a difficult cultural and ethical question, and the answer will likely evolve over time.
- Questions involving ceremonial fees may require input from the Chief and Council, as well as Elders and Knowledge Keepers.
- Authentic experiences, stories, and traditions will vary from Mi'kmaw community to Mi'kmaw community.
- While nearly all participants agreed that it is appropriate for non-Mi'kmaq to collaborate with Mi'kmaw Communities and entrepreneurs, Mi'kmaw community members must create, control, and deliver the experience; and
- There was consensus that authenticity (including approval, application, and ongoing refinement of the Guidelines) must be led by Elders, with the support of other Mi'kmaw subject matter experts and approved at the Community and/or Nation level.

Mi'kmaw Authenticity Guidelines Checklist *(see Appendix B)*

This checklist was developed based on feedback from the interviews and research while also reflecting the Indigenous Tourism Association of Canada (ITAC) Indigenous Tourism Self-Assessment Guide. It includes both mandatory and recommended protocols, while supporting the authority of each community to determine their own cultural protocols and boundaries, also recognizing the diverse values and beliefs of community members.

Mandatory Protocols

- Cultural tourism experiences and products are developed, owned, operated and approved by the Mi'kmaq
- Mi'kmaw values, culture and traditions are shareable; sacred ceremony is not

Recommended Protocols

- Experience delivery – cultural training, culturally appropriate, inclusion of language
- Communication – opportunities for face to face interaction, signage
- Community support – expectations, materials, community endorsement and impact
- Cultural integrity – visual symbols, design, historical context, Elder involvement Authentic experience checklist – celebrations, storytelling, learning circles, cultural performances, outdoor adventures, cultural displays, traditional foods, workshops
- Pricing – respectful and adequate pricing and compensation

Additional Appendices

- Appendix A – Cultural Tourism Case Studies
- Appendix C – Interview Takeaways
- Appendix D – Overview of Programming in Support of Mi'kmaw Tourism Readiness

2. INTRODUCTION

Since time immemorial, the L'nu'k (Mi'kmaq people) have been artists and crafters. Art was a natural reflection of the world around us. It infused our culture through the beauty and structure of our tools and clothing, our stories, our songs, and our dances. Artists in our communities were recognized and revered for the contributions they made to our way of life. They were respected and supported so that they could do what they do best - inspire beauty and create joy, while also helping our communities ensure they had the items they needed to survive.

Cultural tourism is defined as a category of tourism focused on a traveler's engagement with a country or region's culture, specifically the lifestyle of the people in the mainstream world of that geographical area, their history, art, architecture, religion(s), and other elements that helped shape their way of life.

Authenticity is defined as possessing undisputed origin, genuine, made or done in the traditional or original way, faithfully resembling an original, based on facts. Perhaps more relevant to Mi'kmaw cultural tourism, authenticity reflects an emotional, significant, purposeful, and responsible expression of life. As L'nu'k, it is also the representation, significance and meaning that is included in our songs, dances, stories, food, arts, crafts, relationships to the environment and more as described through meanings and protocols found in our traditional language.
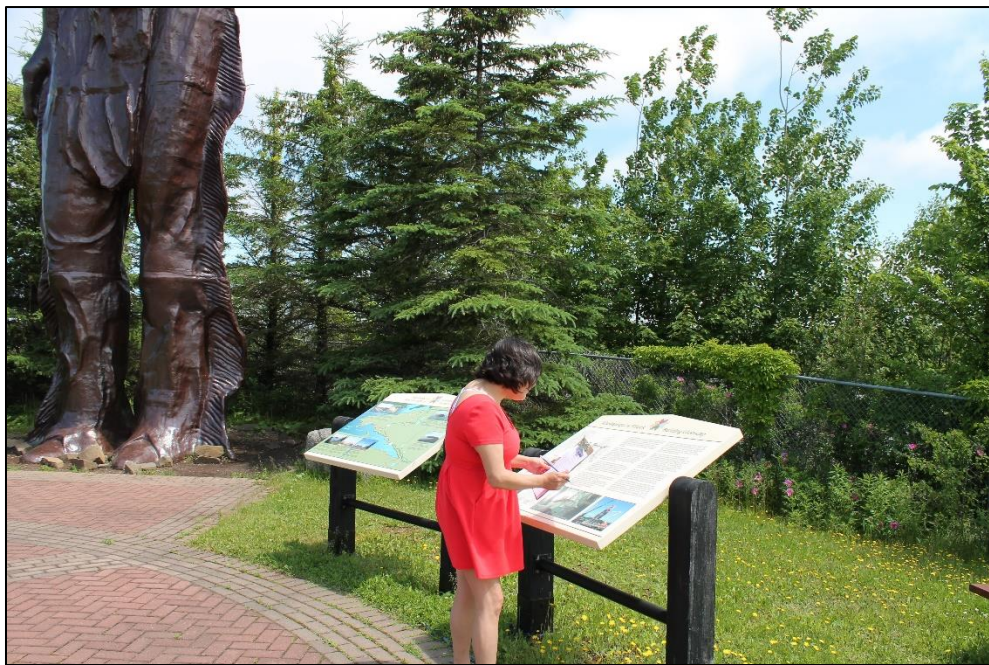
How does one decide when something is or is not authentic?

Historians, sociologists, anthropologists, and others, along with systems of faith and belief, cultures and institutions are often called upon to answer this question. For some, millions of dollars are at stake in the determination of authenticity. Auction houses like Christie's and Sotheby's resell high-valued works of art and entrust their global reputation to the skills of certified fine art appraisers who decide authenticity for a living. Not to understate the skills required and the financial stakes at play, determining authenticity of a painting, for example – that it was or was not created by a particular artist – is a "yes" or "no" question supported by the artifact and its existence. Authenticating an item or experience would increase its value, meaning, and cultural significance, while decreasing the value of non-authentic replicas.

Establishing authenticity becomes more complicated in a cultural context. This challenge is compounded when records are oral, when artifacts have been taken or displaced and when records are lost or otherwise unavailable. This is further heightened where one segment of society actively sought to displace or even obliterate another's tradition, language, songs, stories, dress, and way of life. This is the context in which the Mi'kmaq of Nova Scotia, its leadership, and their partners seek to establish authenticity guidelines for tourism operators. Notably, this study has profound implications beyond tourism operators.

The context of this research is similar to how many Mi'kmaq continue their efforts to reconnect with traditions, stories, and pre-contact ways that have been lost or otherwise influenced by colonization.

As the Mi'kmaq work to rebuild and share their traditional knowledge and ways of being, what is and is not authentically Mi'kmaq is an important question that raises other issues, including understanding what is and is not appropriation.

Many practical questions arose from this work. For example, can non-Mi'kmaq use Mi'kmaw language in their company names? If so, under what circumstances and under whose authority? If not, how is this addressed when the issue arises? Similarly, can a non-Indigenous craftsperson make and sell Mi'kmaw drums, pipes, or other Mi'kmaq inspired pieces? Who decides this? How are these decisions protected, communicated, and enforced?

Mi'kmaw tourism operators are seeking to resolve these questions through authenticity guidelines to clarify the features of an authentic Mi'kmaw tourism experience. A review of these complex and nuanced matters will address pressing questions such as:
- Which cultural practices or ceremonies can and cannot be shared with visitors? Under what circumstances?
- Can fees be applied to cultural traditions, knowledge or ceremonies? How?
- Can ceremonies be part of a larger set of experiences purchased as a package?
- Are spiritual songs and stories able to be shared? Under what circumstances?
- Can ceremonies be photographed and/or filmed?

- How do the guidelines protect traditional knowledge from exploitation?
- Are there community considerations that impact what can be shared and what needs to be kept sacred?
- How are authenticity guidelines communicated to visitors, tour operators and tourism industry partners?
- Should non-Mi'kmaq governments, individuals and/or organizations within industry and business owners attempt to represent the Mi'kmaq in cultural and tourism focused initiatives?

Of equal importance and consideration will be ongoing discussion about how the guidelines will be supported and managed, once foundational elements of authenticity have been identified, addressing such questions as:

- Who will implement the guidelines? How will this be done? What mechanisms and processes will need to be developed?
- How will community members, tourism entities and entrepreneurs, and industry partners be engaged and supported?
- Will there be a certification process to determine authenticity and maintain certification?
- How will brand awareness be developed within the tourism industry and marketed to travelers?
- How will the guidelines be enforced?

3. OBJECTIVE

Kwilmu'kw Maw-klusuaqn Negotiation Office (KMKNO) and its partners are supporting Mi'kmaw leadership in developing authentic Mi'kmaw cultural tourism guidelines for Nova Scotia. This is in follow up to the *Cultural Tourism Strategy for the Mi'kmaq of Nova Scotia (Strategy),* commissioned by the Assembly of Nova Scotia Mi'kmaw Chiefs in 2018 to outline opportunities and necessary steps for growth in the Indigenous tourism sector in Nova Scotia. To advance the considerable work that has already been undertaken on this initiative, this authenticity guidelines project sought to:

- Research and develop Guidelines for Authentic Mi'kmaw Cultural Tourism for Nova Scotia.
- Engage with Mi'kmaw Elders, Knowledge Keepers, community leaders, artists, crafters, and tourism operators to obtain feedback and input for the development of the Guidelines for Authentic Mi'kmaw Cultural Tourism for Nova Scotia; and
- Ensure that the engagement process and final deliverables include discussion about, and reference to, Mi'kmaw songs, dances, traditional stories, history, traditional images (e.g., petroglyphs) and other cultural ceremonies and practices.

As an important component of the development of Authentic Mi'kmaw Cultural Tourism Guidelines for the traditional and unceded Mi'kmaw territory and more specifically as it relates to this project in the Province of Nova Scotia, this report summarizes the takeaways from interviews with participating Mi'kmaw Elders, culture and tourism experience operators.

The development of the draft Authentic Mi'kmaw Cultural Tourism Guidelines for Nova Scotia reflects the valuable insights and wisdom shared by Elders and Knowledge Sharers, as well as the case study review (Appendix A) and secondary research completed as part of this study. The draft Guidelines are presented in Appendix B.

It is also important to acknowledge the devastating impacts that the COVID-19 pandemic has had on the tourism industry worldwide. The Indigenous Tourism Association of Canada predicts that tourism will not attain pre-COVID levels for at least another three years. As many entities and entrepreneurs struggle with travel restrictions, quarantine requirements and post-COVID recovery efforts, we will continue to engage with communities and tourism partners as best we can to support and advance this important work.

4. THE IMPORTANCE OF AUTHENTICITY

Authenticity in a visitor context supports the presentation and celebration of authentic culture and tradition, by contributing to, presenting, maintaining, and carrying forward the Mi'kmaq way of life. Implicit in this is ownership and control of Mi'kmaw cultural tourism enterprises and support for entrepreneurial growth in the cultural tourism sectors. This ensures cultural integrity, while directing both social and economic benefits to the community and community members. It also represents the opportunity share the true history of the Mi'kmaw - the L'nu'k - to the world. An integral part of authenticity is working closely with community and tourism industry partners and travelers to ensure that information is clearly articulated, accessible, and shared broadly.

It also helps to educate the broader spectrum of mainstream society, its leaders and decision makers. Whether directly involved in government, funding processes or industry development initiatives, the cultural integrity and the priority place of the First People of Mi'kma'ki is an essential to the true story and history of this land. This is part of the greater vision the Mi'kmaq promote when we say "we are all Treaty People," referring to the ownership and responsibility we have to each other that has not been honoured enough in the past, but which may be realized through targeted initiatives involving cross cultural competency and the investment into focused Indigenous tourism strategies such as this.

5. MI'KMAW VISION AND VALUES

The vision for Mi'kmaw Cultural Tourism was clearly articulated in the Strategy:

"A Nation approach to broadly share authentic Mi'kmaw culture, language and landscape to enable visitors and residents to connect with, understand and more fully appreciate the original peoples of Nova Scotia, while contributing to socio-economic development in support of greater self-reliance through best-in-class Mi'kmaw Cultural Tourism."

The following values are reflected within the Strategy and Implementation Plan and reinforced within the authenticity work:

- **Legitimacy:** Recognize the Mi'kmaw Nation as the true and rightful authorities on Mi'kmaw culture, heritage and archaeological resources related to Mi'kmaw culture and heritage.
- Look to Elders, artisans, spiritual leaders, knowledge-keepers, speakers and other members of the Nation to drive development and implementation.

- **Self-determination:** Support a healthy, vibrant, prosperous Mi'kmaw Nation through self-determination.
- Embrace opportunities for Mi'kmaq to promote their culture and heritage, as well as their own work and activities.
- Respect diversity within the Mi'kmaw Nation in Nova Scotia, and
- Recognize that communities are at different levels and will advance at their own pace. Similarly, businesses will have unique appetites for scaling.

- **Self-reliance:** Offer communities and individuals more avenues for the pursuit of sustainable socio-economic development endeavours.
- Balance respect with commercialization, recognizing that the two are not mutually exclusive.

Collaboration and co-creation are essential for working together to create a strong foundation based on Mi'kmaw values - *L'nuimk* - the essence of being Mi'kmaq. The Mi'kmaw Cultural Tourism Advisory Committee Terms of Reference provide valuable context to this study. "We incorporate the important life lessons shared with us by our Ancestors, guided by the shared Indigenous approaches to the Seven Sacred Gifts of Life: love, honesty, humility, respect, truth, patience and wisdom, noting that each word is imbedded with deep meaning, especially within the Mi'kmaw language.

Examples include:
- Pkijo'tmnej – Let's make it last long
- Wlo'tmnej – Let's treat it well
- Maliaptmnej – Let's take care of it.

6. MARKET CONTEXT

The economic importance of the Indigenous tourism sector in Nova Scotia was examined by The Conference Board of Canada in 2019. Total revenues from Indigenous tourism in the province were estimated to be $51 million for 2017.[1] This reflects great interest in Indigenous tourism experiences from residents, visitors, and high yield international markets, who seek authentic experiences and opportunities to learn. Global interest in Indigenous culture and cultural experiences is growing and Indigenous tourism is gaining recognition as an important and unique sector in tourism. As noted in the Atlantic Growth Strategy, "There is an opportunity to attract far more visitors to the province for whom a culturally and environmentally authentic experience is worth almost any price."

Visitors want local. For Nova Scotia, it does not get more local than Mi'kmaq. Growing the Indigenous cultural tourism sector can reveal social, cultural and economic benefits for Mi'kmaw communities throughout the province. In particular, leveraging the demand for tourism experiences is an important own source revenue (OSR) opportunity for communities and individual Indigenous entrepreneurs.

The Explorer Quotient (EQ) Toolkit, used by Destination Canada to provide tourism businesses with insight about travellers and their motivations, demonstrates that authentic cultural experiences appeal to three segments: Cultural Explorers, Authentic Experiencers, and Free Spirits. This aligns with key informant interviews, conducted as part of the *Cultural Tourism Strategy for the Mi'kmaw of Nova Scotia,* confirming that authentic Mi'kmaw cultural tourism offerings are well positioned to attract and host these three EQ segments, with the expectation that the greatest resonance will occur among the Cultural Explorers. Authentic Mi'kmaw cultural tourism experiences are ideally suited to take visitors on a path of personal reflection, while achieving a deeper connection to nature, history and spiritual connectedness.

> **In many cases, the visitor wants an Indigenous cultural experience to involve face-to-face interaction with an Aboriginal person, provide a connection to Aboriginal history and traditions, share traditional knowledge, and demonstrate that those Aboriginal people sharing the information are qualified to do so. What this says is that the tourist wants assurance that what they are experiencing is in fact an authentic, a true, a real, and a respectful Aboriginal cultural tourism experience.**
>
> *Guide to Applying to the Aboriginal Cultural Tourism Authenticity Program, AtBC, 2010.*

While the adjacent quote comes from a 2010 study, it continues to resonate strongly.

Stakeholder engagement during the development of the Mi'kmaw Cultural Tourism Strategy revealed the importance of establishing what is truly authentic. What products, services and

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[1] The Conference Board of Canada, 2019. https://indigenoustourism.ca/corporate/wp-content/uploads/2019/05/10266_IndigenousTourismSector_RPT.pdf

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experience offerings are considered authentically Mi'kmaq? Residents, visitors, and high yield international markets seek authentic experiences and establishing guidelines for what qualifies as such is of great importance in taking advantage of these market segments.

7. ACKNOWLEDGEMENTS

This work is inspired by our Mi'kmaw communities, artists, artisans, performers, crafters, Elders, knowledge holders, cultural tourism entities, operators, entrepreneurs, and youth. We are indebted to the Assembly of Nova Scotia Mi'kmaw Chiefs' Portfolio Lead, Chief Wilbert Marshall, the Mi'kmaw Cultural Tourism Advisory Committee, and the consulting team for their leadership, guidance, passion, and commitment in supporting the work on this important initiative.

The Mi'kmaw Cultural Tourism Advisory Committee members included:
- Robert Bernard, Indigenous Tourism Association of Canada, Atlantic Region
- Tim Bernard, Confederacy of Mainland Mi'kmaq
- Tanya Johnson-MacVicar, Kwilmu'kw Maw-klusuaqn Negotiation Office
- Cathy Martin, Nova Scotia Indigenous Tourism Enterprise Network
- Tracy Menge, Eskasoni First Nation
- Shannon Monk, Kwilmu'kw Maw-klusuaqn Negotiation Office
- Blake Robichaud, Indigenous Services Canada, Atlantic Region
- Mike Rothenburg, Atlantic Canada Opportunities Agency
- Richard Young, Union of Nova Scotia Mi'kmaq
- Heather Yule, Tourism Nova Scotia

The consulting team members included:
- Jeff Ward, Membertou, and
- Group ATN Consulting Inc. (GATN)
- Stephen Coyle
- Aurelie Leroncig
- Thomas McGuire

The Mi'kmaw Cultural Tourism Advisory Committee identified several community members to be interviewed as part of the initial interview process. It is important to acknowledge the participation of the Mi'kmaw Elders, Knowledge Keepers, community leaders, artists, crafters and tourism operators who contributed to this project. Participants were generous with their time and wisdom. All participants approached the authenticity discussion from a unique perspective and without exception the conversations were powerful and compelling[2].

Consistent with the gracious and open nature of Mi'kmaw culture, interview responses were not judgmental or prescriptive. Elders and Knowledge Keepers often used storytelling to

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[2] All interviews were captured in audio recordings, with the informed consent of the interview participants. All recordings were provided to KMKNO for posterity.

answer questions – an approach that focused more on legends, history, culture, and family traditions. As a result, the lessons tended to be more indirectly applicable to tourism. As noted by one Elder, storytelling does not answer all the questions – it is meant to leave some questions for reflection.

The development of the draft Authenticity Guidelines was made possible by the generous participation of the following Mi'kmaw community members:

- Alan Sylliboy, Millbrook
- Andrea Dennis, Membertou Heritage Park
- Becky Julian, Sipekne'katik / Paqtnkek
- Bernie Francis, Membertou
- Clifford Paul, Membertou
- Darrell Bernard, Membertou
- Don Julien, Millbrook
- Doreen Bernard, Sipekne'katik
- Frank Meuse, Bear River
- Garrett Gloade, Millbrook
- Haley Elizabeth Ann Colette, Eskasoni
- John Sylliboy, Eskasoni
- Kerry Prosper, Paqtnkek
- Lawrence Wells, Membertou
- Leonard Paul, Pictou Landing
- Mary Louise Bernard, Wagmatcook
- Robert (Lindsay) Marshall, Potlotek
- Stephen Augustine, Elsipogtog / Unama'ki
- Susan Googoo, We'koqma'q
- Todd Labrador, Acadia
- Tuma Young, Eskasoni

Interviews were conducted in both Mi'kmaw and English, depending on preference of the interviewee. Takeaways from individual interviews are presented in Appendix C and identity is withheld to ensure confidentiality.

Interview candidates were selected by the Advisory Committee with input from Jeff Ward who shared his respected relationships within the Mi'kmaw community to help document and interpret authenticity through his conversational style interview with community members.

The goal was to ensure interviews reflected representation from every Mi'kmaw community within Nova Scotia. We note that several target interviews were unable to be completed due to availability, illness and other matters. In these cases, GATN worked with the Committee to ensure gaps were addressed.

It is also important to note that limited time and resources narrowed the interview scope, however these interviewees provided an incredible foundation for the development of the draft Authenticity Guidelines. Mi'kmaw community members will have many opportunities to share additional insights and feedback as we move into the community engagement phase of the project.

To assist with the community engagement phase of the project, this work will be guided by the advice and support of the Authenticity Working Group (AWG). Group members include:

- Brennan Googoo, Millbrook
- Darrell Bernard, Membertou
- Dawn McEwan, Bear River
- Debbie Dykstra, Pictou Landing
- Melanie Purdy, Acadia
- Tahirih Paul, Potlotek

> "Mi'kmaw cultural authenticity is something that has been handed down to us from our Elders and their Elders before them. It involves ceremony, our traditions and oral history. For me, understanding those elements of our culture and traditions signifies that we are reaching back, or we have reached back, in our own culture and found and heard in stories and traditions that are integral to our cultural identity as Mi'kmaw people." –
> *Community Interviewee*

8. SUMMARY OF INTERVIEW THEMES

In this section, a summary of key interview themes is presented. These themes were developed from a thorough review of the interview recordings, as well as the team's discussion of what was being said and what can be learned from the rich recordings. Establishing authenticity is not a one-time proposition for any culture.

As is true for other cultures, this is a beginning discussion for Mi'kmaw authenticity - one that will continue to evolve. In this light, the recordings represent a rich cultural resource to be tapped in the future. With other listeners, the nuances and deeper meaning will guide the evolution of the approach taken to Mi'kmaw authenticity. This process will require the ongoing, active and supported participation of Elders and Knowledge Keepers to advance, evolve and shape authenticity, as well as address questions from community members and others.

This will be a living and breathing document that we believe will take years of collaborative work and investments as we better understand and capture the key pieces of information that will strengthen the authenticity guidelines and their purpose for our people.

8.1 What is meant by Mi'kmaw cultural authenticity?

All Elders and Knowledge Keepers who participated in this study recognized the challenge of delineating cultural authenticity. As one informant noted, "it's hard to define, but I know it when I see it." At its core, "authenticity is a sincere appreciation and celebration of our Mi'kmaw culture." Authenticity comes from the heart, mind, and hands of the Mi'kmaw. Terms such as honesty, sincerity, positive intentions and openness were used to describe authenticity. While there was agreement that authenticity comes from Mi'kmaw traditions, ceremony, language, etc., perspectives are shaped by age, religious affiliation, gender, historical legacy and personal experience.

Some interviewees reflected that the discussion of cultural authenticity is a relatively recent issue. Historically, the recognition of authenticity was not a challenge since Mi'kmaq were generally living within their communities, surrounded by artisans and crafters practicing their art as an everyday expression of life. An evolution to authenticity guidelines is seen as a positive reflection of community and community member initiative and robust market demand.

A sample of the input on the meaning of authenticity is provided as follows:
- Being L'nu.
- Using our language to express our cultural beliefs, history and who we truly are.
- Respecting yourself, your guest, and most of all your community.
- Respecting not exploiting.
- Saying what you know.
- Creating a connection between the tourist and the local artisan; and
- Embracing respect, honor, positivity.

The importance of the Mi'kmaw language was raised several times, given the interconnectivity of language and culture. As one participant shared: "our words are complex - they embody our teachings."

In relation to tourism, authenticity begins with the operator being authentic and sincere, while reflecting Mi'kmaw values. As one participant noted, "the operator must also have the lived experience." This means sharing and interpreting the best information they have. Each experience, story or product will be unique, potentially involving the Mi'kmaw culture's rich history and tradition of storytelling.

The tourism experience does not have to answer all the questions - sometimes it leaves the guest with questions to ponder. But it also must ensure that the authentic and true story is told, and that the expressions shared through dance, art, music and word respect and protect the culture at the same time. There is a certain level of our culture being lost right in front of us every time someone tells a story that is not authentic, thus the need for the process to be true from each of the four corners of Mi'kma'ki.

We are also realistic enough to know that we are not the 'cultural police' and do not have the capacity at this moment to guard this path to ensure that all who step on it are going in the right direction. Our way forward must be inclusive, must be patient, must show that we hope to learn and then share all that we know to be true about our people.

8.2 How will we know when something is authentically Mi'kmaq?

It is important to note here that authenticity must come and originate from our people. That is the underlying issue of what is really ours and what is someone else's. If it is someone else's then it is not authentically ours. We can embrace the teachings and the purpose of new things learned, but we also need to identify that they (whatever they may be) are not ours. Some key examples are the Seven Sacred Teachings - they did not originate with the Mi'kmaq. The Jingle Dress dance is not Mi'kmaq. The dream catcher is not Mi'kmaq. In the context of cultural tourism, we need to identify this. We also must be careful that we are not appropriating other Indigenous cultures ourselves by taking these examples in and claiming them as ours. This will be a very important and foundational piece of our Authenticity Guidelines.

While there was a broad range of opinions on the anchoring of authenticity in time and tradition, most Elders and Knowledge Keepers agreed that it was important to recognize the evolution of Mi'kmaw culture and traditions. A small minority of participants were less accepting of the assimilation of outside influences on Mi'kmaw culture – "why borrow from other cultures, when we have our own." A more traditional view shared by a couple of participants was that authenticity has not been influenced by other cultures. "Authenticity reflects our background and stories that were told to us by Elders, parents, etc. I focus on the positivity of our culture - how we were before we were disturbed, when we were living in harmony with Mother Earth."

Notwithstanding the continuum of responses, most Elders and Knowledge Keepers were open to a more flexible definition of authenticity. This acknowledges that there is a long history of cultural exchange dating back to early trading and exploration, both pre- and post-European contact. One participant offered that we should be thinking seven generations ahead since authenticity is the past, present, and future.

Most participants recognize that knowledge and wisdom are evolving – "not frozen in time." This includes reflecting both what has been endured and what has been accomplished. A recurring theme was the resilience of the Mi'kmaq and how they have adapted to survive (e.g., birch bark is no longer readily available for wigwams, so other materials are now used). There was a recognition that Mi'kmaw culture is

dynamic and not isolated from other cultures and influences, whether Indigenous or non-Indigenous. In this spirit, practices can be authentic even if they are influenced by other cultures. A related consideration is that the Mi'kmaq were the first point of contact with Europeans in this country – triggering many centuries of cultural erosion and loss.

At a pragmatic level, the oral nature of Mi'kmaw society was noted so slight modifications are inevitable as stories are passed down. This is human nature, but it is also how storytellers connect with the stories they are sharing from their past. Mi'kmaw storytelling is often adjusted as "we dance between two worlds" and the story is customized for a specific audience and perhaps the message that needs to be understood.

A couple of participants noted the challenge in adjudicating authenticity including the reinterpretation of traditional stories and in some contemporary visual arts. It was noted that a lack of recognition of more contemporary art forms may pose a barrier for youth ie: spray painting/graffiti art or digital media.

As a point of pride, it was noted that cultural sharing goes both ways. It is important to recognize the essential Mi'kmaw learnings that have been embraced by other cultures (e.g., craftsmanship, environmental sustainability).

Regardless of participants' differing opinions and cultural flexibility, everyone agreed that transparency and openness about a story or product's origin and connection to history and tradition is paramount to Mi'kmaw cultural authenticity.

This should be supported through further engagement in community with Elders and Knowledge experts to develop a document or toolkit that would identify specific elements of our authentic culture that we know to be 100% true and can be confirmed through a high majority approval process with our Mi'kmaw subject matter experts. Through this process, several traditional protocols, approaches, artistic and cultural expressions through arts, crafts, stories, songs and dances are highly verified. For example: The L'nu game of Waltes – we would put it through the test by having it reviewed by this cultural team, anticipating it comes back with 100% in agreement. This would be the essence of this process. Those that pass the authenticity test will be highlighted and recognized and shared as authentically ours - as L'nu'k/Mi'kmaq.

8.3 Which Mi'kmaw cultural tourism experiences should be available to visitors?

There was broad agreement that tourism is an important way to celebrate the Mi'kmaw culture. Except for sacred ceremonies (discussed below), interviewed participants felt that we should share as much as possible (e.g., stories about survival, education, sports, past, present and future). Education was also seen as a strong tool to educate mainstream society about the First Peoples of this land we call Mi'kma'ki and how "we are all Treaty people" through cross cultural teachings and learning opportunities.

Potential Mi'kmaw Cultural Tourism experiences for sharing with visitors include:
- Traditional and authentic performances involving song, dance, arts, crafts and more
- Community feasts / traditional meals
- Long form traditional storytelling (e.g., legends, history of the land, rising above adversity, treaties)
- Moose hunting
- Traditional practices (e.g., gathering food, wintering and summering to accommodate weather and the availability of the natural resources - waterfowl, fish, eels etc. in different areas of Mi'kma'ki)
- Community interactions (e.g., Mawiomis, experiential tourism); and
- Demonstrating the importance of family (e.g., welcoming all community members into their home as if they were family).

One participant offered very thoughtful insights on ideal Mi'kmaw Cultural Tourism experiences. They would involve high value niche offerings, alignment with ecotourism, cultural practices and be smaller in scale. We will need to work together to help educate our business owners on the Authenticity Guidelines to ensure that all aspects of the tourism offerings have an interconnected approach into the valuable efforts put forth on this project. This will help to ensure that all elements of the Indigenous tourism offerings meet the Guidelines as they are intended.

8.4 What Mi'kmaw stories should we share with visitors?

A recurring theme with Mi'kmaw stories reinforced community members' unique perspectives for telling stories and sharing experiences. As one participant noted, "if you're telling your own stories, it is authentic." This is part of a natural evolution over the years that incorporates outside influences. Education for both community and non-community members was highlighted as an important benefit of storytelling. Although, we must caution that those stories shared by individuals must respectfully reflect the original history and story of our land, our culture and our people. The potential negative effects of sharing any unauthentic piece of our culture can begin to negatively shape our future story and who we are as a people if it is not authenticated as original to our people.

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In a couple of cases, the residential schools experience was raised. It was seen to be acceptable – even encouraged - to share these stories, including traumatic experiences. Storytelling is considered part of the process of healing and regaining cultural tradition.

IMPORANT NOTE:
We must also share caution that these stories involving the Residential School experiences are very personal and require ample cultural and spiritual guidance, reflection and preparation. Not everyone can share these stories to just anyone. Many of these are interconnected with a strong and heavy past that is not easy to explain in terms of the injustices that occurred and the intergenerational effects that have resulted. Shared experiences such as these will often leave the storyteller in a place of vulnerability. These types of experiences must be shared in a way that creates mutual trust and respect and ensures safety.

Flexibility in storytelling was generally embraced – "our stories should be everywhere." "There is room for anthology, storytelling, make-believe, fiction, because our philosophy is to keep stories open-ended." In the same spirit, it was offered that traditional storytelling could be modified for the audience (e.g., for children of different ages).

Storytelling is a way of sharing the Mi'kmaw culture and philosophy with visitors, while helping them understand Mi'kmaw ways of creating stories. It was suggested, where possible, to relate traditional stories with what is going on today (e.g., climate change, resource conservation, and moderate living).

Despite a cultural openness to storytelling, boundaries were suggested by some participants including family stories. A related suggestion was that Elders should be involved in deciding which stories can be told and there is likely going to be variations from community to community on what can and cannot be shared. This goes back to the discussion and recommendation for the need of an approved list of shared stories, experiences and cultural practices that can be shared with visitors. There is an important discussion to be had about what is shareable and can be shared at a price, and then what is spiritual and free.

There is also the potential to open these experiences to non-Indigenous people at no-charge with the expectation that this sharing process will also give them the strength to share our story, our culture, our challenges and our goals and objectives with all who walk in their path with the intention of better understanding and supporting our people.

8.5 Should a Mi'kmaq delivered tourism service feature Mi'kmaw culture to be considered authentic?

A Mi'kmaq delivered tourism experience, service or product must feature Mi'kmaw culture to be considered authentic. The input on this issue was definitive. Moreover, Mi'kmaq must be involved in the development and delivery of the experience. It is also paramount that in the business perspective of this it must always have Mi'kmaq/L'nu'k majority ownership with management and services to be led and delivered by Mi'kmaq to be considered as truly and authentically Mi'kmaq.

While business collaborations will be discussed in further detail later in this document, it is important to note that the primary focus of the authenticity guidelines must be to ensure the ownership and protection of Mi'kmaw culture and language. This is done by building capacity through the development of multiple Mi'kmaq owned cultural tourism enterprises.

8.6 What Mi'kmaw ceremonies can be shared – not shared?

The topic of sharing Mi'kmaw ceremonies was deemed to be very important, generating considerable discussion among Elders and Knowledge Keepers. At a high level, it is acceptable to share community ceremonies (e.g., dancing, feasting, powwows, mawiomis), but it is considered for the most part unacceptable to share spiritual, personal and medicine ceremonies (e.g., sweat lodge, naming). Participants were emphatic on this latter point. The power of a medicine-man is considered sacred knowledge. Where there is uncertainty on the sharing of a ceremony, it is ultimately the Elder's decision.

In other cases, the Elders and Knowledge Keepers may respond to the visitor seeking the experience and modify what is offered based on their understanding of the visitor's own authentic readiness to receive an experience. One participant offered that while attending a sweat lodge is a sacred ceremony, it may be acceptable to share information and teachings with visitors without going through the ceremony itself. Once again, an Elder would need to be engaged to help decide this question.

The legitimacy of a community member leading a ceremony for visitors was raised. It is highly recommended that the individual must be raised with a strong cultural background, have significant experience and knowledge in spirituality and be working under the guidance of an Elder. All Mi'kmaw ceremonies are very sacred so the operator must have grown up in the community and been raised with Mi'kmaw traditions. It is important to have Elders to speak with as these experiences are developed. It is also important to share as much of these teachings through the incorporation of traditional language as this is the core of who we are as Mi'kmaq.

Specific to the participation of Mi'kmaq in the mainstream tourism industry, the benefits of sharing certain ceremonies with tourists from around the world were noted. Sharing ceremonies enables others to become aware of the beauty of the Mi'kmaw culture. Participants gain a greater appreciation of the people, helping them "to understand why we do what we do." Promotion of a culture is typically a key feature of its communication and preservation.

8.7 Is it appropriate to charge visitors to observe or participate in ceremonies? Which ceremonies can be shared for a fee?

Sharing and monetizing Mi'kmaw ceremonies is a difficult cultural and ethical question. The appropriateness of charging a fee for a cultural experience varies depending on the circumstances. While Elders and Knowledge Keepers had an individualized approach to this matter, they were all hesitant to offer judgment on someone with an alternate philosophy.

Traditionally, Elders do not charge for ceremonies, except possibly in exchange for gifts. In some cases, an honorarium or donation was seen as acceptable. However, it is important to note, from a traditional community perspective, Elders and Medicine People and Knowledge Keepers were always taken care of and supported by the community.

Food, shelter, clothing, tools, survival items and craft supplies – all were provided in exchange for these valuable services. As we have changed our economic base as a society, it is important to continue to value and support this specialized knowledge and traditional wisdom in tangible ways.

Some sensitivity on this matter was rooted in past examples of "fraud exploiting our people."

A few participants also recognized the entrepreneurial dimension and offered a pragmatic view – ceremonies often involve out of pocket expenses and require a community member's time.

Ultimately, specific questions involving ceremonial fees may require input from the Chief and Council, Elders and Knowledge Keepers.

8.8 Should authenticity rules be the same for the band and community members?

There was a consensus that authenticity guidelines should be uniform for bands, communities, businesses (both off/on reserve) and band-run enterprises. There was a recognition among some Elders and Knowledge Keepers that bands have an additional responsibility, suggesting that authenticity guidelines should be stricter for communities than businesses. For example, one participant offered that the Band has a duty to represent the community in a positive way, limiting what it may offer in a commercial context.

As Indigenous people and as Mi'kmaq, it is very important for us to support each other and so supporting the L'nu entrepreneur and the L'nu business owner is very important. Leaders and Band Administrations are encouraged to find strategies to align support for all sectors of the Mi'kmaw Cultural Tourism delivery mechanism as part of the overall delivery model for the Authenticity Guidelines. Community support would help ensure community members are authentic and positively representing the L'nu'k. In turn, this will ensure the business is more likely to succeed. On a related matter, some participants noted that the Mi'kmaq have a gift of creativity so there should be room to express the culture and traditions in new innovative ways.

8.9 Should authenticity be the same for all Mi'kmaw communities, or can communities adjust some aspects of authenticity?

Authentic experiences, stories, and traditions, etc. will vary from Mi'kmaw community to community. All Elders and Knowledge Keepers agreed on this point. There is a historical basis for this community specificity (e.g., resource availability, trade, resilience, environment).

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8.10 What experiences should be provided by the band?

While most participants agreed that the band can provide tourism experiences, there were a few suggestions for an elevated role for the band. For example, some offered that the band's role is to develop and grow individuals, while acting like a mentor rather than a competitor. The band has a role to facilitate entrepreneurship, grow individuals and engage the community. The band must value its crafters and artisans to support cultural and economic independence. Although artists and operators benefit from the support of the community, they cannot always wait for the community to lead the way.

Mi'kmaw bands may have more access to funding and development dollars than individual entrepreneurs when it comes to building the economy, strengthening cultural connections, and identifying training dollars. Recognizing the challenges that exist for business owners, as well as the ability to access government funding for essential components of development is critical, including in the cultural/tourism industry. It is essential for the community and their leadership to enhance the level of communication and involvement provided to the business owners, artisans and crafters in the creation of Mi'kmaw entrepreneurship/business development initiatives within the tourism sector. This can be enhanced through the support of the established Provincial/Territorial Indigenous Tourism bodies that exist today.

Specific suggestions of community delivery-based experiences included moose hunting, traditional practices, gathering food, etc. Related to this suggestion, each community could research their own stories and history that can then be shared and remain both unique and authentic to that community.

8.11 What experiences should be provided by businesses operated by community members?

Participants were broadly supportive of community member involvement in cultural tourism enterprises incorporating Mi'kmaw experiences, songs, dances, stories and imagery. It is also worthwhile to mention that authentic experiences are a key sector within tourism development. Building Mi'kmaq capacity will help drive and transform this industry within Nova Scotia as visitors are introduced to the rich culture and heritage of the Mi'kmaq. The approach to develop these authentic approaches will centre on the ability of individual enterprises, band-run organizations/operations and/or not-for-profit artists/crafters/tourism organizations to deliver quality and sustainable authentic experiences, whether the offerings are focused on the artistic representation of the people or sharing in the authentic foods and traditional cuisine of the people.

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8.12 What is the appropriate level of involvement – if any - for non-Mi'kmaq in the delivery of authentic Mi'kmaw cultural tourism experiences?

Nearly all participants agreed that it is appropriate for non-Mi'kmaq to collaborate with Mi'kmaw communities and entrepreneurs. There are emerging examples of this already in the region. While there was a range of opinions on what this should look like, there was agreement that the Mi'kmaq must control the representation of the idea, the concept, the product, the delivery, the stories and messages that underpin the experiences that are provided. In essence, <u>Mi'kmaw community members must create, control, and deliver the experience</u>. Someone from outside the community should not speak on behalf of the Mi'kmaq or "tell our story."

Partnering with non-Mi'kmaq is acceptable when outside expertise is contributed by certain disciplines (e.g., graphic design, marketing, administration, promotion, technical support). Some participants reflected that there are many opportunities for collaboration with non-Mi'kmaq partners although it is important the partnership is respectful, mutually beneficial and Mi'kmaq controlled.

In the area of graphic design, it is especially important that imaging is created by Mi'kmaw artists and designers so that we have a comprehensive database of authentic images to draw from. If images are created by non-Mi'kmaq designers, then they must directly reflect existing images especially if they are being used to promote or represent the Mi'kmaq to the world.

A couple of participants noted that there are non-Mi'kmaq creating "Native art" or writing books about the Mi'kmaq; these are not authentic. This concerning exercise begins to seep into other areas of "Mi'kmaq-ness." Over the past number of years there have been instances of non-Mi'kmaq/non-Indigenous people offering traditional prayers, ceremonies and sacred offerings. These are individuals that are misrepresenting themselves as Mi'kmaq, something the Authenticity Guidelines seek to address.

Overall, collaboration with non-Mi'kmaq was generally seen as is mutually beneficial for learning, capacity building, relationship building, and business development, etc.

8.13 What would be some of the features of a process for determining Mi'kmaw cultural authenticity?

There was consensus that authenticity (including approval of the guidelines, adjudication and ongoing refinement of the guidelines) must be led by Elders, with the support of other Mi'kmaw subject matter experts. The resulting guidelines would also need to be approved at the community and/or Nation level.

Several participants noted that an authenticity process to safeguard and protect Mi'kmaw cultural property would require an investment and ongoing financial resources to ensure sustainability. As one advisor noted, "defining authenticity is an ongoing process – we are always learning." Some suggested that authentication for tourism operators should incorporate cultural appreciation training and mentorship with a commitment to continuing their "path of knowledge." This would apply to all Mi'kmaw business owners involved in tourism, as this would also be a path to strengthening the ongoing process for authenticity and implementation into the tourism offerings which for some will be the body of their work and for others a part of who they are as Mi'kmaq.

Some participants shared that some flexibility should be reflected in the process – "we can't be too heavy-handed controlling an artist and their content. Artists require freedom to take their own path." Inevitably, this will include a place for individuals who have been recently reacquainted with their Mi'kmaq identity that was lost for a variety of historical reasons.

Key questions include:
- What is it for?
- Who is it benefitting? (individuals, community or the Mi'kmaq collectively)
- Will it protect our spirit?
- Is it adequately and respectfully representing who we are as Mi'kmaw people?

8.14 How do we support tourism operators to understand Mi'kmaw Cultural Authenticity Guidelines?

Support for tourism operators should recognize the long and resilient history of Mi'kmaw crafters and artisans marketing their products to visitors. It is important to acknowledge that the Mi'kmaq have endured much yet continue to sustain and maintain their cultural traditions. Indeed, they have fought to keep what was being quenched and to this day, Mi'kmaw historians and cultural leaders are unearthing stories and artifacts from the past. At the same time, there are community members who have been colonized and may not value Mi'kmaw culture and traditions. Support could also serve to help build self-esteem, pride and confidence in their culture. Assistance understanding Mi'kmaw Cultural Authenticity Guidelines could be provided through coaching, entrepreneurship training and the like. This approach to helping operators would acknowledge that we are all still learning and, indeed, healing.

The Guidelines should be communicated and promoted to build awareness and compliance. In this context, the Authenticity Guidelines were considered as a positive influence, not as a punitive measure.

One participant suggested a sense of urgency in delivering support to Mi'kmaw tourism operators. Mi'kmaw communities in Nova Scotia and First Nations communities the Maritimes broadly are at a relative disadvantage because other provinces such as British Columbia and Ontario are much more advanced on these matters.

Elders and Knowledge Keepers identified additional supports that will be required by Mi'kmaw tourism operators including business and market readiness and capacity building. Specific examples included support with finances, book keeping, marketing, calibrating supply to demand, pricing or "anything that would help move us forward in a positive way." One participant shared, "we should take advantage of any opportunity to grow our knowledge and businesses."

This could be an essential service provided by a Mi'kmaw organization like the *Nova Scotia Indigenous Tourism Enterprise Network* (NSITEN) which focuses on the development and long-term success of business owners involved in the tourism industry. NSITEN's experience and substantial efforts to represent Mi'kmaw tourism businesses in the mainstream tourism world over the past five years has led to many growth opportunities by highlighting existing business owners and their authentic products, services and experiences. NSITEN has been a significant partner in contributing to this overall process and will continue to make themselves available to business owners, community organizations and leadership as we step forward together in the implementation of the Authenticity Guidelines.

8.15 How should we communicate to visitors that an experience is authentically Mi'kmaq?

Most participants noted the importance of an "authentic Mi'kmaw brand" or related elements (e.g., wordmark, symbol, logo) recognizing that the Mi'kmaw culture deserves more profile and attention. Several participants suggested that the previous branding work from 2009 should be revisited. "We must create a brand that would be recognized globally as authentic Mi'kmaq - something that says, this experience is approved by the Mi'kmaw Nation." This could be an evolution of a formative Mi'kmaw Art and Crafts Society initiative to *tag* items that were authentically Mi'kmaq with the crafter signing the authenticity tag." The signature would ensure the work was authentic.

Participants reasoned that a Mi'kmaw brand would provide visitors with reassurance that they are buying or experiencing something sourced from a Mi'kmaw community member. This could be part of an effort to educate visitors on authenticity. It was broadly felt that branding would increase market opportunities for Mi'kmaw tourism operators, while reflecting a premium that could leverage increased yield. The rationale for communicating authenticity included:

- The elimination of unfair inauthentic competition.
- A concern that authentic success fosters inauthentic imitation; (ie: mass productions from international factories), and
- The importance of supporting new business operators - this is a challenging business.

Considerable work, time, and resources are required to develop an authentic brand.

9. AUTHENTICITY CONSIDERATIONS

A tourism experience is essentially, a series of bookable, purchasable, packaged activities lead by a local expert or guide for a specific time period. It could be over an hour, half a day, or up to multiple days. Mi'kmaw Cultural Tourism experiences could include a guided walking trail tour, working with a cultural expert to help build a birchbark canoe, storytelling and blueberry tea in a wigwam near the shoreline, a cooking class with a Mi'kmaw chef featuring local ingredients, a guided beach hike overlooking Five Islands, focused on cultural and natural heritage, singing and drumming around the fire in Unama'ki (Cape Breton) followed by storytelling and legends under the night sky, or a petroglyph tour. At their core, experiences consist of learning something by doing something with someone who lives here. There is great potential to further connect visitors with Mi'kmaw culture through the development, market-readiness and marketing of cultural tourism experiences by the Mi'kmaq of Nova Scotia.

In some cases, a band enterprise may lead these experiences, such as the Medicine Walk at Membertou Heritage Park or Eskasoni Cultural Journeys. Experiences may be delivered by Mi'kmaw staff of an attraction or outdoors on a guided adventure. In others, it may be delivered through a partnership of government attractions, such as Parks Canada sites and delivered by a Mi'kmaw Interpreter (e.g., a petroglyph tour, or the birch bark canoe experience, which was conducted in partnership with a Mi'kmaw expert). In other instances, it could be delivered by a Mi'kmaw entrepreneur or expert, like an artisan inviting visitors to paint for an afternoon in their studio or on the shores of the Bay of Fundy.

In some instances, some may argue, a company could be owned by a non-Mi'kmaq tourism operator, who has hired a Mi'kmaw service provider to deliver an experience showcasing Mi'kmaw culture through food, or entertainment. For the purposes of developing our Authenticity Guidelines at this moment in time, our primary focus is on building capacity through the development of Mi'kmaq controlled businesses and entities.

Experiences could be delivered by partnerships of entrepreneurs, including Mi'kmaq and non-Mi'kmaq partnerships (majority Mi'kmaq owned of course) - for example, a food tour company develops a guided experience for small groups including multiple stops featuring Mi'kmaq and Acadian traditional dishes and current recipes inspired by traditions.

Often for an artisan, chef or cultural expert, partnering with other businesses to deliver an experience is a valuable and meaningful way to connect visitors to people and place and share their culture, without the requirement for the artist or expert to assume responsibility for all of the tourism operation start-up, permitting, licensing and elements such as transportation, marketing, insurance, and online booking systems, etc. The established tourism business can offer this as part of the partnership and the expert can focus on sharing their story, making it more accessible for new entrepreneurs and experts to increase the availability of authentic Mi'kmaw Cultural Tourism experiences offered in Nova Scotia. Some cultural experts may wish to be business owners from the start, while others would prefer to grow into this opportunity.

Some Mi'kmaw businesses may provide services to visitors but may not necessarily offer cultural tourism experiences. How does this relate to the definition of authenticity? For example, would a Mi'kmaw entrepreneur running a chain hotel or chain coffee shop business in a community be considered an authentic cultural tourism experience provider? It is a Mi'kmaq-owned business and it is providing a service to residents and visitors, but is it a tourism travel motivator (ie: authentic or unique to the destination) if it isn't delivering a cultural tourism experience? Consideration may be necessary on developing a 'ladder of excellence' in terms of achieving certain levels of authenticity and the use of juries within a certification process.

Some businesses may be Indigenous owned and operated but may not be Mi'kmaq. How do Indigenous business owners fit into the discussion of authenticity in tourism? How do we reflect the support of Indigenous brothers and sisters through the Mi'kmaw values of Msɨt No'kmaq – All My Relations? How do we educate travellers to know the difference between the Mi'kmaq of Nova Scotia and our traditional territories, and other Indigenous businesses?

Different partnership models and opportunities reduce barriers for Mi'kmaw artisans, chefs, knowledge keepers, storytellers, guides and musicians to participate in tourism. Ideally these guidelines will be a catalyst for the growth of Mi'kmaw Cultural Tourism, including those already delivering cultural tourism experiences in Nova Scotia, and those yet to be created and delivered by Mi'kmaw community members. It is crucial to consider the wide variety of cultural tourism opportunities and potential partnership configurations in the exploration and definition of authenticity and its role within a tourism context.

Lastly it will be essential to strengthen and grow the relationship with the mainstream tourism industry with organizations such as Tourism Industry Association of Nova Scotia (TIANS) and Tourism Nova Scotia so that they are fully on board with the authenticity guidelines and sign Memorandums of Understanding agreements indicating so.

The following is a distillation of questions that will need to be reflected in the Mi'kmaw Cultural Tourism Authenticity Guidelines. Ideally, a tourism enterprise would reflect the following dimensions to be considered authentic. Through further input and discussion with communities, Elders and others could delineate the list into mandatory and desirable features.

- Is the business Mi'kmaq-owned and operated?
- If the business is not Mi'kmaq-owned and operated, what is the business model?
- How are Mi'kmaq involved in the decision-making aspect of the business?
- Are Mi'kmaw people and values authentically represented in the business? How?
- Are Mi'kmaw people actively involved with the business and adequately compensated?
- Does the business have the support of the community?
- Is the enterprise or attraction operated by the community?
- Have the operator and front-line staff completed requisite authenticity training (e.g., cultural appreciation)?
- Is the operator working under the guidance/mentorship of an Elder?
- Does the operation reflect Mi'kmaw cultural values?
- Does the operation reflect Mi'kmaw culture and traditions?
- Is the experience Mi'kmaq delivered?
- Is the Mi'kmaw presenter speaking from lived experience?
- Is the experience personalized or shared in an intimate setting?
- Does the experience provide a personal connection between the Mi'kmaq operator and visitor?
- Is the Mi'kmaw language appropriately reflected in the operation?
- Is there a component of the experience that reflects the resilience of the Mi'kmaq?
- Does the experience involve Mi'kmaw ceremony? If yes:
- Is the ceremony a community celebration?
- Has the ceremony been endorsed by the community?
- Are fees collected in relation to the ceremony? If yes:
- Are ceremonial fees charged and collected in a respectful manner?
- Are Elders and Knowledge Keepers adequately compensated for the knowledge and value they bring to the experience?
- Does the ceremonial pricing have the support of Elders and the Chief and Council?
- Can a Mi'kmaw business be considered culturally authentic if it is Mi'kmaq owned, and is providing a service to residents and visitors, but isn't considered a "tourism travel motivator" (ie: chain hotel or chain coffee shop)?
- How do we support Indigenous businesses from other nations?

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- How will the guidelines assist travellers from outside the region seeking an Indigenous experience, recognizing that awareness of the diversity of Indigenous nationhood across the country and Mi'kmaw culture in Mi'kma'ki may differ?
- Are there mechanisms in place to direct community members seeking clarification on the development of local cultural tourism experiences (ie: Elders identified to support this work?)
- Are there mechanisms in place to direct non-Indigenous entities seeking to interpret the cultural and natural heritage of Nova Scotia to ensure they are respectfully and accurately describing Mi'kmaw culture in Nova Scotia? For example, non-Mi'kmaq interpreter training at museum sites or outdoor adventure tour operators like a bike tour or kayak guide or a host of a motorcoach tour along the Bay of Fundy.
- Are there mechanisms in place to direct non-Indigenous entities seeking to engage with the Mi'kmaw community regarding cultural tourism developments and opportunities? For example, the development of cultural heritage initiatives that don't necessarily trigger formal consultation.
- What resources exist or could be developed to provide information and guidance to tourism operators specific to Mi'kmaw culture, language, history, ceremony, and traditions, including an understanding of culture as fluid and reflecting various periods in time? For example, a guidebook or tool kit.
- How would an industry partner or a regional marketing organization seek clarity from a community about the authenticity of a cultural tourism experiences – would this be through the organization overseeing the brand management, designation of experiences, and marketing of branded experiences?

10. MARKET READINESS

As communities consider diversifying their economies through tourism, cultural tourism is becoming an increasing focus as the desires of travellers continue to change and evolve. Increasingly, consumers want[3]:

- Safe destinations
- Meaningful, authentic experiences
- The ability to participate rather than observe
- A chance to meet locals
- Quality along with value
- Comfort and softer adventure activities
- Unique products and customized experiences
- Last-minute getaways with suggested itineraries
- The opportunity to plan and book online
- Opportunities to support sustainable environmental and social responsibility practices

Although this document is focused on authenticity, which is the foundation of cultural tourism, it is important to note the critical importance of tourism development, market readiness and marketing to tourism growth within Nova Scotia.

The *Nova Scotia Indigenous Tourism Enterprise Network* (NSITEN) provides support to Indigenous tourism business owners and is connected at the national level with the *Indigenous Tourism Association of Canada* (ITAC). ITAC has an excellent market-readiness guide that helps businesses within the tourism sector to meet industry standards. The guide explains the differences between visitor ready, market ready, and export ready tourism businesses, and provides the criteria needed to reach these levels of business readiness.

NSITEN has also collaborated with Tourism Nova Scotia and many other industry partners to provide information and support for cultural tourism through workshops and conferences including cultural tourism experience development presentations and panel discussions. NSITEN also works with an Atlantic network of Indigenous tourism entities that are in various stages of development.

Within the province of Nova Scotia, Tourism Nova Scotia (TNS) and the Tourism Industry Association of Nova Scotia (TIANS) both have tools and resources available to coach entrepreneurs and communities on visitor market insights, experience development, packaging, pricing and marketing.

There will be more opportunities to collaborate in the future as draft authenticity guidelines are developed and shared and experience in the development of Indigenous tourism opportunities grows.

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[3] Cultural and Heritage Tourism: A Handbook for Community Champions, Federal Provincial Territorial Ministers of Culture and Heritage, Canada, 2012

11. BRANDING – SPIRIT OF THE MI'KMAQ

The *Spirit of the Mi'kmaq* logo and branding strategy was originally developed by Mi'kmaq Association for Cultural Studies (MACS) to identify minimum criteria to qualify Mi'kmaw businesses to use the brand for their market-ready product or service. The goal was to bring together various Mi'kmaw cultural tourism products and experiences within Nova Scotia and to unite them under one common brand.

The brand would serve as a high standard of expectation for the providers of these products and experiences and as a guarantee of quality and authenticity for consumers. It would also serve as a promotional tool for broad-based tourism communications and marketing and as a powerful symbol of our Nation's commitment to helping visitors discover the spirit of the Mi'kmaq and share in our deep connection to our ancestral lands.

The discussion of a Mi'kmaw logo and branding strategy will be part of the community engagement on authenticity. This will include the development of clear policies, guidelines and a process for defining culturally authentic products and experiences, a certification process, and a co-operative body that will regulate these processes. This will also include discussion on the use of the logo for Mi'kmaq outside of Nova Scotia.

12. GOVERNANCE & IMPLEMENTATION

The *United Nations Declaration on the Rights of Indigenous People (UNDRIP)* was developed by Indigenous peoples from around the world to embody the most important rights our ancestors long fought for: our right of self-determination, our right to own and control our lands, territories and resources, and our right to free, prior and informed consent, among others. UNDRIP was adopted by the UN General Assembly in 2007 and endorsed by Canada in 2010.

Article 31 of UNDRIP states:

> *Indigenous peoples have the right to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions, as well as the manifestations of their sciences, technologies, and cultures, including human and genetic resources, seeds, medicines, knowledge of the properties of fauna and flora, oral traditions, literatures, designs, sports and traditional games and visual and performing arts. They also have the right to maintain, control, protect and develop their intellectual property over such cultural heritage, traditional knowledge, and traditional cultural expressions.*

Article 32 of UNDRIP further states:

> *States shall consult and cooperate in good faith with the indigenous peoples concerned through their own representative institutions in order to obtain their free and informed consent prior to the approval of any project affecting their lands or territories and other resources, particularly in connection with the development, utilization or exploitation of mineral, water or other resources.*

These articles are significant. Mi'kmaq have rights and those rights are protected, and clearly articulated within UNDRIP (not to mention Canada's *Constitution Act* of 1982). With those rights come obligations for the State (the government) to support and protect those rights. We see clearly from these important legal instruments that it is no longer acceptable for governments and corporations and businesses to continue their colonial "business as usual" approach without us.

Tourism in Nova Scotia generates significant income for the province. While there is a *Duty to Consult* on any developments that may impact Mi'kmaw rights and title, there are many tourism ventures that may not necessarily trigger this duty. However, in the interests of good citizenship and working collaboratively together with Mi'kmaq, non-Mi'kmaq entities should engage with Mi'kmaq to ensure they are reflected throughout the province in an appropriate and visible manner. What are the best processes for people to connect with Mi'kmaq? How can the general public be sure the people they are engaging with are the appropriate people?

Authenticity (including approval of the guidelines, adjudication and ongoing refinement of the guidelines) must include several important governance concepts. Community engagement must be led by Mi'kmaq subject matter experts in significant conversation and engagement with Mi'kmaw Elders, with adequate financial support for administration, travel, respectful recognition of community members' time, wisdom, etc. The resulting "final" guidelines would need to be approved at the community and Nation level. Resourcing requires an ongoing investment to ensure sustainability and continued relevance so that the guidelines remain evergreen and respond to emerging situations.

Many conversations will be necessary to address questions that arise, including:
- Who is responsible for providing guidance on whether a cultural tourism experience meets the guidelines?
- Will the guidelines be self-managed by those offering cultural tourism experiences or will it be tied to an approval or certification process?
- How will Mi'kmaw authenticity be protected? What mechanisms will need to be in place to support the protection of traditional knowledge and intellectual property rights?
- Is the product authentically Mi'kmaq? Or is it the operator/artisan?
- What will the logo and branding process look like? How will businesses be designated as "authentically Mi'kmaq"? Who will issue the logos?
- How will authentic Mi'kmaw businesses be differentiated from authentic Mi'kmaw partnerships – products and experiences – within a non-Mi'kmaq business? Will there be degrees of authenticity? Will there be a way to recognize allies and supporters?
- Who has the responsibility for communicating guidelines and working with cultural tourism partners to adopt the guidelines?
- Who has the responsibility to create awareness of the guidelines within tourism industry partners (including non-Mi'kmaq partners) and visitors, including brand awareness, marketing, certifications, etc.?
- Will there be a governing body or province-wide agreement regarding cultural tourism in Nova Scotia? How will the guidelines be enforced?
- What roles will KMKNO, NSITEN, and / or our Mi'kmaw Cultural Tourism entities play in cultural tourism and the governance of authenticity moving forward?
- How will communities be supported? What is the role of Mi'kmaw organizations and communities within a tourism context? For example:
- Supporting the economic development aspects of cultural tourism
- Supporting entrepreneurship and business development aspects of cultural tourism
- Endorsement and communication of the authenticity guidelines
- Training for cultural tourism
- Career development for cultural tourism
- Developing cohesion within cultural tourism between communities (ie: walking trails and interpretive signage).

13. CONCLUSION

There are many common themes that arose from the research conducted with Mi'kmaw experts along with the national and international case studies research. Authentic Indigenous Experiences must be developed and delivered by Indigenous people within the community it is representing. This entails the involvement of Indigenous communities and its people, particularly Elders and keepers of the culture, as cultural products should be developed by the appropriate figures in the community. This element is key in ensuring the information presented is true, appropriate, and respectful of the culture.

Indigenous individuals, organizations and communities should lead the development of authentic Indigenous tourism experiences. Community leaders must be involved in defining which cultural elements are presented, while guiding the way that they are presented. The development of Indigenous tourism experiences should be accompanied by a thorough and transparent consultation process with these communities to ensure the respect of culture and land and to maximize benefits to the community, while eliminating negative impacts.

In relation to these outcomes, Indigenous communities should be the largest beneficiaries of the industry and sought benefits from the industry should be determined by Indigenous individuals, organizations, and communities. The development of experiences and reinvestments of these revenues should be diverted to these communities and aligned with the community's priorities.

Mi'kmaw Kina'matnewey (MK) is an organization that represents the collective voice for Mi'kmaq education in Nova Scotia. Their primary mission is to actively promote excellence in Mi'kmaq education, interests, and rights for our communities and to facilitate the development of lifelong learning. They developed a *Teachers Learning Guide* which presents principles relevant to the development of tourism authenticity guidelines. These include:

- The importance of conserving, protecting, nurturing, and preserving language and culture.
- The promotion of the Mi'kmaw worldview and the linkages between language and culture.
- The importance of community support; and
- The use of multiple media to communicate and teach including visual art, music, plays, cooking, singing, and outdoor activities.

Product development is critical to a successful Indigenous tourism industry. Appropriate protection and communication of Indigenous heritage and culture is critical for the development of culturally enriching and authentic products. Additionally, the following elements were identified to develop a successful Indigenous tourism industry:

- A key component of developing a successful Indigenous tourism industry is the marketing of experiences. This component has contributed to the success of the industry in BC, where Indigenous Tourism British Columbia (ITBC) formed a Marketing Advisory Committee to guide their marketing strategies and ensure success. Marketing must also include the Mi'kmaq reclamation of our culinary traditions. Nova Scotia tourism is based on the traditional foods of the Mi'kmaq – lobster, bass, salmon, trout – without references to Mi'kmaq. This information should be on every menu in the province, and part of every Nova Scotia tourism strategy.

- Access to knowledgeable and skillful entrepreneurs and workforce is critical. This may be facilitated through training and various programs to ensure communities have the knowledge and tools to operate a successful business. This means not only from a logistical business perspective, but also from a cultural standpoint. There is a need for community members to know where they come from. Research and resources are required to support this in many different ways and forms (ie: sweats, camps, workshops, medicines, healing, spirituality, etc.). Youth are an important focus for art, culture, and tourism. Moreover, there is a need to focus on the youth. Youth rarely see L'nu art. For youth to care about this, they need to see this in their spaces. They need representation and opportunities in their communities.

- Additional authenticity supports will be required, such as the development of a tool kit or other resources that identify foundational Mi'kmaw teachings and concepts. It will be important to build on the historical work from earlier times such as the National Indian Arts Corporation which featured a central marketing system and a series of films focused on Mi'kmaw arts and crafts; funding for research could help to retrieve this important work.

- Involving and engaging with the community to ensure the culture is protected and communicated in true fashion. Moreover, visitors wishing to engage in an authentic Indigenous experience seek cultural experiences where they can interact with community members and immerse themselves in the culture, further reinforcing the need for engagement with communities.

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- Effective networks and collaboration, allowing for the development of a healthy and diverse industry. Collaborations should be done on a local, national, and international level to increase visibility and demand. Local partnerships should focus on diversifying the industry and creating culturally rich experiences. However, partnerships should be mindful of the community's capacity, particularly in terms of tourist traffic to avoid negative impacts.

- Support, development and implementation of legislation and other legal mechanisms to ensure Mi'kmaw culture is protected and governed by Mi'kmaq is necessary. Models such as those in British Columbia, New Zealand, and Hawaii can provide direction and inspiration. In addition, artists need specific protection through copyright and other mechanisms to prevent the theft of their ideas and designs by mass producers.

- The inclusion of a certification and recertification process to ensure standards are consistently met. This is of interest when developing partnerships and collaborating with the travel trade sector as providing assurance of high quality is highly valued and in certain instances required. A certification process could include branding, a catalogue of authentic products with the background stories and creation profiles, artisan business cards with QR codes and links to the catalogue, and pricing standards, amongst other elements.

The following challenges must be considered when developing national guidelines for authentic Indigenous experiences and for the wider success of an Indigenous tourism industry:

- The diversity of Indigenous culture across Canada limits the scope of universal criteria relating to cultural presentation. While featuring specific cultural elements may be appropriate in one community, it may be inappropriate to share these same elements in another. The community whose culture is being interpreted must be leaders in defining which elements are presented, the way they are presented and they must lead its presentation. In this regard, the Indigenous Tourism Association of Canada (ITAC) states each community partaking in the Indigenous tourism industry must develop their own Cultural Protocols which ensures the experience both authentic and supported by Keepers of the culture, the community, and its members.

- Lower community support is a challenge in some Indigenous communities. Diminished support may stem from the belief that tourism operations will have a negative impact on the culture and community, or from a lack of consensus regarding priorities for tourism investment in the community.

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- Location and destination development may limit the community's ability to accommodate tourists. While most Mi'kmaw communities in Nova Scotia are easily accessible, lack of infrastructure such as internet access, health services, roads and signage, etc. may reduce accessibility to these communities as well as the number and types of experiences which the community can accommodate.

- Funding is insufficient for the protection of living heritage which encompasses a large part of Indigenous heritage. Canadian heritage laws and policies focus on physical heritage (monuments and objects). While living heritage (songs, ways of life, etc.) is recognized as important, it does not attract the same protection. Furthermore, relatively little programming and funding is currently accessible for the protection and conservation of living heritages; and

- A lack of available experiences, lack of diversity and inconsistencies in experience quality can inhibit the success of the industry. Difficult access to funding may limit the development of new experiences.

While the Mi'kmaq of Nova Scotia are unique in their perspective on authenticity and the extent of deliberation and consultation in the development of Authenticity Guidelines, the following case studies provide a valuable foundation on which to build. This work positions the Mi'kmaq of Nova Scotia to assume a National, if not international, leadership position in ensuring authenticity.

APPENDIX A: CULTURAL TOURISM CASE STUDIES

Introduction
As an important component of the development of authentic Mi'kmaw Cultural Tourism Guidelines for Nova Scotia, this report examines five case studies of guidelines developed in Canadian and International jurisdictions to draw from best practices and to provide examples that Mi'kmaw Cultural Tourism Guidelines for Nova Scotia could emulate.

Indigenous Tourism
The United Nations World Tourism Organization (UNWTO) defines Indigenous tourism as tourism developments within Indigenous communities. The importance of Indigenous tourism is highlighted for both Indigenous communities and beyond, as they note that "If managed responsibly and sustainably, Indigenous tourism spurs cultural interaction and revival, bolsters employment, alleviates poverty, curbs rural flight migration, empowers local communities, especially women and youth, encourages tourism product diversification, allows people to retain their relationship with the land and nurtures a sense of pride." [4]

The importance of giving control to Indigenous communities to communicate and interpret their own culture and heritage has been long discussed. Article 11 of UNDRIP states Indigenous people have the right to "practice and revitalize their cultural traditions and customs. This includes the right to maintain, protect and develop the past, present and future manifestations of their cultures, such as archaeological and historical sites, artefacts, designs, ceremonies, technologies and visual and performing arts and literature."[5] These rights are further described in Article 31 which states their right to "maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions."

In 2019, the UNWTO published the *Recommendations on Sustainable Development of Indigenous Tourism*, as a set of recommendations to foster the sustainable, responsible, and ethical development of Indigenous tourism. These included:
- **Respect the cultural values and cultural capital of Indigenous groups** in all its forms, while considering the role these communities wish to undertake and the benefits they seek.
- **Thorough, transparent and permanent consultation** in developing all aspects of Indigenous tourism experiences.
- **Empower Indigenous Communities** through skill development facilitation and organizational structures, which notably account for self-governance.
- **Encourage equitable partnerships to support equitable Indigenous enterprises** and sustainable business practices which ultimately ensure protection and improvement of livelihood; and

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4 https://www.e-unwto.org/doi/pdf/10.18111/9789284421299
5 https://www.un.org/development/desa/indigenouspeoples/wp-content/uploads/sites/19/2018/11/UNDRIP_E_web.pdf

- **Protect cultural and natural resources** while ensuring industry outcomes are positive for Indigenous communities.

The Indigenous tourism sector has been quickly developing in Canada. Between 2014 and 2017, the Conference Board of Canada recorded a 23.2% growth, almost double that of the Canadian tourism sector which grew by 12% during that same period[6]. However, despite the growth of the sector and while Nova Scotia accounts for around 5.7% of the Indigenous population in Canada, the number of Indigenous tourism businesses in the province has decreased by 24%. Nonetheless, in 2018 Nova Scotia's Indigenous tourism attracted $51.4M in revenues, $23M in labour income, $31.6M in provincial GDP and 795 jobs.

Destination British Columbia states that the demand for cultural tourism is increasing, noting the "more visitors are looking for experiences that immerse them in a culture different to theirs, allowing them to experience customs and traditions firsthand."[7] This presents a particular opportunity for authentic Indigenous experiences. The following examples were identified to draw best practices and identify guidelines for the identification and development of authentic Indigenous experiences.
- Indigenous Tourism Association of Canada (ITAC)
- Indigenous Tourism Ontario (ITO)
- Indigenous Tourism BC (ITBC)
- New Zealand Māori Tourism (NWMT)
- Western Australia Indigenous Tourism Operators Council (WAITOC)
- Quebec Aboriginal Tourism (QAT); and
- Hawaii Tourism Authority (HTA).

NATIONAL AND INTERNATIONAL RESEARCH SUMMARY

Authentic Indigenous tourism refers to cultural experiences developed and operated by First Nations, for First Nations. Authenticity Guidelines must first and foremost account for who develops and delivers the experiences, and while not always explicitly stated in guidelines, authentic Indigenous experiences are expected to have a direct positive impact on the specific community they present. The following guidelines are typically used to identify authentic Indigenous experiences.
- Indigenous owned, which may be defined as ownership of 51% or more of the company.
- Indigenous operated, where experiences are led by members of the community associated with the experience, allowing for a face-to-face interaction with the community.
- Tourism related industries, which may be pre-determined sectors or be qualified

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6 https://indigenoustourism.ca/corporate/wp-content/uploads/2019/05/10266_IndigenousTourismSector_RPT.pdf
7 https://www.destinationbc.ca/who-we-are/regional-community-industry-partners/indigenous-tourism/

by the share of tourism revenue.; and

- Inclusion of cultural elements, where the experiences offer cultural enrichment and interpretive components which must be developed by the appropriate members of the community.

Authenticity is either verified as part of a designation process in programs such as the Authentic Indigenous Designation program, the Arts Resurgence Campaign, Ontario Authentic Indigenous Moments, and the Cultural Authenticity Program or through membership applications with Indigenous tourism organizations such as the New Zealand Māori Tourism or the Western Australia Indigenous Tourism Operators Council. Authenticity is typically determined through online forms and registrations. In certain instances, documentation must be provided to support the information stated in the online form, as seen in ITBC's Authentic Indigenous Designation program or the WAITOC ATB membership registration. This information may include proof of Indigenous ownership, share of revenue from tourism related activities and more. When proof of Indigenous identify is required, the following documents are typically requested:

- Confirmation by an official entity (e.g., band council, legal or health services, etc.)
- Registration of businesses on an official Indigenous Business Registry; or
- Signed Statutory Declaration.

While the level of oversight varies, all organizations share the objective of protecting, developing and marketing authentic Indigenous experiences. Considering the example of Hawaii, while the HTA includes Hawaiian culture as a pillar, programs and tools seem to be developed to assist industry in marketing the islands authentically rather than placing Native Hawaiians as leaders in the Indigenous Tourism Industry. Programs in other jurisdictions aim to empower Indigenous communities and be leaders in the industry. While some allow for the participation of non-Indigenous actors, such as the ARC in BC or membership applications with QAT, clear distinctions between Authentic Indigenous products and providers and non-Indigenous products and providers are included to maximize transparency.

It is important to note that the research for this report began while the world began to experience an unprecedented worldwide pandemic with the introduction of COVID-19. While lessons will be learned from these important case studies, it is anticipated that it will be years before tourism levels return to a pre-COVID state.

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CASE STUDIES

Case Study #1 - Indigenous Tourism Association of Canada

The [Indigenous Tourism Association of Canada](ITAC) provides leadership in the development and marketing of authentic Indigenous tourism experiences through innovative partnerships.
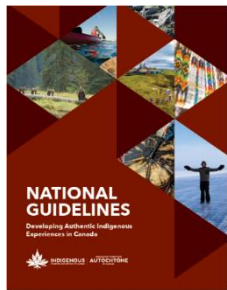
ITAC prepared the [National Guidelines: Developing Authentic Indigenous Experiences in Canada](), in order to give guidance and act as a path finder for all within the Indigenous tourism industry. These guidelines were developed in collaboration with Elders, industry and communities and were developed for individuals starting an Indigenous business, owners of Indigenous tourism businesses looking to expand, improve or work with the travel trade industry, or those simply wishing to learn more about the industry. The guide identifies two forms of indigenous tourism: Indigenous Tourism and Indigenous Cultural Tourism. The former is defined as a "tourism business majority owned, operated and/or controlled by First Nations, Métis or Inuit peoples which demonstrates a connection and responsibility to the local Indigenous community and traditional territory where the operation is based." The latter has an additional cultural component which must present a "distinct Indigenous culture in a manner that is appropriate, respectful and true." Finally, for authenticity to be genuine, Indigenous people must be involved in the development and delivery of the experience. ITAC clearly states that "**Authentic Indigenous Cultural Tourism is by Indigenous peoples, <u>not</u> about Indigenous peoples**."

The table below summarizes key points drawn from this case study

Table 1: Indigenous Tourism Association of Canada Key Information

Organization Mission	ITAC provides leadership in the development and marketing of authentic Indigenous tourism experiences through innovative partnerships.
Objective	Created in consultation with Elders, industry and the community, these guidelines give guidance and act as a path finder for all within the Indigenous tourism industry.
Proposed National Standards	▪ Owned by indigenous companies, organization, or individuals (51% or more). ▪ Cultural content must be developed by keepers of the culture, under the direction of the Indigenous people whose culture is being interpreted.

	- Activities must be led by Indigenous people or with the assistance of Indigenous people. - Visitors must have the opportunity to interact face-to-face with Indigenous people; and - Heritage interpreters must have suitable experience, knowledge or formal training relating to the Indigenous culture they are presenting.
Audience	- Entrepreneurs starting an Indigenous business - Indigenous tourism business owners looking to expand, improve or work with the travel trade industry; and - Individuals with an interest in Indigenous tourism.
Protocols, Operational & Implementation	**ITAC leaves protocols for the implementation of standards for authenticity open for communities to develop as these should be tailored to each community.**
Funding Model	- Contributions from various levels of government and tourism agencies including: - Indigenous and Northern Affairs Canada - Destination Canada; and - Western Economic Diversification Canada. - Revenue from International Indigenous Tourism Conference.
Governance	ITAC is governed by a Board of Directors composed of 10 elected individuals from eight provinces and two territories, each serving a four-year mandate. **The authenticity guidelines were originally drafted in 2008, released in 2013 and updated in 2018.**
Adjudication	Self-assessment designed to help operators develop, deliver and price authentic tourism experiences. The unique character of each community and culture creates challenges in the application of overarching and detailed criteria and protocols for implementation.
Success Factors	- Business operating skills - Involving and engaging community - Effective networks and collaboration - Strategic planning (research & SWOT); and - Respecting and sharing culture in an appropriate way.
Community Impact	- Increase of Indigenous revenues in the annual Canadian GDP by $400M in two years. 41,153 Indigenous tourism workers in 2018; and 139 new experiences created in two years.
Website	https://indigenoustourism.ca/corporate/about-itac/

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Case Study #2 - Indigenous Tourism Ontario

Indigenous Tourism Ontario (ITO) is a member-based organization devoted to growing the Authentic Indigenous Tourism Sector in Ontario. Members must be Indigenous-owned (51% or more), and currently welcoming visitors. The organization identified the following four goals in their five-year organizational strategy.

- Developing organizational sustainability and brand integrity
- Building capacity and increasing economic opportunities
- Marketing and branding authentic products and services; and
- Providing support for communities and entrepreneurs.

ITO has developed various programs since its inception in 2016, including the Ontario Authentic Indigenous Moment (OAIM) program and more recently the Cultural Authenticity Program. Application to both programs is done online and both are available to ITO members. To be eligible for an ITO membership, applicants must be visitor ready and Indigenous owned (51% or more). A partnership between ITO and ITAC allows ITO members to automatically obtain an ITAC basic member.

ARTS & CULTURE

Immerse yourself in the living culture of Ontario's Indigenous peoples. Gain knowledge of authentic Indigenous artwork, dancing, music, spirituality and cultural artefacts.

The Ontario Authentic Indigenous Moments (OAIM) was developed to assist Indigenous communities and entrepreneurs with programs that build capacity to produce high quality products and services. OIAM features experiences independently led by a Local Cultural Entrepreneur who is defined as an "Indigenous person or organization from Ontario who is interested in sharing an experience, a skill, or an adventure with a visitor to the community." The program recognizes culturally enriching experiences independently led by local cultural entrepreneurs, in addition to being educational and recreational.

The Cultural Authenticity Program (CAP) is currently being developed and will showcase Authentic Indigenous Tourism Experiences to recognize Indigenous cultural entrepreneurs, and increase awareness and understanding of the local businesses and what they have to offer in the region. The program is developed for indigenous businesses offering authentic experiences or experiences with an authentic indigenous component, partners who support or sponsor authentic experiences, and operators or agencies who promote these experiences. Participants will receive a logo/icon associated with the category(ies) for which they meet the requirements.

The table below summarizes key points drawn from this case study:

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Table 2: Indigenous Tourism Ontario Key Information

Organization Mission	ITO is a member-based organization devoted to growing the Authentic Indigenous Tourism Sector in Ontario.
Objective	▪ The OAIM developed to assist Indigenous communities and entrepreneurs with programs that build capacity to produce high quality products and services. ▪ The CAP is being developed to recognize Indigenous cultural entrepreneurs and increase awareness and understanding of the local businesses and what they have to offer in the region.
Proposed Guidelines	▪ Demonstrates the participation of and meaningful benefit to the Indigenous people and community. ▪ All Indigenous cultural content is done in an appropriate, respectful manner that follows all local cultural protocols. ▪ The Indigenous community being portrayed have control over the content of the cultural programming. ▪ Demonstrate a connection to the community portrayed that respects a responsibility to that community; and ▪ The community is involved in the delivery of the cultural programming to the visitor.
Audience	▪ Memberships are available for Indigenous owned businesses (51% or more) ready to welcome visitors. ▪ OAIM was developed for Indigenous communities and entrepreneurs CAP was developed for: ▪ Indigenous businesses offering authentic experiences ▪ Businesses offering experiences with an authentic Indigenous component ▪ Partners who support or sponsor authentic experience; and ▪ Operators or agencies who promote these experiences.
Protocols, Operational& Implementation	**Application to both programs is done online and both programs are available to ITO members.**
Funding Model	▪ ITAC with annual contribution and product development grants. ▪ Partnerships with provincial and federal government agencies; and ▪ Partnerships with FedNor.

Governance	▪ Board of Directors composed of four individuals with experience in tourism; including two Indigenous individuals and two non-Indigenous; and ▪ Three staff members, including an executive director and two project coordinators (one for southern and one for northern Ontario).
Adjudication	CAP process and criteria in development. Approved participants will receive a logo/icon associated with the category(ies) for which they meet the requirements.
Success Factors	▪ Gain full support and funding for ITO's Critical Path ▪ Develop tourism organically ▪ Promote community-based tourism initiatives ▪ Support local cultural entrepreneurs ▪ Provide local revenue generating opportunities ▪ Use technology for growth ▪ Increase brand and market share for sustainability
Community Impact	ITO members have: ▪ Generated 1,595 jobs including 1,160 new jobs in five years; and ▪ Contributed $198M to the economy and represent 12% of Ontario's total tourism output.
Website	https://indigenoustourismontario.ca/

Case Study #3 - Indigenous Tourism British Columbia

Indigenous Tourism British Columbia (ITBC) is a not-for-profit, stakeholder-based organization which supports the growth of a sustainable, authentic, and culturally rich Indigenous tourism industry in British Columbia. The organization works with operators in over 200 distinct Indigenous communities. ITBC's 2018-2019 Strategic Plan is based on four pillars:

- **Cultivate relationships** – including the resiliency of operations and leverages collaborative partnerships.
- **Inspire vistors** – including leading by engaging, innovating, and focusing on results, and focused and insightful marketing strategies.
- **Activate experience development** – including accelerating authentic experience development, and establishing a strong Indigenous tourism story; and
- **Advocate Indigenous tourism** – including supporting the growth of the Indigenous economy and increasing capacity and competitiveness of Indigenous businesses.

The table

> The Interpretive Canoe and Walking Journeys at Moccasin Trails focus on direct experience and sensory immersion in Thompson Okanagan, the Traditional Territory of the Secwepemc, Syilx and Nlaka'pamux People. These experiences are led by knowledge keepers that share and strengthen their connection to Indigenous land and culture through songs, stories, ceremonies and language. These ancestral land tours are a traditional Indigenous method of knowledge transfer; each lesson embedded by smell, sight, and taste, sound and touch.
>
> Source: https://www.indigenousbc.com/moccasin-trails/

below summarizes key points drawn from this case study:

Table 3: ITBC Key Information

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Organization Mission	Indigenous Tourism British Columbia (ITBC) is a not-for-profit, stakeholder-based organization which supports the growth of a sustainable, authentic and culturally rich Indigenous tourism industry in British Columbia.
Objective	▪ Authentic Indigenous Designation program identifies authentic cultural Indigenous tourism experiences ▪ Authentic Indigenous Arts Resurgence Campaign (ARC) was created to promote and support authentic Indigenous artworks in the retail and wholesale marketplace

Authenticity Guidelines	▪ The Authentic Indigenous Designation program defines authenticity as:
	  ➢ Indigenous owned and operated
	  ➢ Indigenous cultural content
	  ➢ Tourism related (60% or more of revenues are visitor related)
	  ➢ Market-ready
	  ➢ High standard of quality
	▪ ARC defines authenticity as products designed, produced, and distributed by Indigenous artists or businesses

Audience	▪ Authentic Indigenous Designation was designed for market-ready tourism industries offering indigenous cultural components. ▪ ARC was designed for artists and retail and wholesale marketplace from production to sale.
Protocols, Operational& Implementation	▪ Authentic Indigenous Designation Application includes a self-assessment survey. Supporting documents are provided as required, ▪ ARC application is conducted online and includes a form and an artist's statement and biography.

Funding Model	▪ Government and tourism agencies including:
	  ➢ Destination BC
	  ➢ Indigenous Services Canada
	  ➢ Western Economic Diversification Aboriginal Tourism
	  ➢ ITAC

Governance	▪ Board of Director elected by stakeholders for two-year mandates. ▪ Three chiefs with equal authority, including the Chief Financial Officer, the Chief Marketing and Development Officer and the Chief Governance and Partnership Officer. ▪ 13 staff members working in collaboration with committees; and ▪ ITBC formed a Marketing Advisory Committee, composed of eight individuals to guide their marketing strategies.

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Adjudication	The Authentic Indigenous Designation program application is completed online through a self-assessment survey along with supporting documents. All negative online reviews must be resolved. The ARC program evaluates authenticity from production to sale and uses a three-tier system to designate the 'degree' of authenticity. Registration to the program includes an online form and an artist's statement and biography. Applications are reviewed before being included on the website and authenticity labels are sent for each piece of art.
Success Factors	▪ Strategies should focus on marketing, experience development, partnerships, leadership and organizational excellence. ▪ The following elements are required to accelerate authentic experiences development: ➢ Increasing funding for market readiness ➢ Strong training framework Activation of authentic aboriginal programs; and - Leveraging signature Indigenous experience programs.
Community Impact	▪ 401 tourism-related Indigenous businesses in 2016, representing a 33% increase from 2014. ▪ 7,400 direct full-time jobs in the province; and ▪ $705 million indirect gross domestic output.
Website	https://www.indigenousbc.com/corporate/

Case Study #4 - New Zealand Māori Tourism

New Zealand Māori Tourism (NZMT) works with the Māori tourism sector to contribute to the Māori economy, provide compelling visitor experiences and build strong commercial and cultural leadership. Their main objective is to position Māori Tourism in a way which allows Māori to be leaders in the industry and in how visitors experience the country. NZMT undertakes actions in the following four key areas.

- **Building quality and capability** – including the development of high-quality Māori tourism businesses which makes commercial gain from cultural engagement.
- **Branding and promotions** – including the reinforcement of the NZ Inc. brand through the promotion of cultural values of the Māori and promoting members and Maori tourism to the World.
- **Leveraging Māori tourism and trade** - including leveraging trade relationships to create tourism opportunities and maximizing trade opportunities; and
- **Regions and major centres** – including the cultivation of diverse Māori tourism businesses producing unique cultural experiences.
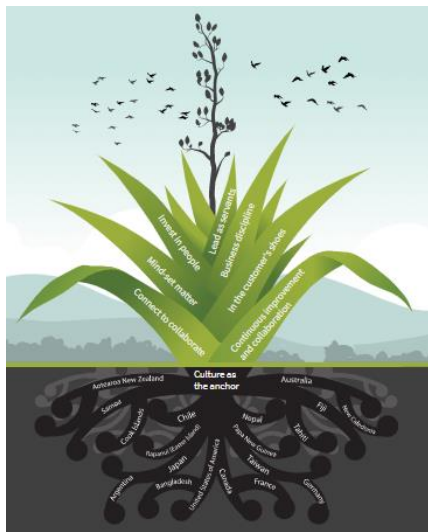
The importance of Māori Tourism is highlighted in the New Zealand-Aotearoa Government Tourism Strategy, where they aim to "achieve better tourism outcomes by building better partnerships with Māori tourism enterprise, iwi, hapū and tangata whenua" and where a measure of long-term success include Māori culture being at the heart of New Zealand's tourism offering.[8] Additionally, New Zealand recognizes the Māori rights through legislation such as section 35A Resource Management Act (RMA), where tribe authorities are recognized. New Zealand Maori Arts and Crafts Institute Act (1963) officially declared the New Zealand Maori Arts and Crafts Institute as a legal entity with the function of preserving, promoting, and perpetuating Maori arts and crafts.

Authenticity is determined through a membership application, with members' experiences featured on the NZMT website. To be eligible for a full membership, businesses must either qualify as a Māori Regional Tourism Organization (MRTO) or a Māori Tourism Business, which is defined as:

- A legally constituted entity
- Primarily owned and/or operated by Māori, either directly or indirectly; and

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- Offering products or experiences in the New Zealand tourism industry.

Memberships applications are completed online. If proof of registration with the Māori Regional Tourism Organization (MRTO) is provided, no further requirements are needed. Applications are reviewed by the board who determine eligibility for membership.
The table below summarizes key points drawn from this case study:

Table 4:   New Zealand Māori Tourism Key Information

Organization Mission	New Zealand Māori Tourism works with the Māori tourism sector to contribute to the region's economy, provide compelling visitor experiences, and build strong commercial and cultural leadership.
Authenticity	A business owned and/or operated by Māori, either directly or indirectly.
Audience	Legally constituted entities operating in the tourism industry and owned and operated by Māori.
Protocols, Operational& Implementation	- Authenticity is determined during membership applications - Application is done online and are reviewed by the Board of Directors
Funding Model	- Unavailable; and $10M investments in New Zealand Māori Tourism by the New Zealand government for the Tourism Recovery Fund (COVID-19).
Governance	Board of Directors composed of seven individuals elected for three-year terms.
Adjudication	Authenticity is determined through membership applications, with members' experiences featured on the NZMT website.
Success Factors	- Culture as the anchor - Lead as servants - Invest in people - Business discipline - Mind-set matter - In the customers' shoes - Connect to collaborate; and - Continuous improvement and collaboration
Community Impact	Generated $1.7B in 2017 and is expected to reach $2B by 2024; and 234 Māori tourism businesses employing 11,100 people in 2019.
Website	https://maoritourism.co.nz/

Case Study #5 - Western Australia Indigenous Tourism Operators Council

The [Western Australia Indigenous Tourism Operators Council](#) (WAITOC) was created in 2002 after requests from Indigenous communities who sought assistance in establishing a network to support and prepare the Indigenous tourism industry. Today, the WAITOC aims to create a vibrant authentic Aboriginal tourism industry as an integral component of Australia's tourism industry. The WAITOC aims to:

- Position Western Australia as the premier Aboriginal tourism destination; and
- Increase Aboriginal cultural experiences.

The WAITOC assesses authenticity through its Aboriginal Tourism Business (ATB) Membership. Members reap from various corporate, advertising and marketing and networking benefits. To be eligible for an ATB membership, businesses must meet the following requirements.

- Indigenous person or entity of which at least 50% of its members are Indigenous
- Operates within the tourism industry; and
- Operates within Western Australia.

Application is conducted online and confirmation of Indigenous identity is accomplished through a confirmation provided by: a recognized institution such as the band council, a medical centre or legal servicers of the community, community justice groups, organizations registered with the Office of the Registrar of Indigenous Corporations, or through a signed statutory declaration confirming the applicant is Indigenous as described under the Aboriginal and Torres Strait Islander Act 2005.

The table below summarizes key points drawn from this case study:

Table 5: Western Australia Indigenous Tourism Operators Council Key Information

GUIDELINES - INTERIM REPORT

Organization Mission	The WAITOC aims to create a vibrant authentic Aboriginal tourism industry as an integral component of Australia's tourism industry.
Objective	Generate employment, strengthen the pride within communities and empower individuals; while bringing cultures together by providing opportunities to educate non-aboriginal people.
Authenticity Guidelines	Indigenous person or entity of which at least 50% of its members are Indigenous.
Audience	Tourism industry businesses operating in Western Australia.

Protocols, Operational& Implementation	▪ Authenticity is determined during membership application,
	 ▪ Application is conducted online by completing a form; and
	 ▪ Authenticity is confirmed through either:
	   ➢ a confirmation provided by a recognized institution (e.g. band council, medial or legal servicer, etc.); or
	   ➢ a signed statutory declaration confirming they are Indigenous as described under the Aboriginal and Torres Strait Islander Act 2005.

Funding Model	▪ Grants are the main revenue source (87% of total revenue) ▪ Sponsorship accounts for the second largest share ▪ Conference income and membership fees account for the third largest
Governance	Board composed of ten individuals.
Adjudication	Authenticity is assessed through an Aboriginal Tourism Business (ATB) Membership. Members reap from various corporate, advertising and marketing and networking benefits.
Success Factors	Effective marketing through multiple channels at the regional, national, and international level.
Community Impact	▪ Contributes 29.7M in state income ▪ Accounts for 339 full-time jobs; and ▪ Strengthens pride and bring culture together.
Website	https://www.waitoc.com/

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Case Study #6 - Quebec Aboriginal Tourism

The Quebec Aboriginal Tourism (QAT) is a tourism association representing over 150 members which defends the interest of Indigenous entrepreneurs in the tourism sector and stimulates industry growth. QAT is devoted to favour social and economic development in Indigenous communities through the tourism industry.

QAT evaluates businesses following membership applications. While the term authentic is not explicitly used, businesses must meet certain criteria to be eligible for one of three membership statuses. Currently, the organization offers the following membership types.

- **Active members** - actively participate in the achievement of QAT's mission and objectives. Eligible entities include tourism enterprises or businesses which are Indigenous owned and operated (51% or more) which must be active for at least two years. These members are then classified as regulars, outfitters, events, artists and crafters or auxiliary depending on their sector of activity.
- **Delegate members** - support the realization of QAT's mission and objectives. Eligible entities include band councils or Indigenous organizations in a sector other than tourism.
- **Associate members** - support QAT's mission and objectives but are entities owned and operated by a majority of non-Indigenous.

Membership application can be completed through an online form. Members gain access to marketing benefits, business development resources and industry research and networking opportunities. In addition, QAT and ITAC partnered to offer all QAT members with a basic ITAC membership.

Success Factors and Community Impact

The Indigenous tourism has significantly contributed to supply renewal, job and wealth creation, and business consolidation and development in all regions of the Province. This sector included 223 businesses in 2016 and generated a total economic impact of $169M with an average business turnover of $394,000, while employing 4,083 individuals in the province. The sector is well received among tourists, with 1.2M visitors participating in cultural experiences with France and Germany as the biggest market.

The table below summarizes key points drawn from this case study:

GUIDELINES - INTERIM REPORT

Table 6: Quebec Aboriginal Tourism Key Information

Organization Mission	QAT is devoted to favour social and economic development in Indigenous communities through the tourism industry.
Authenticity Guidelines	Tourism enterprises or businesses which are Indigenous owned and operated (51% or more).
Audience	Active memberships are available for businesses who qualify as authentic and have been active for over two years.
Protocols, Operational& Implementation	▪ Authenticity is determined during the application process for active membership; and ▪ Application is conducted online by completing a form.
Funding Model	▪ Membership fees ▪ Purchase of advertisements on their website ▪ Newsletter; and ▪ Featured advertisements in their magazine.
Governance	Board of Directors composed of nine individuals including five for active members, two for delegate members and two for associate members; and Operated by a staff team of seven.
Adjudication	Unavailable
Success Factors	Unavailable
Community Impact	▪ Generates $394,000 in average business turnover. ▪ Generates an economic impact of $169M; and Employs 4,083.
Website	https://tourismeautochtone.com/

Case Study #7 - Hawaii Tourism Authority

The Hawaii Tourism Authority (HTA) was founded in 1998 through legislation to serve as the state's leading agency supporting tourism. HTA's mission is to strategically manage Hawaii tourism in a sustainable manner consistent with economic goals, cultural values, preservation of natural resources, community desires and visitor industry needs. Their 2020 strategic plan includes four strategic pillars:

- **Natural resources** - Respect for our natural and cultural resources
- **Hawaiian culture** - Support native Hawaiian culture and community
- **Community** - Ensure tourism and communities enrich each other; and
- **Brand marketing** - Strengthen tourism's contributions.

One of the objectives under the Hawaiian Culture pillar is to **ensure the accurate portrayal of Hawaiian culture by HTA's marketing contractors which includes establishing**

criteria for cultural content. A second objective includes the accurate portrayal of Hawaiian culture in tourism marketing and visitor experiences. These objectives will be achieved through state-wide conferences with stakeholders such as industry decision-makers, cultural practitioners and Native Hawaiian cultural groups.

HTA views authenticity as representing Hawaii and the Hawaiian culture free of misrepresentation and inaccuracy. To ensure this, HTA developed the *Ma'ema'e Toolkit* which includes detailed information to accurately represent culture, particularly when promoting Hawaii as a tourist destination. This includes geographical, cultural and the description of traditions and customs throughout the Hawaiian Islands.

HTA does not require authentic experiences to be owned and operated by Native Hawaiians, these experiences should, however, feature contacts with Native Hawaiians and allow visitors to immerse themselves in their culture, ensuring visitors leave the islands feeling enriched.

The HTA partners with the Native Hawaiian Hospitality Association (NaHHA) to increase ties between the Native Hawaiian communities and the Tourism Industry and advance the Hawaiian Culture Pillar of their 2020 Strategy. NaHHA is an association which promotes an authentic spirit of aloha and Hawaiian culture in hospitality industry planning, promotion, and product development. NaHHA services corporate and community initiatives through project management, consulting, training, and facilitation. Activities undertaken by NaHHA to further their mission and the Hawaiian Culture Pillar objectives include support of Hawaiian culture training within the industry.

The table below summarizes key points drawn from this case study:

Table 7:   Hawaii Tourism Association Key Information

Organization Mission	HTA's mission is to strategically manage Hawaii tourism in a sustainable manner consistent with economic goals, cultural values, preservation of natural resources, community desires and visitor industry needs.
Objective	Ensuring the accurate portrayal of Hawaiian culture by HTA's marketing contractors, in visitor industry marketing and experiences for visitors. The Authenticity Toolkit provides essential information to accurately and authentically promote the Hawaiian Islands.
Authenticity Guidelines	▪ Authenticity as representing Hawaii and the Hawaiian culture free of misrepresentations and inaccuracies. ▪ Experiences feature contact with Native Hawaiians and allow visitors to immerse themselves in their culture and ensure visitors leave the islands feeling enriched; and ▪ Does NOT need to be owned and operated by Native Hawaiians.
Audience	Marketing contractors, visitor industry marketing and experience developers.
Protocols, Operational & Implementation	▪ Developed the Maʻemaʻe Toolkit which includes detailed information on the regions and cultures to ensure accurate representation; and ▪ Partnered with the Native Hawaiian Hospitality Association (NaHHA) to increase ties between the Native Hawaiian communities.
Funding Model	Operate using state funds from the TAT tax deposit in the Tourism Special Fund.
Governance	Board of Directors composed of 12 individuals appointed by Hawaii's governor, who serve as volunteers and meet monthly.
Adjudication	The issue of cultural misappropriation was ultimately adjudicated through the courts. Communication and consensus achieved through state-wide conferences with stakeholders such as industry decision-makers, cultural practitioners and Native Hawaiian cultural groups.
Success Factors	Authentic Marketing
Community Impact	▪ 3,972 Native Hawaiian-owned firms in the tourism industry ▪ Representing 4,306 paid employees.
Website	https://www.hawaiitourismauthority.org/

APPENDIX B: AUTHENTIC MI'KMAW CULTURAL TOURISM GUIDELINES CHECKLIST

Our ancestors have shared our culture with visitors to our traditional territories since time immemorial, closely guided by their community values of respect, honour and integrity. The only way for our industry to succeed is to continue following those guiding principles when we develop and deliver Mi'kmaw cultural tourism experiences. It not only makes for an authentic experience for our visitors, but also helps ensure that our future generations have that same opportunity.

Cultural tourism authenticity supports the presentation and celebration of authentic culture and tradition by contributing to, presenting, maintaining, and carrying forward traditional and current Mi'kmaq ways of life. An essential element of this is Mi'kmaq ownership and control of cultural tourism enterprises. This ensures cultural integrity, while directing both social and economic benefits to the community and community members.

The following Mi'kmaw Cultural Tourism Authenticity Checklist was developed based on the Authentic Mi'kmaw Cultural Tourism Guidelines for Nova Scotia document, while reflecting the ITAC Indigenous Tourism Self-Assessment Guide.[9] An option for the final branded version of the guideline document could include space allocated under each checklist item to allow Mi'kmaq participants to provide supplementary information, including how they meet the protocol or how they may address the protocol. This would add value to the guidelines, while assuming more of an authenticity toolkit/workbook functionality.

Mandatory Protocols

The following are considered "mandatory protocols" to be considered an Authentic Mi'kmaw cultural experience. Kwilmu'kw Maw-klusuaqn Negotiation Office (KMKNO) supports the authority of each community to determine their own cultural protocols and boundaries, while recognizing the diverse values and beliefs of community members.

Is your cultural tourism operation a Mi'kmaw owned and operated business or led by a Mi'kmaw community or organization?	Yes☐ No ☐ N/A ☐
Is the cultural content of the experience or product developed by Mi'kmaw community members?	Yes☐ No ☐ N/A ☐
Is the cultural content approved by the appropriate Elder, Knowledge Holder or Chief and Council? (What is the approval process within your community?)	Yes☐ No ☐ N/A ☐
Is the experience Mi'kmaw delivered? (If there are partnerships and collaborations, what is acceptable?)	Yes☐ No☐ N/A☐
Does the experience exclude sacred ceremonies? (Has the community determined this? Is there a list or policy or document to refer to?)	Yes☐ No☐ N/A☐

9 https://indigenoustourism.ca/corporate/wp-content/uploads/2018/12/18-12-National-Guidelines-Book-EN-FORMS-ONLY.pdf

Does the operation reflect Mi'kmaw cultural values? (How does this connect back to community values? Can you articulate what they are?)	Yes☐ No☐ N/A☐
Does the operation reflect Mi'kmaw culture and traditions? (How does this connect back to your community? What is it based on? Elder teachings? Historical knowledge? Family stories?	Yes☐ No☐ N/A☐

Recommended Protocols

The following are considered "recommended protocols" to be considered an Authentic Mi'kmaw cultural experience. Kwilmu'kw Maw-klusuaqn Negotiation Office (KMKNO) supports the authority of each community to determine their own cultural protocols and boundaries, while recognizing the diverse values and beliefs of community members.

Experience Delivery

Have the operator and front-line staff completed requisite authenticity training (e.g., cultural appreciation)?	Yes☐ No☐ N/A☐
Is the Mi'kmaw presenter speaking from lived experience?	Yes☐ No☐ N/A☐
Is the Mi'kmaw presenter sharing what they have learned from an Elder or Knowledge Keeper?	
Is the experience personalized or shared in an intimate setting?	Yes☐ No☐ N/A☐
Is the experience shared in a culturally relevant or appropriate setting?	Yes☐ No☐ N/A☐
Does the experience provide a personal connection between the Mi'kmaw operator and the visitor?	Yes☐ No☐ N/A☐
Is the Mi'kmaw language appropriately reflected in the experience?	Yes☐ No☐ N/A☐
Does the experience enable the visitor to learn about the Mi'kmaw language?	Yes☐ No☐ N/A☐

Communication

Does your tourism experience provide opportunities for visitors to interact face-to-face with Mi'kmaw artisans, craftspeople, Elders, storytellers, hosts or entertainers?	Yes☐ No☐ N/A☐
Are visitors exposed to local Mi'kmaw language? Is the Mi'kmaw language included on items such as greetings, signage, printed materials, websites, social media, and other means of communication?	Yes☐ No☐ N/A☐
Have you protected sensitive cultural activities, artifacts, and sites from visitors?	Yes☐ No☐ N/A☐

Community Support

Are the guests provided with an outline of what to expect from their Mi'kmaw experience and what is considered acceptable behaviour while on site and in the community?	Yes☐ No☐ N/A☐
Do visitors have access to materials that give information on the host Mi'kmaw culture and community? Consider: Are the materials online? Can bookings be made online? Is there a website to access information? Do you use different social media? Do you have additional physical materials onsite? These materials may include guidebooks, pamphlets, brochures, videos, books or other materials.	Yes☐ No☐ N/A☐
Is the local Mi'kmaw community aware of and generally supportive of the tourism initiative? (How do we know? How would we demonstrate this?)	Yes☐ No☐ N/A☐
Do you encourage and welcome Mi'kmaw community input and feedback on the cultural experience?	Yes☐ No☐ N/A☐
Does the tourism experience impact the community's culture and economy in a positive way?	Yes☐ No☐ N/A☐
Are there cultural tourism contacts in the community, and designated Elders and Knowledge Keepers to provide direction and guidance to tourism operators (Mi'kmaw or non-Mi'kmaw individuals or entities)	Yes☐ No☐ N/A☐

How does the community benefit? (i.e., jobs, suppliers, support other business in the region, etc.)

_____
_____
_____

How do you reduce negative impacts on daily life for the community and environment? (i.e., visitor codes of conduct, clear signage, environmentally friendly practices etc.)

_____
_____
_____
_____
_____

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Cultural Integrity

Have Mi'kmaw visual symbols and design elements been incorporated into the experience? Have they been developed by Mi'kmaw artists / crafts people? Have the Mi'kmaw artists/crafts people been adequately compensated for the use of their art?	Yes ☐ No ☐ N/A ☐
Is there a component of the experience that reflects the resilience of the Mi'kmaq?	Yes ☐ No ☐ N/A ☐
Have Elders and Knowledge Keepers approved the experience, story, culture that is being shared with visitors?	Yes ☐ No ☐ N/A ☐

Types of Authentic Experiences

Authentic experiences can take many forms and incorporate many different media and cultural teachings. They may include artistic expression found in songs, dances, stories, art and crafts, or outdoor activities. They can include animals, plants, medicines, lands and waters. What kind of experience(s) do you offer?

Community Celebration *Example: Summer Solstice Mawiomi*	Yes☐ No☐ N/A☐
Storytelling *Example: Monthly Storytelling Circle featuring a community Elder*	Yes☐ No☐ N/A☐
Learning Circles *Example: Learning Circle with a focus on the Mi'kmaq Centralization Policy*	Yes☐ No☐ N/A☐
Cultural Performances *Example: Kojua Demonstration*	Yes☐ No☐ N/A☐
Outdoor Adventures *Example: Culture Camp featuring how to dry fish*	Yes☐ No ☐ N/A☐
Cultural displays or exhibits *Example: Quillbox exhibit*	Yes☐ No☐ N/A☐
Traditional Foods *Example: Cooking class featuring eel*	Yes☐ No☐ N/A☐
Arts/Crafts Workshops *Example: Beading workshop*	Yes☐ No☐ N/A☐
Interactive discussions between the host and visitors *Example: Questions and Answers with a Mi'kmaw fisher*	Yes☐ No☐ N/A☐
Cultural Demonstrations *Example: How to play Waltes*	Yes☐ No☐ N/A☐
The opportunity to understand and appreciate the contemporary community experience *Example: Tour of the community*	Yes☐ No☐ N/A☐
On site / near site options for cultural-themed accommodation *Example: Cottage by the ocean with Mi'kmaw decor*	Yes☐ No☐ N/A☐

Pricing

Are ceremonial fees charged and collected in a respectful manner?	Yes☐ No☐ N/A☐
Are Elders and Knowledge Keepers adequately compensated for the knowledge and value they bring to the experience?	Yes☐ No☐ N/A☐

Do you support your community by

Buying Mi'kmaw?	Yes☐ No☐ N/A☐
Hiring Mi'kmaw?	Yes☐ No☐ N/A☐

APPENDIX C: INTERVIEW TAKEAWAYS

Takeaways from each interview are presented below. The interviews have been summarized to retain the 'voice' of the participants but are not intended as verbatim comments, unless quotation marks are used.

Interview 1

Takeaways from this interview are presented below:
- Mi'kmaw cultural authenticity is something that has been handed down to us from our Elders and their Elders before them about ceremony, our oral traditions and oral history. For me, understanding those elements of our culture and traditions signifies that we are reaching back, or we have reached back, in our own culture and found and heard stories and traditions which are integral to our cultural identity as Mi'kmaq people. Authenticity comes from our culture and our traditions and is passed down through generations.
- Authenticity has evolved to use modern materials and tools. There is room for artisans to innovate traditional iconography (e.g., petroglyphs).
- An education program or training for operators is necessary to ensure an understanding of Mi'kmaw authenticity.
- There is a long and resilient history of Mi'kmaw crafters and artisans marketing their products. The Mi'kmaq have endured much to sustain and maintain our cultural traditions. The retailer requires a continuous supply of a products from our people. And the producers should understand the business and pricing aspects. It's challenging to achieve a balance (e.g., between supply and demand).
- The stories we share are influenced by our own experiences.

- Traditional storytelling should be modified for the audience (e.g., kindergarten children). It is important to demonstrate our respect for animals and the environment through our storytelling.
- The term "authenticity" can be problematic. We are continuously acquiring knowledge. The questions are just as important as the answers (e.g., a young Mi'kmaw asking me a question can help me look at things differently). However, we must maintain our cultural integrity and dignity to say these are our stories and you cannot change them.
- Mi'kmaw entrepreneurs can sell non-Mi'kmaq products and still be authentic provided they are clear in their signage, messaging, etc.
- Sharing and monetizing Mi'kmaw ceremonies is a culturally, ethically, sticky question. For example, the Lakota people charge Europeans to go on a Vision Quest sweat lodge, etc. at $1,500. But I am not in a position to judge. It's a culturally, ethically loaded question because Elders traditionally do not charge for ceremonies, except possibly in exchange for gifts. Should it be up to the Elder? Perhaps the Mi'kmaq Grand Council and the Mi'kmaq Grand Chief should issue a directive. Should this be enforced? How would it be enforced? Currently, it's more about the individual's moral value but if somebody is entrepreneurial and says, 'well I think I need the money...' it's up to each First Nations community Chief and Council. However, the implementation / enforcement details will be complicated – especially if the courts are involved (Quebec sweat lodge).
- Authenticity is the same for the community, businesses off reserve/on reserve and band-run enterprises.
- Collaboration with non-community members is valuable for learning, relationships, business development, etc. for everyone.
- A process to safeguard and protect Mi'kmaw cultural property would require financial resources.
- We can support tourism operators to understand Mi'kmaw cultural authenticity guidelines through training – in person or online.
- We should use the word "authentic" and a logo when communicating with visitors (e.g., Inuit).

Interview 2

Takeaways from this interview are presented below:
- Authenticity is a sincere appreciation and celebration of our Mi'kmaw culture - the unique identifier that make us L'nu'k. Elements that are blatantly borrowed from another culture, belong to that culture. It is important to avoid confusing our identity with someone else's. Being authentic means being L'nu. L'nu'k culture exists in all of us and we do not need to borrow from another culture – we have our own.
- Tourism operators must be in the business for "the right reason" or they will not succeed. Cultural authenticity means respecting yourself, your client, and most of all your communities. Tourism operators are representing our people, our L'nu'k

people, so if you do things outside the scope of your authority, mandate, or knowledge, then you are not being authentic. This is a short-sighted approach. You require community support as a tourism operator.

- Adjudication is not interfering with the operation of a business - it is promoting our culture. Authenticity means respect – not exploitation.
- Adjudication is not the responsibility of one person.
- Ideal tourism experiences will:
- Have a high value niche offering
- Be aligned with ecotourism
- Reflect a cultural practice
- Be smaller in scale; and
- Include community interactions.
- Potential experience: community feast/traditional meal, long form traditional storytelling.
- Authenticity begins with the tourism operators being authentic and sincere themselves. It means sharing and interpreting the best information you have. Each story will be unique. Storytelling has a rich history and tradition in the culture. It does not answer all the questions and sometimes it leaves questions to ponder.
- There is a long history of cultural exchange dating back to early trading and exploration, so some cultural sharing is appropriate, but within reason.
- A Mi'kmaq-delivered tourism service must feature Mi'kmaw culture to be considered authentic.
- When are Mi'kmaw ceremonies to be shared? This is very important. It is acceptable to share ceremonies that include dancing, feasting, communal participation. But it is unacceptable to share a sweat, naming or a shaking tent ceremony. The power of a medicine-man is considered sacred knowledge. The key consideration is whether the ceremony is communal or personal. It is ultimately the Elder's decision.
- The question of charging visitors for an experience is complex. This is a decision for Elders. Because of some fraud exploiting our people, it's important to have the authentic stamp of our L'nu'k people - the community.
- Authenticity rules should be the same for the band and community members.
- Authenticity will vary from Mi'kmaw community to community.
- What experiences should be provided by the band? The community is made up of individuals, so the band's role is to develop and grow individuals. The band should act like a mentor rather than a competitor. The band has a role to facilitate entrepreneurship, grow individuals and engage the community. We must value our crafters and artisans to support culture and economic independence, etc.
- It is appropriate for non-Mi'kmaq to collaborate with Mi'kmaw communities provided the Mi'kmaq control the representation of the idea, the concept, the product, the delivery. The delivery etc. must be on Mi'kmaq terms.
- Education must be emphasized as part of the process for determining Mi'kmaw cultural authenticity.

- A certification logo that is broadly accepted would support tourism operators and signify that a community member has completed L'nu'k cultural authenticity training or workshop. They must also be committed to continuing their "path of knowledge."

Interview 3

Takeaways from this interview are presented below:
- Authenticity should be coming from our traditions, ceremony, language, etc.
- Elders, youth, Catholic, non-Catholic, spiritual, gender - all have different views of Mi'kmaw cultural authenticity.
- Defining authenticity is an ongoing process – we are always learning.
- There is a delicate balance between sharing and being protective.
- The experience/product must be from our community members to be authentic.
- Each of us has a unique perspective for telling stories and sharing experiences.
- Let the stories come naturally. Something is lost when they are sharing in English.
- It is acceptable to share traumatic experiences. This is part of the healing and regaining cultural tradition.
- Authenticity can reflect our First Nation cultures and traditions. This is part of a natural evolution over the years that incorporates outside influences. This goes hand in hand with education.
- A Mi'kmaq-delivered tourism service must feature Mi'kmaw culture to be considered authentic. For example, a mainstream song translated to Mi'kmaq is not authentic.
- The question of whether Mi'kmaw ceremonies should be shared is difficult. The individual must be raised with spirituality or ceremonies and/or have the guidance of an Elder. Otherwise, they may misinterpret things or take shortcuts (e.g., YouTube, attending a ceremony). Ceremonies are very sacred so the operator must have grown up in the community and been raised in Mi'kmaw traditions. It is important to have mentors to consult with. This is a challenging question – unlikely that all Elders would agree on answer.
- The appropriateness of charging for a ceremony depends. The decision comes down to gut feeling. I tend not to charge visitors to observe a ceremony (e.g., healing).
- Bands and entrepreneurs should be on the same page for authenticity.
- Ideally, we would agree on authenticity among communities, however there are a lot of differences. Although we should be thinking seven generations ahead.
- Consider incorporating a youth perspective on authenticity. They have a lot to offer and its often youth that are keen to learn more about culture and tradition.
- Partnerships with non-Mi'kmaq are appropriate provided they are Mi'kmaq-led and delivered.
- It is important to acknowledge that we are all still learning when helping operators

understand authenticity guidelines. Community support (e.g., mentors) is very important. We have been colonized not to value our culture and traditions so communication will help to build self-esteem, pride and confidence.

- Visitors are looking for reassurance that they are buying something sourced from a local Mi'kmaw community member.

Interview 4

Takeaways from this interview are presented below:

- Authenticity has not been influenced by other cultures. It reflects our background and stories that were told to us by elders, parents, etc. I focus on the positivity of our culture - how we were before we were disturbed, when we were living in harmony with Mother Earth.
- The language is integral to the culture. It carries our knowledge. Our words are complex, and they include a lot of teachings in these words,
- The Mi'kmaw spirit keeps us going – it is what we're connected to.
- Authenticity is difficult to define – but I know it when I see it.
- Noted the importance of songs and storytelling.
- I am very comfortable sharing my own personal experiences and stories. It's acceptable to reach out to the general public.
- I share stories that I am comfortable and knowledgeable about.
- Story telling is personal and unique for each of us. We can share our own stories – even if they are relatively recent.
- Smudge is a good example of a ceremony that has evolved and has been influenced by other First Nations.
- Sharing ceremonies enable others to become aware of the beauty of our culture, while gaining a greater appreciation.
- Authenticity should be the same for the band and community members.
- Communities are generally at the same level of providing authenticity. However, authenticity is unique to each community.
- Bands should share the experiences they are comfortable with.
- Conversations with tourists differ inside and outside the community (e.g., comfort level with certain topics and questions varies). A private business is more independent, not under the direction of the band, the Chief and Council.
- It is acceptable to partner with non-Mi'kmaq provided a Mi'kmaq does the presentation and delivery. It's acceptable to partner with non-community members to gain outside expertise (e.g., graphic design, marketing).
- If you're telling your own stories, it is authentic.
- Authentic businesses must have the right intention, knowledge, values, etc. The operator must also have the lived experience.
- We need guidelines and they should be communicated/promoted to build awareness and compliance. The previous branding work should be revisited.

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Interview 5

Takeaways from this interview are presented below:

- Authenticity is rooted in the "old times."
- Goat Island is an excellent example of a tourism experience that was created to provide visitors with an opportunity to learn, where none previously existed.
- Creation stories should be shared.
- Authenticity means "saying what you know."
- It is acceptable to share stories over time that reflect the evolution of authenticity.
- A tourism service must feature Mi'kmaw culture to be considered authentic.
- It is inappropriate for non-Mi'kmaq to deliver authentic Mi'kmaw Cultural Tourism experiences.
- Under the right conditions, it can be appropriate for non-Mi'kmaq to collaborate with Mi'kmaw communities or community members to deliver authentic Mi'kmaw Cultural Tourism experiences.
- Authenticity rules can vary for bands and community members.
- Authenticity can be communicated through "referrals.

Interview 6

Takeaways from this interview are presented below:

- Authenticity comes from the heart, mind, and hands. It is evolving over time.
- It is important for tourism operators to have a safe place to learn, to teach and to learn from other operators as well. Community specific and regional collaboration are both important.
- Tourism is an important way to celebrate our culture.
- Authenticity comes from Mi'kmaw hands, mind, and hearts with the involvement of the Mi'kmaw community and culture. Authenticity is evolving and varies by community. It requires flexibility (e.g., beadwork materials are not locally sourced).
- We should share as much as possible (e.g., stories about survival, education, sports, past, present, and future). Education is the key to fighting racism.
- Ongoing input from Elders and Knowledge Keepers is the key to authenticity and getting it right.
- Some things should not be shared (e.g., certain medicines).

- My storytelling is adjusted (i.e., streamlined) for the general public vs. Elders and community members.
- We must dance between two worlds. Even a traditional Mi'kmaq person will use contemporary tools, etc. The story is customized for the audience (e.g., youth).
- Authenticity is the past, the present, and the future.
- It is only natural that the Mi'kmaw culture is dynamic and not isolated from other cultures and influences (e.g., birch bark is no longer available for teepees or wigwams).
- The Mi'kmaq are resilient and have adapted to survive. This is reflected in the culture.
- Authenticity can incorporate modern technology (e.g., marine vessels, navigation, regulations, new media use by youth). Still need to live it, breath it, and taste it.
- Protocols and community networks guide are what is shared with visitors. Ultimately, it's at the discretion of the community, Elder or Knowledge Keeper. Some things are not meant to be shared. It also depends on the situation and the circumstances must be respectful.
- The appropriateness of charging a fee for a cultural experience varies depending on the circumstances. A fee represents the value of the service provided. However, it's not a menu of ceremonies, etc. with prices attached. It can be an honorarium, donation, tip, etc.
- Authenticity rules can vary between the band and community members. The band has a duty to represent itself and represent a community in very positive ways, and the band must support entrepreneurs and their individuality. The Mi'kmaq have a gift of creativity, and the culture and traditions can be expressed in new innovative ways. We define authenticity.
- Authenticity can vary by Mi'kmaw community. There is a historical basis for this (e.g., resource availability, trade, resilience). If I did not individualize my craft and incorporate the contemporary with the traditional, my artwork would look just like everybody else. Nothing is more authentic than that (e.g., stretching frame with was a bologna skin titled *Now that the Deer are Gone*).
- The band focus is administration and there are limits to what it can do.
- Businesses operated by community members benefit from their network – including Knowledge Keepers and Elders. This will contribute to their tourism success.
- The question of non-Mi'kmaq involvement is complex. It depends on how you were brought up (shared story to illustrate the point). The person interacting with the visitor must be Mi'kmaq. We cannot rely on someone from outside the community to tell our story. The administration, promotion, etc. can be non-Mi'kmaq.
- The process for determining Mi'kmaw cultural authenticity cannot involve a non-Aboriginal jury. But the creation can be infused with non-Mi'kmaq influences. L'nu describes this perfectly.

Interview 7

Takeaways from this interview are presented below:

- Authenticity requires a connection between the tourist and the local artisan.
- Recognize continuous learning. Knowledge and wisdom are evolving.
- Authenticity is in your heart and is what you have been taught.
- Embrace respect, honor, positivity and the seven sacred teachings.
- Mi'kmaw culture deserves more profile and attention.
- Non-Mi'kmaq making dream catchers is a common example on non-authentic.
- Community feasts should be shared. Tourists must also be respectful (e.g., inappropriate use of cell phones).

- It is appropriate to charge for certain ceremonies.
- Authenticity is community specific

Interview 8

Takeaways from this interview are presented below:

- Authenticity is the way we live, the way we lived, while reflecting how we have adapted.
- It's important to present our culture as accurately as we can, but that's not necessarily our culture from 600 or a thousand years ago (e.g., Christmas). Our culture is also the way we live today.
- Authenticity reflects the past and present including what we have adopted or adapted to.
- Authenticity reflects what we have endured and our accomplishments.
- Authentic tourism performances also serve to pass along our culture to the youth.
- Personal, family stories should not be shared. Elders can decide which stories they want to tell.
- Recognize that stories will vary depending on the storyteller.
- The appropriateness of sharing ceremonies depends on the context, situation, etc. It is acceptable to compensate an elder for sharing a ceremony (e.g., feast) – and charge the tourist. A sweat is a sacred ceremony, however its acceptable to share the teachings of the sweat lodge without going to the sweat lodge.
- Authenticity rules should be the same for the band and community members. A business could be certified as authentic.
- Communities must adjust some aspects of authenticity. Mi'kmaw communities are unique (e.g., the culture in Membertou and Eskasoni are very different).
- Authenticity guidelines should be stricter for communities than businesses.
- Co-presentation with non-Mi'kmaq and Mi'kmaq is acceptable in certain circumstances (e.g., Fortress Louisburg). However, there are many situations (e.g., Dances with Wolves – non-Mi'kmaq) that are fraud.
- We should support tourism operators to understand Mi'kmaw cultural authenticity guidelines through coaching, support for entrepreneurship, etc.
- The authenticity designation should be well communicated and be visible to visitors. Tourists will do their homework. Educate visitors on authenticity.

Ultimately the tourist will make their own decision.

Interview 9

Takeaways from this interview are presented below:

- We were the first contact with Europeans and quickly lost a lot of our Mi'kmaw culture to adopt the European way.
- Authenticity is not always relevant. It is harder to define authenticity in the visual arts than it is in crafting. There is no element in visual art to determine/identify that the art is Mi'kmaq.
- In the Maritimes, the Indigenous population is much more autonomous and separate than in other provinces. Communities and individuals need to work together, although it may be too late to have some things defined as authentically Mi'kmaq. We are behind BC, Ontario, etc.
- Traditionally, authentic Mi'kmaw art has not been visible in museums or tourism venues.
- My work is _influenced_ by Mi'kmaw legends rather than being an anthology.
- Authenticity is important – but so is quality.
- Our stories should be everywhere. There is room for anthology, storytelling, make-believe, fiction, because our philosophy is to keep stories open-ended. We should take advantage of that.
- When we have the opportunity, we should explain our culture and philosophy of open-ended storytelling to visitors to help them understand our way of creating stories.
- Mi'kmaw community members must be involved in the delivery of the experience.
- Non-Mi'kmaq should not speak on behalf of the Mi'kmaq.
- There is nothing wrong with charging a fee for ceremonies because we all need to make a living.

Interview 10

Takeaways from this interview are presented below:

- Must be delivered by a Mi'kmaw person (e.g., Inuit marketed at a trade show with no Inuit presence is unacceptable).
- The tourism experience or product must have cultural substance. It must have a direct tie, or it can be a contemporary interpretation by a Mi'kmaw artist.
- Our legends are translated and have evolved. They are also impacted by Christianity and are not one hundred percent reliable.
- New stories based on authentic legends acceptable (e.g., Tomson Highway, a Cree playwright, novelist and songwriter).
- Must be able to trace a connection to the culture.
- This is a recent issue. Historically there was no problem being authentic because you were on reserve and you were surrounded by artisans and crafters (e.g.,

baskets).

- Business readiness is important – consistent, reliable, etc.
- Eliminate unfair inauthentic competition.
- Authentic success fosters inauthentic imitation.
- Support people starting in a new business. This is a challenging business. Considerable work and time are required to develop an authentic brand.
- On the other hand - we can't be too heavy-handed controlling an artist and their content. Artists require freedom to take their own path.
- Although artists need the support of the community, they can't always wait for the community to lead.
- Consider overall benefits to Mi'kmaw Nation in the authenticity guidelines, not just the details.
- Sharing ceremonies – difficult to draw a line (e.g., spiritual vs. community). The Sun Dance is a good example – I wouldn't share but who am I to judge someone who does.
- Pow wows are social gatherings. Drawing a line only causes problems. They are social and very positive.
- Authenticity varies by community.
- The community should provide moose hunting, traditional practices, gathering food, etc. but should not compete with individual entrepreneurs and artists on other tourism experiences.
- There are many opportunities for collaboration with non-Mi'kmaq partners – whether it's music or art. But you must ensure that a non-Native is not trying to make a buck from you. I've been stung a couple of times, so you've got to watch your back.
- You can demonstrate authenticity to visitors with a story that connects the experience or art to our culture.

Interview 11

Takeaways from this interview are presented below:

- Authenticity must be considered as Mi'kmaq experiences are developed and delivered. They must represent the past and/or today's way of life. Experiences must be authentic to the community or territory.
- Previously the Mi'kmaw Art and Crafts Society would tag items that were authentically Mi'kmaq and the crafter would sign the authenticity tag. The signature ensured the work was authentic.
- Authenticity used to be simpler when there were only basket shops. Visitors would see the basket being made and could talk with the artist.
- Visitors valued the experience of seeing and listening to the crafter of the basket or ax handle.
- The crafts offer a window into Mi'kmaq history – apple baskets and Mi'kmaw transient farm workers, entrepreneurship and supplementing the family income.

- As an oral society, slight modification is inevitable as stories are passed down - it's human nature. Although, we tend to embellish when sharing, individuals must be transparent about the story's origin.
- Recognize that cultural elements are shared (both ways) between First Nations.
- Authenticity is unique to the community or territory.
- Collaboration with a non-Native is acceptable, provided they are trained and understand authenticity. A Mi'kmaw person must be involved.
- Authenticity remains even if it reflects elements borrowed and adapted from other cultures. Again, transparency is required.
- We typically charge fees to enable us to operate. For example, if you are invited to deliver a talk, it's only fair to be compensated, unless this is a part of the role in your position/job.
- Authentic and shared content should be approved by Elders, Chief and Council, Grand Councils, and the community.
- It's acceptable to share pow wows, music, dancing, etc. – but not medicine – that is sacred.
- Clarification of authenticity will help artists and tourism operators. They will also benefit from education.
- Non-Mi'kmaq involvement is acceptable if they are trained by and working with the community. Must be approved by the Chief and Council.
- We communicate authenticity through the Mi'kmaw language.

Interview 12

Takeaways from this interview are presented below:
- Things can be authentic even if they reflect modern thinking or have a modern twist. "We don't want to be frozen in time, yet we struggle with authenticity because even our language changes."
- To identify something as truly original, we would need a jury – but where do you draw the line?
- Culture evolves over time so I would like to see tourism experiences reflect this. We could have a mix of experiences that are truly authentic and others that are modernized.
- Both traditional and modern cultures are authentic, although the degree of authenticity may differ.
- It's up to each community to research their stories and history, while reeducating themselves about traditions such as wintering, summering, and the way that materials and food (e.g., fish, clams, materials for both craft and survival) were gathered.
- We should tell our history as we learned it, while relating old stories with what is going on today, particularly in relation to climate change.
- Practices can be authentic even if they are influenced by other cultures. The world is easier to travel now so technologies, ideas, and ways of doing things evolve faster. If something becomes part of our society because we accept it and take

ownership of it, it is authentic.
- There is no price on ceremonies, but it is good to show appreciation by honouring the person who is doing it in some way. A big meal, a giveaway, something like that. Back in the old days they would give away a horse and it was a big honour.
- We should have a clear understanding of what is authentic and what is contemporary. The community and Band should be on the same page with this.
- There are non-Mi'kmaq doing good work, either good native art or writing books about natives. There is a question about whether these are authentic or not because they are not done by the Mi'kmaq, but they are using the right techniques.
- The community should support their members in expressing their culture, crafts and their abilities authentically. This will reflect positively on the community, band and council.
- We should share how we have been influenced by other cultures. For example, high quality dyed leather that incorporates Mi'kmaq features and an Acadian influence, is still a good representation of our history.
- To determine Mi'kmaw cultural authenticity, we need to have an anthropological perspective reflecting art and music.
- We should greet visitors in our language, and find a common understanding, while learning about other cultures and customs. This would build a common acceptance and understanding.

Interview 13

Takeaways from this interview are presented below:
- Sincerity and intention are very important to authenticity. It is also very important to consider how we do things. We need to acknowledge the origin of our current culture, practices and teachings.
- Honesty and transparency are important considerations.
- Our history, culture and traditions should be shared with tourists by a Mi'kmaw person. Tourism operators should have first-hand knowledge to be able to explain practices, culture, and history.
- We know something is authentically Mi'kmaq when it is created by a Mi'kmaw artisan, regardless of where their resources originated. Authenticity is ensured because of their prayers, intention and everything they put into creating the craft.
- While much more can be done to educate people, we have delivered a lot of land-based education through grassroots groups, universities, and educational groups. We gravitate toward the land and the water.
- There has been a lack of education in our Treaty Rights and history with the residential schools. We need to share more about our history in our own community. Educating ourselves first will help us educate others in the right way.
- We can modify stories to present them in today's context, but the question is: How far back do we go and what is today's context? There is a lot of work to do

concerning reeducation.

- Framed authenticity in the context of Treaty Rights. "You hear people say, 'well if you want to fish then go get a canoe and go fish with spear'." It is up to us to decide the context and how far back we go.
- We are a distinct people with our own language and culture, but there have been influences from other cultures. It is important to look at all the influences throughout our history and understand how they became part of our existence - culturally and spiritually. An example is the teachings of Anishinaabe.
- Participation in a ceremony is different from sharing it. Some ceremonies are sacred and are not meant to be shared with non-participants.
- There is no fee for conducting a ceremony, but it is up to the people that are there to ensure they have everything they need (e.g., food, wood) for a ceremony. This is different from Elders receiving an honorarium for travelling to attend events. An Elder would not charge a fee to lead a ceremony.
- Intentions regarding authenticity should be the same for the Band and community members.
- The greatest barrier to having the same authenticity guidelines across communities is language, since there are many communities that don't have Mi'kmaw language speakers. People are still learning how to speak Mi'kmaw. Fortunately, this barrier can be overcome.
- The band does not do much to promote our culture and traditions. Since it is an "extension of the federal government," I do not think they are expected to. The community could do more to promote our culture and traditions by bringing forward community entrepreneurs, community knowledge keepers, etc.
- If they are involved, non-Mi'kmaq people should only have a supporting role in delivering authentic Mi'kmaw cultural tourism experiences. It is offensive if a non-Mi'kmaq is at the forefront of an authentic Mi'kmaw experience.
- There should be a group of Elders to weigh in on what the protocols and intention are for a process to determine Mi'kmaw cultural authenticity. We don't want the people involved to exploit these things. Key questions include:
- What is it for?
- Who is it benefitting?
- Will it protect our spirit?

Interview 14

Takeaways from this interview are presented below:

- Very first Indigenous group in North America with contact.
- Mi'kmaw cultural authenticity starts with a discussion about what the Mi'kmaq have endured.
- Consider religious impact on spirituality, intergenerational trauma, residential schools, etc.
- Are Pow wow singing and dancing authentic?

- Do we have to return to pre-settler? We borrow from other cultures but make it our own.
- Visitors are seeing the Heritage Centre, but not the community's family orientation. They don't see what life is like living in the community.
- Provide a connection to how the land was.
- The culture is very much alive and it's great to see so many youths involved but we could still do a better job teaching.
- Some ceremonies can be shared, while others are very sacred. The sacred ceremonies enabled our people to survive throughout the years. We must "hide them in plain sight" to keep that momentum going.
- When we do share, the price must reflect the value.
- Authenticity rules must be the same for the band and community members.
- Manage community expectations around a billion-dollar industry.
- Communities sometimes limit the ability of community members to benefit from tourism.
- Authenticity is community specific (e.g., baskets, quilt work, artistry varies in each community).
- Many nations did quilt work, but the Mi'kmaq were considered the most proficient. Pre-contact we were known by other nations as the porcupine people because of our beautiful quilt work.
- Communities can enable tourism, but the authenticity comes from the community members.
- Non-Mi'kmaq involvement = cultural appropriation. The role of the non-Indigenous is to "sit, listen, pay."
- Process for determining Mi'kmaw cultural authenticity includes fostering pride among youth.

Interview 15

Takeaways from this interview are presented below:

- Mi'kmaw cultural authenticity can involve borrowing and sharing with other cultures. Certain aspects can be modernized but it has to be on Mi'kmaq terms and agreed upon as a group.
- Authenticity might mean different things to different people, but it is authentic if it comes from the heart and involves culture and tradition that has been passed down.
- Not every element of a tourism experience needs to be exactly as it was to be authentic. But the history must be told accurately. Furthermore, we must recognize that there are variations from Nation to Nation and community to community.
- There are a lot of inaccuracies on the internet and the Mi'kmaw culture is misrepresented in mainstream media. There needs to be a way to authenticate online information to verify its accuracy.

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- It would be helpful if there was a way to verify Mi'kmaw arts and crafts with an authenticity stamp because a lot of Mi'kmaw art is copied by nonMi'kmaq and being sold as Mi'kmaw art.
- Elders should determine what should and shouldn't be shared.
- Medicine is sacred and resources are limited. Selling Mi'kmaw medicine is controversial as it depletes resources and impacts its sacred nature.
- We should acknowledge when we borrow elements of other cultures in our history. It is important to be transparent about the origins of culture and tradition.
- There are different opinions on sharing ceremonies. I think it's important to share certain ceremonies such as the Sweetgrass Ceremony, or drumming. Sharing these allows visitors to understand why we do what we do.
- I am uncomfortable charging for a ceremony. If I am doing work and I want to do a Pipe Ceremony, the Pipe Ceremony is a donation, and the pay starts after the ceremony ends.
- As a Nation, we need to be authentic and on the same page. Everybody is grasping for the culture that they have been denied for so long. Some turn to the internet but there are inaccuracies online. Mi'kmaq must be on the same page.
- There are political issues with the band. If experiences could be provided by the Band and not be affected by the politics, it would be a beautiful thing. I am not the only person who has faced issues when trying to work with the band.
- We should take advantage of any opportunity to grow our knowledge and businesses. It would be great to have more training opportunities and resources for finances, bookkeeping, etc. - anything that would help move us forward in a positive way.
- The community has changed. We are mixed with many races and cultures. For example, some of our fluent Mi'kmaw speakers have blond hair and blue eyes, yet they face discrimination - sometimes in their own community. We need to modernize our view of the Mi'kmaq. We have to understand this is not 1491.
- A jury that would authenticate artwork, etc. should be neutral and self-monitored. They could meet with you, find out who you are, where you come from, what your vision is and then they can support and promote your product. Authenticating an item would increase its value and decrease the value of non-Mi'kmaw replica art.
- We should offer tourism operators opportunities to understand and learn.
- We must create a brand that can be recognized across the world as authentic Mi'kmaq. Something that says, "this experience is approved by the Mi'kmaw Nation."

Interview 16

Takeaways from this interview are presented below:

- Authenticity grows and changes as we grow.
- Crafters and artists can modify something original (e.g., materials, methods) without losing authenticity. Ideally, they will do research so they can understand

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and share the origin story.

- A symbol or trademark will reassure visitors that their purchase is authentic.
- Can we learn from non-native crafters?
- Context matters (e.g., a basket made by a non-Mi'kmaq is not authentic, but it can be a "Mi'kmaw style."
- What percentage of crafts and art sold out of a gallery should be Mi'kmaw crafts?
- Community and entrepreneurial experiences should be complimentary without competing. For example, the community could build a medicine trail and shelter and community members could guide the walks or concentrate on multi-day experiences. Recognize that the community will incur costs to maintain and operate the trail.
- Stories have been modified over generations – so unsure of originality - but give credit.
- Create and tell stories to the best of your ability.
- It's complex – you can have the best intentions, but as an example, you could be hosting a gathering and "a ceremony breaks out and you're caught in the middle of i.t"
- When an Elder does a Sunrise or Sweat Lodge ceremony, we must look at it as precious and sacred. We need to respect that.
- Non-Mi'kmaq can be involved but not lead.
- Authenticity should consider the unique features of communities. It also helps to share the story with visitors (e.g., the origin of all the materials in a craft).
- It is important to recognize individuals for their initiative.
- Have as much community member involvement as possibly.

Interview 17

Takeaways from this interview are presented below:

- Culture is fluid. What was considered authentic 100 years ago is no longer done. What is considered authentic 500 years ago is no longer done. Adaptions can and do occur in our culture.
- The real issue is when we "borrow" from other cultures and over time, adopt them and present them as authentic.
- A non-Mi'kmaq tourist will have no idea or very little idea of what is authentic but are often looking for this authentic experience whether it is eating authentic Mi'kmaw food (Moose-by the way is also eaten in Nordic and Russian countries). Folks often talk about authentic Mexican or Chinese food but the variety is vastly different from different regions. What is authentic in one community is not necessarily the case in another part.
- There is a divergence of opinion of what is authentic. It depends on the experience of the knowledge holders/Elders.
- I am reminded about Thomas King's book, The Inconvenient Indian. The notion of the Dead Indian, the Live Indian and the Legal Indian. The tourist is looking for a

presentation of the Dead Indian.
- Tourists travel to Europe to see the churches, why not show them the sweat lodges?
- It is up to the storyteller to adapt the story. I change stories all the time to reflect and understand my audience. Some stories are only good to tell adults so the story will have to be changed, modified if children are present.
- A tourism service can provide many things without having to provide or incorporate L'nu'k culture.
- The Mi'kmaq conducting services or providing an experience should be compensated for the time and effort required.
- I'm not sure if the band should even be involved in providing tourism services. It all depends on the culture of the community.
- Should anyone be providing this or limiting what individual entrepreneurs do? Some guidelines can be produced but I would not want to limit folks from trying to provide the best experience they can.

Interview 18

Takeaways from this interview are presented below:
- Mi'kmaw cultural authenticity to me means having the ability to trace the artist to a distinct community or family. It means showing how one has worked, lived and existed as a Mi'kmaq. Whether that is through language revival, community development, land-based knowledge, arts or practices.
- Research, discoveries, presentations, tours, showcases etc., that involves the Mi'kmaq way of life, people and places, should be vetted by members of the community whether through consultation or a committee made up of Elders, youth, artists, historians, etc.
- It is authentic when the artist/creator can be vetted by other members of the community or the artist can demonstrate lineage through family/community (does NOT mean they need to show proof of Status cCard, that's colonial). Also sharing your practice/experience.
- I believe there is a Mi'kmaw history walk/tour in downtown Halifax that covers some prominent areas (ex: location of old Cornwallis statue). I'm not sure if it is independently operated or still operating. I would like to see existing Nova Scotia/Halifax tours incorporate more Mi'kmaw history and content in their tours developed in collaboration with Mi'kmaw historians, etc.
- We should share the Mi'kmaw creation story, the history of colonial practices and policies that have affected Mi'kmaq (e.g., scalping proclamation), the friendship between Mi'kmaq and Acadian, as well as current stories of resistance, etc. Telling the whole truth to any audience is beneficial. The delivery and wording would just need to be adapted. We should tell the stories as they exist today or modified but being very explicit that it is a modified version of events.
- Our culture is authentic even when sharing other teachingss long as it is explicitly

mentioned that like every other culture in the world and in history, the Mi'kmaq have also had influences from other cultures. There is no shame in that and it does not make it any less authentic.

- Does a Mi'kmaq-delivered tourism service need to feature Mi'kmaw culture to be considered authentic? Culture is subjective. If you mean dancing, drumming and singing, then no. But culture as language, traditions, name places, history, plants, etc. then yes. Culture encompasses more than what is showcased and stereotypical.
- When are Mi'kmaw ceremonies to be shared? If by shared you mean filmed, broadcasted or have the public invited into - then only with the permission of the Elder conducting the ceremony. Some Elders, some moments, some ceremonies have different needs and require different methods. It should always be at the discretion of the Elder conducting the ceremony and should always be asked beforehand. When in doubt, do not share. They are not to be shared when the Elder says so. Or if there's any doubt. If you are unsure in the moment, it's best not to share. Afterwards you may ask the Elder.
- Ceremonies should never have monetary exchange or should ever be about or involve money. If the ceremony has taken place somewhere far, or travel is required or anything like that, I think it's okay to have a donation box presented at the end but be explicit that it's to cover travel, lodging, Elders honorarium etc. But never charge a fee. Also, if your organization does not have enough funding to cover the costs listed previously, they should not be contacting an Elder to begin with.
- Authenticity rules should be the same for the band and community members?
- The band can provide resources to connect others to tours/experiences involving Mi'kmaw content.
- Community businesses can share resources and awareness.
- It's not appropriate for non-Mi'kmaq to deliver our culture alone, but collaboratively in partnership with us is acceptable. Even if there are no Mi'kmaw tour guides for example, videos can be made to complement and accompany the tour.
- You could determine cultural authenticity by having it go through a committee of volunteers made up of community members, youth, artists, etc. Ask them to provide community ties/affiliation/family history.
- We can support tourism operators to understand Mi'kmaw cultural authenticity guidelines by providing training for Mi'kmaw cultural competency, and ongoing consultation and debriefs to discuss experiences, concerns, questions. Every six months.
- To help visitors understand that an experience is authentically Mi'kmaq, they need to know that it is developed by the Mi'kmaw community, developed in collaboration with Mi'kmaw knowledge keepers and has the Mi'kmaq stamp of approval to celebrate Mi'kmaw culture.

Interview 19

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Takeaways from this interview are presented below:

- Authenticity is like being able to read a fingerprint.
- Making something with modern tools is no different than making it with primitive tools if the outcome is the same. It is made with the same spirit.
- Government agencies became paternalistic. Concerned that by becoming dependent on government the Mi'kmaq would not be able to survive on their own. This dependency was part of "an extermination policy… a good way of getting rid of us."
- We should share who Mi'kmaq are with tourists. People of the squares, of the circles. We should not distance ourselves from the tourists. We welcome the tourists because we are one and the same. We are the people; they are the people.
- Whatever you are selling, there has to be a story behind that. People want to know why things were made.
- The way we make baskets today is far from what our ancestors did. We're proud of the way we make baskets today using the tools that the French gave us, and we accepted. We traded off a canoe for a car. That's evolution, that's development, that's growth. We should not be afraid of that. We're always progressing; that's who we are and what we are.
- Sometimes people don't understand our ceremonies, but when I walk into your house, I respect your rules. Same with ceremonies. People should respect our rules even if they don't make sense to them; the rules don't need to make sense.
- On non-Mi'kmaq people helping deliver Mi'kmaw tourism experiences: If it is a cultural thing it belongs to the culture. It's like a Mi'kmaq trying to make a kilt for the Scottish. It's not your place.
- Sometimes things (like baskets) are made a traditional way not because it is more effective, but because the craftmanship is a fingerprint of the person or the family that made it.
- You can't say that something is authentically Mi'kmaq, but you can demonstrate it. You certainly can't order something from China and put it together and say it is Mi'kmaq. It is 50% Mi'kmaq.

Interview 20

Takeaways from this interview are presented below:

- Authenticity is something that has to be kept alive, like language. If you don't use the language, you lose it. It is very important that we go back to our teachings and keep them alive.
- What I see now is an abundance of technology. But we are not socializing. Socializing and feasting is part of our culture.
- I would like to see more people care for each other. In our community there is a lot of lateral violence.
- Our people went through a lot of trauma. They were experimented on and didn't find out until later on. Residential schools westernized people, destroying their

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spirits. Residential schools did a number on our Elders, who were taught how not to feel and not to share. People didn't realize what our people went through (regarding residential schools).

- When asked how far we go with these stories: It's not my decision. It's our (the Elders') decision. It's not I choose that; it's we choose that. Even with an interview, when asked what I think it is hard to answer because I am only one leaf on the tree.
- We can ask people for a donation to participate is ceremonies. That way people are not pressured to pay. People appreciate our Elder's oral teachings, which are not shared in the books.
- When you go out you feel so alive and awakened by what's around you.
- There's a non-native Mi'kmaq tourism operator in Halifax that I am comfortable with because he studies the cultures and traditions. He has a lot to share. It is comforting to have someone like that. In college we teach anyone who is interested the language and the culture.
- We should do information sessions to help Mi'kmaw tourism operators understand how to authentically deliver Mi'kmaw tourism.

Interview 21

Takeaways from this interview are presented below:

- Authenticity is anything to do with our people that has deep roots within the culture, and is should be drawn from our legends and stories. More work should be done to examine the legends to draw out what is authentic vs. what comes from separate influences.
- Tourism operators should be in be informed about the latest information on authenticity, and can thereby inform visitors on what is authentic, while pointing out other cultural influences.
- To know that something is authentically Mi'kmaq, we should look at the way that Mi'kmaq is harmonious with nature.
- Our people lived according to what nature would tell our people to do, rather than the other way around. Europeans wanted to go against the way of nature and that has had negative effects on our people for 400-500 years now.

Interview 22

Takeaways from this interview are presented below:

- Cultural authenticity is what our people used to do in the past: make whatever they needed to sell to make a living (e.g., axe handles, baskets, fishing poles, etc).
- There is so much in our community to learn from that I do not need to go outside of the community.
- Our stories should be shared widely like they were when we were growing up.

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- People used to visit with each other, watching and listening to Elders share stories – Elders are gifted storytellers and made you feel as if you were actually there because of their facial expressions and how they told the stories.
- Other cultural stories (e.g., Little Red Riding Hood) can still be our stories as we put our own spin and lessons into them.
- There are meanings and lessons to each story told – for example, in stories about the woods and forest, if a person is attacked by an animal it taught us to stay away from wandering in the woods.
- As non-Mi'kmaq started arriving in our communities, our Mi'kmaq ways were gradually taken away from us.
- Because of dominant society, our ceremonies and customs were not practiced, only talked about through story – growing up this meant we never experienced the rituals, only heard about them through storytelling.
- Many people moved away and took the customs and traditions with them to keep them alive (some as far away as the US). Then as laws changed, they came back and brought with them the customs and rituals because they knew it was safe to practice them again.

Interview 23

Takeaways from this interview are presented below:
- Cultural authenticity is honouring and respecting what was taught to us from the Elders that came before us.
- Importance of having both Mi'kmaq and Western knowledge bases – learnings come from Western institutions like universities as well as our Elders, the land and the language.
- Two-brain seeing is different from two-eyed seeing, it is how we think in either English OR Mi'kmaq though myself, I am anchored in Mi'kmaq learning.
- We need to encourage young people to continue their education, to learn how we were treated in the past, but we must also bring Mi'kmaq teachings and traditions into elementary, secondary and post-secondary schools (e.g., teach how to build traditional wigwams and sweat lodges, build fires and tell stories about how we used to live and survive).
- The COVID-19 pandemic has shown us the importance of having traditional knowledge and skills as we don't know what our future holds and cannot depend so much on modern tools and luxuries. We may have to depend on the natural world around us such as the animals, birds, fish, plants, etc.
- Our Creation story and language teach us many things – if you travelled across Mi'kmaki and learned all the Mi'kmaq place names, you would learn plenty.
- I consider our Creation stories and stories that explain our history to be Truth and whenever you talk about the history or tell these stories, it is important to give credit to whomever told you the stories.
- Cultural tourism includes our knowledge and teaches people about our way of life since time immemorial.

- There is a great need to pass on knowledge and continue teaching in the future – we need to sit with our Elders and record or videotape everything they teach us to share with our younger generations.

Interview 24

- Culture is how we are and how we act, it is constantly changing – we cannot go back and live how we were in the past. Look at the water and how it flows, water does not stay still, it is always flowing, moving and changing and that is how our people are today.
- Culture and authenticity are unique to each community and region, and no one person can say one community or region is right or wrong in how they live or do things.
- Some communities, such as Big Cove, have adopted traditions and ceremonies from other cultures that are now celebrated such as the Sun Rise Ceremony – we cannot say that these ceremonies are not Mi'kmaq celebrations as there are no wrong celebrations.
- I don't think tourists want to hear sad or negative stories (e.g., Indian Day Schools), we must always tell them about positive stories.
- There is no right way to be Mi'kmaq, we can't make assumptions about how people should act, it is up to them.
- We can do anything we want and are creative in our own ways – we are not limited to traditional activities or crafts (for example, we can make beaded Christmas ornaments, we can be kayak operators, etc) – there is nothing we cannot create and sell.
- Sharing ceremonies is at the discretion of the one conducting the ceremony. I would not tell that person what is wrong or right as they are the one's performing the ceremony; whoever is leading the ceremony will tell you the protocol.
- Ceremony rules are changing and evolving and there is no right or wrong. Take skirts for example, a woman wanted to dance Ko'jua so she offered some tobacco in return for her to dance but was turned away because she wasn't wearing a dress and was told this was the rule if women wanted to dance. This is not authentic; it is a recent rule that came out of the Residential Schools.
- You need to pay people for their work and compensate them financially for their time – I once had someone offer to pay me with tobacco but tobacco does not pay the bills.
- Our rights, such as the commercial right to fish or sell feathers, are outlined in the treaties, specifically the 1752 Treaty in clause four. We need to know and study all of the treaties not just the Peace and Friendship Treaties (e.g., Trade Treaties).
- Cannabis and alcohol sales – in the past we were told we couldn't sell alcohol because it wasn't considered traditional, but our ethics are constantly changing and each community does things differently.

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- Different Bands run businesses in their own ways – for example, Membertou is involved more directly and runs the strip mall, bowling alley and other businesses and then if you go to Millbrook the Band is involved only in building, leasing and collecting taxes on businesses.
- We should look to our Treaties as the foundation for developing a Mi'kmaw cultural authenticity strategy as they outline how we should operate which respect to selling and trading.
- It doesn't matter who is running the business, whether you are Mi'kmaq or not, we must be able to benefit from it.
- A communications and marketing strategy will be helpful to teach others.

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APPENDIX D: OVERVIEW OF PROGRAMMING IN SUPPORT OF MI'KMAW TOURISM READINESS

This section outlines selected programming (e.g., financial, professional) in support of Mi'kmaw tourism, business and market readiness complementary to Mi'kmaw cultural tourism authenticity.

Nova Scotia Indigenous Tourism Enterprise Network (NSITEN)

The Nova Scotia Indigenous Tourism Enterprise Network (NSITEN) is a volunteer based, not for profit cultural tourism organization working to support the growth of authentic and cultural tourism businesses and community enterprises in Nova Scotia. NSITEN supports cultural businesses and communities through the development of specific project-based training and development initiatives aimed at growing the capacity of individuals, businesses and community led tourism initiatives. NSITEN initiatives include supporting and promoting Mi'kmaw artists, artisans, craft makers and traditional knowledge keepers access new opportunities (e.g., compiling a comprehensive database of individuals & businesses).

Indigenous Tourism Association of Canada (ITAC)

The Indigenous Tourism Association of Canada (ITAC) offers several marketing programs to help market the Indigenous tourism industry in Canada to the world. ITAC marketing initiatives, partnership opportunities with Destination Canada and access to travel trade and media enable Indigenous tourism businesses reach new customers and expand their audience.

ITAC supports Indigenous tourism development across Canada through several programs for Indigenous businesses at all stages of development, as well as for regional Indigenous tourism associations. Programs include:

- National Guidelines for Indigenous Cultural Experiences
- COVID-19 Development Stimulus Fund
- Health and Safety Guidelines for COVID-19 Recovery
- International Indigenous Tourism Conference; and
- The RISE of Indigenous Tourism – Supporting the Industry by Recognizing Excellence.

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The [Indigenous Tourism Association of Canada (ITAC) and Parks Canada](#) are collaborating to enhance and grow authentic Indigenous experiences across the country. The 2017 to 2021 agreement supports the growth of Indigenous tourism at Parks Canada spaces through the development and marketing of authentic Indigenous tourism experiences created in collaboration between Parks Canada and Indigenous communities, businesses and entrepreneurs. The agreement to promote market-ready experiences recognizes the critical role authentic experiences have in Parks Canada spaces and that Indigenous peoples, communities, businesses and entrepreneurs working in partnership with Parks Canada have the knowledge to contribute to immersive, valuable and authentic tourism experiences for visitors.

Tourism Nova Scotia (TNS)

Tourism Nova Scotia offers the [World-Class Experience EXCELLerator Program](#) in support of tourism operators and organizations seeking to develop world-class experiences that differentiate Nova Scotia and appeal to the [Free Spirit](#) segment while creating marketing assets to attract new visitors. While applications for the 2020 World-class EXCELLerator Program are closed, interested operators can subscribe to the [inTouch](#) newsletter for updates on future partnership opportunities. Successful operators will benefit from:

- Increased experience development skills.
- New photography and video to promote your new experience.
- Inclusion in Tourism Nova Scotia marketing, including NovaScotia.com, social media and the Doers & Dreamers travel guide; and
- Insights on sales opportunities.

Tourism Nova Scotia's [Digital Content Marketing Program](#) enables tourism businesses and organizations to partner with TNS to create quality digital content (i.e., photos and videos) for marketing and promotion in Ontario, Quebec and Northeastern United States. TNS will work with selected partners to develop mutually beneficial objectives and implement a tailored digital marketing campaign that will best deliver on established objectives. Partners who invest in content creation will receive new, high-quality assets for their own marketing needs, and the created content may be used in TNS's consumer marketing campaign. The minimum partner investment for content creation is $10,000, which will be matched by TNS. While applications for the 2020 Digital Content Marketing Program are closed, interested operators can subscribe to the [inTouch](#) newsletter for updates on future partnership opportunities.

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Indigenous Services Canada (ISC) Atlantic

Indigenous Services Canada (ISC) works collaboratively with partners to improve access to high quality services for First Nations, Inuit and Métis. Their vision is to support and empower Indigenous peoples to independently deliver services and address the socio-economic conditions in their communities.

For community or organization-led projects, Indigenous tourism projects are usually considered through ISC's Community Opportunity Readiness Program: https://www.sac-isc.gc.ca/eng/1587563567774/1587563589262. This program addresses the financial needs of Indigenous communities when they are in pursuit of, and wish to participate in, an economic opportunity.

Atlantic Canada Opportunities Agency (ACOA)

The Atlantic Canada Opportunities Agency (ACOA) works to create opportunities for economic growth in Atlantic Canada by helping businesses become more competitive, innovative and productive, and by working with diverse communities to develop and diversify local economies. Services and information - Canada.ca

ACOA has several programs that may be of assistance. They include:
- Innovative Communities Fund
- Business Development Program
- Regional Economic Growth through Innovation
- Community Business Development Corporations

This link can be used for all of these programs https://www.canada.ca/en/atlantic-canada-opportunities/services/community.html

Tourism Industry of Nova Scotia (TIANS)

The Tourism Industry of Nova Scotia (TIANS) works with partner associations and stakeholders to represent the best interests of the tourism industry; enhance and support the development of a competitive business environment; advocate on issues critical to the industry's success; and provide leadership in Nova Scotia's most promising economic sector. TIANS is a collaborator in efforts to build capacity within the Mi'kmaw tourism labour force. A wide range of programs and services offered by TIANS address areas including technology, service excellence and leadership.

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Nova Scotia Tourism Human Resource Council (NSTHRC)

The Nova Scotia Tourism Human Resource Council (NSTHRC) offers an extensive range of interactive service excellence training workshops for supervisors, managers and front-line employees. The premise for our programs is that good service, provided by knowledgeable staff will encourage repeat business. Skills training, upgrading and certification are all core components of the Council's mission. NSTHRS's Service Excellence Workshops include general training, front line training and supervisor training.

Ulnooweg Development Group (UDG)

Ulnooweg Development Group (UDG) offers support in terms of financing for Indigenous businesses through the Aboriginal Business Financing Program (ABFP). This program offers non-repayable business contribution to individual Aboriginal entrepreneurs and community-owned businesses. Through the program, UDG provides a range of services and support to promote the growth of a strong Aboriginal business sector in Canada. The majority of ABFP funding goes toward small and medium sized businesses in the form of non-repayable contributions. For community-based projects, conditions will be considered when determining contribution levels and repayment terms. The ABFP scope includes:

- Business Planning
- Establishment and operating costs
- Business acquisitions and expansions
- Local, domestic, or export-oriented marketing initiatives
- New product or process development
- Adding technology to improve operations or competitiveness; and
- Financial services, business support, business-related training and mentoring services.

Nova Scotia Office of L'nu Affairs (NSOLA)

Nova Scotia Office of L'nu Affairs (NSOLA) supports community-driven initiatives (i.e., Mi'kmaw Band Councils and their agencies; and not-for-profit Indigenous organizations) that provide economic benefits and heightened economic outcomes for Nova Scotia Mi'kmaw. The Aboriginal Community Development Fund (ACDF) leverages resources within and outside of government to support First Nations community initiatives that reap economic benefits for Nova Scotia Mi'kmaw and Aboriginal people.

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The ACDF supports the following four strategic areas:

- Community and economic development planning
- Strategic capacity building
- Conferences, workshops and events; and
- Aboriginal / Mi'kmaq Innovation.

An interesting and important resource distributed by NSOLA is the *Proponent's Guide: The Role of Proponents in Crown Consultation with the Mi'kmaq of Nova Scotia*. While this document speaks directly to the Duty to Consult, there is valuable information that can assist any individual or organization looking to engage with the Mi'kmaq in Nova Scotia. ea-proponents-guide-to-mikmaq-consultation.pdf (novascotia.ca)

Nova Scotia Labour and Advanced Education (LAE)

Nova Scotia Labour and Advanced Education (LAE) offers a range of programs and support measures to assist Nova Scotians in securing and maintaining employment. Including the Workplace Education Initiative (WEI) to address skills upgrading. WEI promotes and supports business skills development by increasing knowledge and enhancing critical workplace skills. Regional Workplace Education and Training Coordinators assess the learning needs of businesses or clusters of businesses. Tailored to the specific human resources requirements of individual workplaces, the program addresses areas such as:

- Communication skills
- Computer skills
- Reading and math skills; and
- General academic upgrading.

Nova Scotia Communities, Culture, and Heritage (CCH)

The Department of Communities, Culture and Heritage is responsible for contributing to the well-being and prosperity of Nova Scotia's diverse and creative communities through the promotion, development, preservation and celebration of our culture, heritage, identity and languages, and; by providing leadership, expertise and innovation to our stakeholders. The Mi'kmaw Cultural Activities Program Mi'kmaw Cultural Activities Program | Communities, Culture and Heritage (novascotia.ca) provides funds to support Mi'kmaw artistic and community cultural development to promote and preserve Mi'kmaw culture and heritage.

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Tourism Industry Association of Canada (TIAC)

The Tourism Industry Association of Canada (TIAC) takes action on behalf of Canadian tourism businesses and promotes positive measures that help the industry grow and prosper. TIAC is responsible for representing tourism interests at the national level and its advocacy work involves promoting and supporting policies, programs and activities that will benefit the sector's growth and development.

TIAC's membership reflects partnerships among all sectors of the industry, and provincial, territorial and regional tourism associations, enabling the association to address the full range of issues facing Canadian tourism.

TIAC has launched a new program: *Elevating Canadian Experiences: A How-to workshop series* to grow tourism through culinary and shoulder seasons development. The program will launch a series of workshops across Canada to provide capacity building and support for tourism businesses in the shoulder/winter seasons and culinary sector.

Canada-China Inbound Tour Operator Registration Program China's Ministry of Culture & Tourism requires Chinese outbound agents to work with qualified Canadian inbound tour operators when sending Chinese leisure tour groups to Canada. TIAC is the organization entrusted by the Canadian government to compile a list of qualified inbound tour operators. Tourism Industry Association of Canada - Home (tiac-aitc.ca)

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