Smithsonian Folklife Festival

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Interviewer – Jill Evans
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Jill Evans (JE): So if you would start talking… I know you do half-time interpretation and half-time heritage resources. Is that right?

Barbara Balen (BB): That's right.

JE: Okay. So do you have a specialty then within heritage resources that you work on?

BB: Actually I do, and after twenty-five years in the Forest Service it seems like the things that I love in my personal life and in my professional life are starting to blend together. And that is, love for plants, and gardening, and botany; and tribal relations and archeology, because the plant component of archeology is just shining through, and we're seeing that after we get these incredible forest fires. And so this allows me to contact the tribes, our local tribes, and bring them out there, and bring professional Forest Service ethno-botanists out, so that we can do plant surveys in and around the archeology, and then try to manage them accordingly. So with the fire situation, and with the trust responsibilities, and my growing relationship with the tribes; and interest in plants, and they're interested in places that have the site free to gather; and so it's just really a good time to blend all this together.

JE: Does your forest have a tribal liaison?

BB: Yes we do. It's Jane Montoya; she's here in the S.O. And then out on the districts, because our philosophy here on the Stanislaus is that all tribes and all native people have standing in all decision making or consultation that we do regarding our archeological sites, that we deal with both federally acknowledged and unacknowledged tribes. And for an example, the other night—and we try to hold some of our consultations in the evening so we work around their schedule—there was a group of the Calaveras band of Miwok. They're federally not acknowledged or not recognized; however they do have [role?] numbers and they're on allotment. California is real complicated that way. But they're interested in putting on some cultural programs in one of our campgrounds, so we helping them establish some programs like native dancing or any other kind of demonstrations and activities. So I brought a form out and brought some of my materials which makes the federal program. So we met with them in the evening. They also wanted to bottle some spring water too and diversify, rather just go into gaming, because that's kind of a

saturated market. So we helped them do that. And I also had a tribal chair that I helped get together as [8A?] status for sole source contractor. It's just all part of a growing relationship.

JE: That's interesting. So they could do that? They could go to the forest and bottle waters? With a permit?

BB: With a permit. They're going to start real slow; they want to do non-profit. It was actually really touching because they were looking at our fee demonstration campgrounds and looking at a way that they—and they have their non-profit status—and actually they would start out where they would put a label on spring water that was already tested and came from somewhere else; and another tribe would be sponsoring them. So they wanted to put their—our campground's name is Wa Ka Luu Hep Yoo, which is Miwok for powerful water, running water. So we were talking about that. So that's the way they would go We would really have to look at… you know, Fish and Game, it would be a whole agency process to go through all the necessary steps to be able to [produce?] water. I think it would be similar to [mining?] or what not. And it's a non-profit status so a portion of it would go back to helping our campfire program. So they're trying to think in terms of leverage also.

JE:

BB: I think that's kind of a benchmark in tribal relations as we progress and as we continue to be a constant face in front of… my ranger is the liaison on our district, but as we are constant and we don't change around, and we take it apart—something that they bring to us—well let's see if we can take it apart and see little manageable bits, rather than just saying no, or rather than having a different face every time so they don't know; they'll just retreat back onto their own land, and they don't trust the Forest Service. So this is I think a good indication. They have an idea and they feel okay to work it out with us. Their comfort level finally is great. So it's something we continue to do no matter what; whether we have the money for it or not, it's an ongoing responsibility. Our district takes it seriously.

JE: And so your interpretive programs revolve around your heritage resource position as well? Do you do like archeological-type programs, ethno-botany, that kind of thing?

BB: Yes. It actually is a really nice way to present and make relevant to the kids at school the fact that plant resources were what attracted native people to certain areas. So for an example, I can get school kids out to a grinding rock; and the Miwok Indians, the California native Indians, use a lot of grinding rocks. They're pounding their acorn, as you well know down where you are. So I get the kids out there, and we don't have to pound acorns; we can pound peanuts, we can pound blackberries, just to give them the idea of smooshing stuff up by the river and getting them familiar. And then we can look around and look at the plants, and find other resources that might have been ground there. So part of my role, which is why I use native American basket weavers and traditionalists in my program, is to make the archeology relevant, and to connect kids—Indian and non-Indian—to the land and to the people past and present. So it's not just a stagnant archeological expression on the landscape. It's dynamic; and native people, their culture is still alive in the landscape, and the plants are the living language the ties it all together.

JE: And what sort of grades do you target? Or do you just wait for them to ask you?

BB: We have some pretty cool programs that target… We can throttle them up or down, and make them simple or complicated. It depends on where the teachers… If the teachers give us a call and say hey, we want you to put an earth day on at school—and some of the other interpreters might have talked about that—and so we've developed a program for the little ones; the guessing game. We have what we call a museum—we didn't decide on a museum, but we realized if we used that word—and we put all the beautiful Native American artifacts and things that don't survive archeologically. You know, an arrowhead will survive because it's stone. But you have a soap root brush that they would sweep the meal back into the acorn, into the stone. Those don't survive. So we have a lot of things that native people have made, and that we'll use in our [uses hands to make quote sign] museum. And we call it that because that way when the kids can gather around the museum, they're very respectful. We'll let them handle like a deer hoof rattle, which takes probably about sixteen hooves; and I actually have a deer hoof, a leg, that looks kind of macabre, but actually when you go, this is really cool, they go, oh wow, this is cool. [laughter] And we can do a lot of things: we can show the kind of track that deer make with their little hooves; we can look at the rattle, and the handle is bone, which you can look at the leg and the bone is right there; the sinew is there. It's like there's a little piece of sinew and hide sticking out, and we can talk about when you chew that your saliva makes a glue, and so they made glue, and all this cool stuff that they can understand that the native people were working with animals. And then the antlers were used for bone awls for basket weaving. And then the kids can pass around the deer rattle and count how many little toes it took—there's eight per deer-- .and we can figure how many deer it took to make the rattle. So we really go into each artifact, and then show them where they're growing out in the woods, so that hopefully they build a connection with these plants. They're not just weeds or things like that. So we take it apart and make it relevant, and then when we get out in the woods with them we just try to make it, like the grinding rock is their old friend.

JE: Okay. So do you do pre-school, or kindergarten, or all the way up to high school>

BB: I'll go up to sixth grade.

JE: Okay.

BB: They get California history pretty much by the fourth grade. And we'll real sensitive to the whole mission [wave?] and all that. But we do try to paint a more realistic picture of the native people and what happened to their land base; what happened to all the native grasses when the vaqueros came in and the cattle were let loose. And we paint a picture of how beautiful California looked back then. The little ones… It's really the best place to start I think are the second and third graders. And they're not self conscious, they can get transported. Their imaginations just take off. You can watch them when… I have an individual… [Picks up a page of photos] Here's a picture of Fred Velasquez. He's got a clapper stick and he's singing a song to welcome the children. This is at one of our campgrounds. And then he talks about respect for all of the plants, and he ties the kids into respecting the plants. [Turns over photo page] And on the other side we have [Arveda Fisher?]; she's a [Mila?] basket weaver, and she uses pine needles because that's a way that the kids can feel like they've succeeded. It's not laborious. It takes a

long time for her to collect all her materials. So this way they see a direct relationship to a beautiful [bird?] basket— I call them little bird baskets—and the pine needles that they're just kind of playing with as they're listening to a program. So we really connect them in with the ground. Everything has a job. Even decomposition is a job; all that white stuff that you see under a log, that's doing a job. And the kids, the little ones, really understand that. Everything and every insect has a job to do. They don't just step on them and sqoosh them. [Turns back to first side of photo page] And Fred really reinforces that image. So this is really where we take it. And then the cool part is [picks up another page of photos] working with these guys out in the woods; with our fire guys. They're in the background. We're actually managing some basket grass—deer grass—for Arveda, on an archeological site.

JE:

BB: Yes. So it's all part of our management plan. So this is like the end result, and then we back it up. And we, you know, we haven't brought the kids out… this is a different focus. Is how to manage materials so that they can transmit that into what Arveda calls the cultural connection. [Displaying different photo pages] So that's where it goes. And this is kind of where it starts. It's all one circle.

JE: That's really interesting. So you manage that with proscribed fire or protecting it from wildfire and that sort of…

BB: Yeah.

JE:

BB: That's right. And monitor. We also collect for… [Holds up another page of photos] This is a campground program. It's not exactly an interpretive program, but it's a program put on by native people for native people. And it's where they'll go collect the materials, and they'll bring them back and, I don't if you can see, but there are folks with very limited mobility. We had about four folks that were in wheelchairs and some elders. And so there they are; they can make the clapper sticks. And we'll go out after a burn and we'll gather the elderberry and we'll bring it back in. And this way they can reconnect their own native community with their material culture. And that's what we're able to do on the Fee Demo campground too. So we have a range of programs. Native folks helping native folks; young kids on the site. And we're able to do this through Fee Demo money. We're able to leverage it. I have another photo where I'm able to get the inmates out there and do a lot of the work. So we really are stretching the buck, so that in the summer we can have the school programs.

JE: And so they're helping to maintain the actual campground facilities?

BB: They do, yeah. And actually, Fee Demo dollars and the inmates, I was able to make a cedar pole shade structure, and we made redwood handicapped-accessible tables too for Arveda because her [changes pictures] – here's Arveda, I need to switch things around— her program is so popular that we really made her a nice outdoor space. And we get the inmates involved. They love it. And I take a digital picture—you can't give them anything, but I can get their pictures, so

I can take digital pictures of them working. And I get their permission. And they did an amphitheater for us. So we're able to buy the materials, and then they and our landscape architect design it. So now we have an amphitheater so the kids don't have to sit o the ground. And our conservation crew made them. So [I'll give them?] a big poster and we all say thank you. So it's a real good way of involving everybody in the community. So that's possible through Fee Demo dollars.

JE: That's great. So the campground is sort of the Miwok space, re-created?

BB: Yeah. Exactly. In the 1850s there was a survey through there for the miners, when the miners wanted to get up there and dig a ditch for the water. And on the old survey notes— [several words inaudible] about 1870 they talk about this old Indian village on this [nice alluvial?] flat along the north fork of the Stanislaus. And so about ten years ago— everybody loves to camp by the river, and so it was getting really encroached upon-- so we set out to develop a campground. And so one of the things we noticed was the huge archeological site there. So one way of working around the archeological site would be to go in, have it evaluated, determine it eligible or non-eligible—to [gain?] a recovery, and then blow it off, and put your campground on it. Well we did something different. We went in and we evaluated it, we determined that it was eligible, and then we got the native people involved, and our landscape architect and a bunch of folks, and the elders, and we decided, how were we going to put a campground around the archeology and use the archeology as part of our interpretive program. So the archeology's been coming through logging, campground planning, development, construction, absolutely unscathed. And also the elders wanted the big, black oak tree to come through the logging too. So we got very creative, but the whole end result was this ecological landscape that has much more sunlight and light in there. And then we had to fence around the archeological areas that are concentrated with artifacts and grinding rocks. And we have this very nice kind of split rail fencing around those areas. And so everybody else is camping. We designed a campground around there. And so the archeology's there. And so we decided to take the risk. We're going to re-introduce campers and people on the landscape. How can we slow them down? How can we get the native people involved? How can we not make it look like a theme park? And how can we make it relevant to the next generation? So, so far so good. And there was a lot of other things. We got a campground interpretive host, Charlie Wilson, who's actually tribal chair of his tribe. And so he's there all summer long, and he doesn't even let anybody carve initials in the tables. [Interviewer laughs] I have a picture of Charlie. He's kind of in the shade here. [Displays another page of photos] We're out gathering elderberries. He's in the middle there. And then the Chrysler Daimler people asked the forest if we needed those little electronic cars. So we have a little electronic one now. And it's great, because he also has the bathroom contract and so he just motors people around. No, he motors supplies around. Once in a while he'll give an elder a ride. It all works really well with the help of the W.O. and the R.O.

JE: That's great. So instead of closing off an area because it was an archeological site, you've made it into a campground and a learning place.

BB: Yeah. Yeah. It was a risk because we thought, people aren't going to care. They just want to camp, drink their beer, and fish. Normal. And just relax. And we didn't want to throw anything in their face. And so we have the program. We have a memorandum of agreement with the

Indian people. The drug and alcohol, let me see, I think it's called Indian Health Clinic, wanted a sweat lodge so they could do sweat lodge for drug and alcohol programs, so we have sweat lodge. So we take these ideas and we go, okay, let's run them through the government process. So we have this all set up, and anybody that wants to be there can. We can't exclude any of the public from that. They built their sweat lodge. We have to have shovels and water and everything right there. But it's working quite well. And it's not a political place. We even have a line in our memorandum of agreement, that if it stops being a place of healing and a place of what it's originally intended to do, then we will just walk away from it.

JE: Okay. But so far it's not being used wrong?

BB: That's right. Yeah. It's just really part of their rehabilitation process. And they know full well that it's something that in the old days was meant for hunting and what not, but it's not the old days anymore, and there's problems, this is a nontraditional way of healing. It's part of the healing toolkit, rather than just the Western medical model.

JE: That's fabulous.

BB: And so one thing just keeps leading to another. And the archeology's coming through. I monitor it regularly and it's in really good shape.

JE: And you've been here on the Stanislaus for twenty-five years? [[BB nods] And have you worked for other agencies in the past, or always the Forest Service?

BB: Always the Forest Service.

JE: And always here?

BB: Yeah.

JE: Wow. I don't hear that much. That's great, because it seems like most people move from forest to forest trying to find their place. It's not common that you find one person that's been in one forest for their career. Is that true here as well? Or do you have a lot of people that love it here and that's their career?

BB: Yeah, I think it's choices. The culture's changed, which is a good thing. But for me it was, children in school. And when you garden you're real attached, especially if you import your soil and you're working from the ground up. My family's here. So it was easier for me to make a decision that I wasn't going to move around for a career. Now I would like to, now that I have my son at UC Santa Cruz. I don't want to digress. But it would be very good to go to Central America, or be part of a FEMA team, or take anthropological skills forward and work with groups of folk to get online, you know, developing countries. So that could very well be in the wind. It would be something that I'd like to be trained for.

JE: Well how did you get involved with interpretation then?

BB: Let me see. Well part of it was budget driven.

JE: I see.

BB: And then we also realized that with cultural resources one of the keys is to be able to, as I say, make that landscape come alive and relevant to the next generation, the next group, the next wave that need to protect it. They need to understand it, they need to be really intimate with it. They need to just get really jazzed that's it's a really important part. I think it's forty percent of California is committed to public lands. And so if we're going to protect it and value it we're going to have to educate the kids about that. I also would go into the schools and do programs, archeological programs, and talk about the archeology, talk about the land use—old land use management ways of the native people; burning and plant propagation. And my work, starting in early twenties, and looking at the landscape through finding archeological sites, and then when areas burn, like twenty years ago we had a pretty huge burn, almost twenty years ago, and I'd see amazing expanses of cultural resources and plant communities, that you didn't see outside those archeological sites. So there was a real connection between this plethora and diversity of plants and the archeology. You step outside that landscape and they're just not there. So it made me think, I know the Indian people are moving plants around all over, and they have a real knowledge of plant propagation. So that kind of gave some of the artifacts and the baskets and those materials more life, and I had more appreciation. Because when you think about a good sized acorn mush basket, some of my ethnography friends said that it takes three thousand grass stalks to create a basket like that. So if you're picking five here and two there, you're going to be out there and if you have kids you're going to be out there all day long, and so of course they have this amazing abundance. And so when we see these remnants out there it helped me tell the story of these artifacts to the kids, is where I'm going. I can make them come alive, so that it's not just a static display. "Oh, they used to use deer rattles". Let's make each one of them come alive. And how the deer eat the deer grass and the Indians used the deer grass for their baskets. And so it's trying to paint a very vivid picture of the landscape to the kids. And not just kids' programs. I'll go in to, or I'll get invited to the Sierra Club. We have a lodge up in the high country. I think there must be a brochure put out for all the Sierra Clubbers throughout the nation, because the people that come there are from all different areas and they're all Sierra Club members. But they're from New York, upstate New York; but they'll come out here, and I don't know if it's a non-profit thing or whatever, but then they get hiked around. And then I'll come in. They don't pay me or anything, it's just part of my job, where I'll talk about the California native land use patterns and California native land development.

JE: Yeah. And we don't do that in our forests. That's interesting. That's neat. So you were doing interpretive programs before you became part of the team?

BB: Yeah. And then it was just a really good fit. One of our pet projects on Wa Ka Luu Hep Yoo campground was Passport in Time project. We got the basket weavers together – California Indian Basket Weavers' Association—and the first pet project we did there, we put out the call all over the nation, the program went out and people applied, and then we had these wonderful basket weavers like Julia Parker and her daughter Lucy Parker from Yosemite, and we have Lois Conner from the Mono area down between us. And at any rate, it was great. They were showing

them how to use soap root brushes and all the people really liked it, but we as Forest Service folks were thinking, you know, why don't we invest in our community? So the next one we do, let's just put out the call to our third and forth grade teachers here in the county; let's get the basket weavers. So we did it again. We got through the county schools administration accredited units, so that the teachers could get credit. We had four days. We figured out a way that we could actually feed them. So we had a Native American… one of the basket weavers at any rate does also food too, like salmon. So the upshot was the teachers, they didn't even want to quit. [JE laughs] For four days they learned how to process, make the glue out of the bulb, make their soap root brushes. They learned how to make clapper sticks. They did their fire-hardened digging sticks. They made the acorn and they had to round the clock leech all the tannin out of it. They had all these demonstrations and they just got in there. And so our whole goal was to make them more sensitive to the native—you know, if you're faced with I don't know anything about Indians but I know something about missions so I'm going to talk about missions. Well, this way the fourth grade teachers were able to not only develop their resource base with the basket weavers and the Indians to have them come into their school and do more demonstrations, but they had a resource binder that we gave them with references in there and other places that they could go and sources, so they developed their network, their binder; plus they were sensitized with first-hand knowledge of how to make a soap root brush. Plus they had to give their first soap root brush away. So they really got, you know, indoctrinated with the Indian way. So that worked out really well, and we get a lot of requests for that. The teachers really want more of that. But we don't have any money again to put that on. We used to get a little heritage pot so we could actually do that. Because it costs about ten or fifteen thousand dollars to put it on for four days.

JE: And how many teachers participate in that?

BB: Oh gosh. I think we had about thirty teachers.

JE: From all around the community?

BB: From around the county. We also put out the call for interpreters for our state parks also. And we have Indian Grinding Rock State Park day. So we had interpretive specialists that could use this training. And then I think some teachers from Mariposa, Toulumne County, Calaveras County, and I think that was it; I don't think we had any from Alpine County. And then they got units for it too. So it was a real win-win. And we were able to feed them. And they were really grateful for all of it.

JE: That's great. And they stayed at the campgrounds?

BB: They stayed right there at the campgrounds. We had story telling at night. The days were filled. So they came away with products made from the natural environment. And a lot of the CIVA ladies— California Indian Basket weavers Association ladies—like Julia Parker, I saw her at National Interpretive Association annual conference in Nevada. They ask, when are you going to have this again? Well we have to get a grant. We have to get really creative, so we can do it again. Because there is definitely a need.

JE: That's really incredible. Wow. How neat for the teachers.

BB: We had archeologists on site as well as interpretive specialists, so everything really blends together.

JE: So are you going to try to find a way, or try to get grants for the future, if you've got so much good feedback about it already?

BB: Yeah, we have to really roll up our sleeves. I know Phyllis Ashmead and I bat this around and go, we really have to do this. And Arveda [indicates photos] says, we really have to do this again. So we'll try.

JE: What a great resource for teachers. And do you have a degree? How did you get involved with heritage resources at first?

BB: I went down to the local… we have some valley universities and colleges, state universities, and that was Stanislaus State. And so I was taking archeology and anthropology down there, and then my professor-- because there were no forest archeologists, there was no program in the early '70s throughout the state-- they gave the contracts for doing survey, which is actually Section 1-0-10 work, to the local universities. So my archeology professor paid us two bucks an hour to go survey. So that's how I started. And I'd grown up camping in the mountains, and so that was just a real eye-opener for me, to look at the California landscape. And from there on it was a journey to where I just don't look at the landscape the same. It's very comfortable, very familiar, and you know once you can get a glimpse of the land use pattern, which is not the way with the mining, the non-Indian folks, they were a little after certain resources. So you can find where they were all over the place; wherever there was gold. But the native land use pattern is real tried and true. They never picked the wrong spot. It's just amazing. Someday I'd love to write a book about what is their thinking. Because their list of priorities shifts with every gradient. They're looking for something else. So the site expression is just a little different each place. So it just keeps shifting; it's very fluid there, what they prioritize. Whether it was granite, sun, water. I've seen grinding rocks in pure ribbons of real dense quartz, kind of like alabaster. And it was like they preferred that hard thing even on rock that was like that [indicates 45 degree angle] versus crumbly granite that was close to water. The more of abundance, then you can really see how picky they were… given a saturation of resource, then you can really see how picky they were. Anyway, I can go on and on. [laughter] Okay, then what happened next? Okay, then I got a job directly for the Stanislaus after I got my B.A. degree in anthropology with a concentration in archeology. Then the Forest Service picked me up directly for the very first archeology program. We didn't have a leader or anything, so again we just, okay let's go out there and find sites. And so we did it very methodically. And then we had a program manager, so that was really great. And then we had big fires, and we got farmed out onto the districts. And then about twelve or fifteen years ago I decided I'd better go and get my teaching credential. So I went and got a multiple-subject teaching credential, and picked that up. So I'm able to use that. And that gave me great formulas. Good lesson plan formulas for the whole tried-and-true, which is I teach, you watch, and then we practice together, we do it together, and then you teach, I watch. Those little formulas, and little tricks like, say your expectations first. Like, after this lesson I'd like you to learn how to stop [drop and role?], and then you go through it. And what might work just with

one or two kids might just be a disaster with more than one or two. So you have to look at how to organize the chaos. Which is good, chaos is good. [laughter] So the teaching credential really helped a lot to move my program more toward interpretation. And I think every district has had the joy of having flexibility to do whatever you want to do. So part of it is going where the budget takes you, but also I feel very responsible to maintain the trust responsibilities that I've developed. Budget or no budget. You can't turn tribes on and off like a faucet. It does not work that way. So even if somebody says, oh there's no money for tribal relations, it just doesn't work that way. So a lot of my commitment has to keep on going. So it all has to blend together.

JE: So you had the teaching credential before it was half-time interpretation?

BB: That's right.

JE: That's something you just decided to go out and do on your own?

BB: Yes. You know, you get to that part in your life where when you have a family you might think of some more security, so I just needed some more irons in the fire.

JE: And so do you enjoy being able to do the half-time interpretation?

BB: Yeah, I do, a lot. I've learned a lot from… One of our strategies to leverage our interpretive skills was to form an interp team on the forest. And so it's got to be about four or five years now that Joy Barney, Phyllis Ashmead, and now Nancy Hadlock has joined the fold, and myself and a few others have… That was to give support to Calaveras before I turned half-time interpreter. And that was a way to try to get Calaveras more programs. And then we lost our information specialist, our community relations specialist, and then I began to take on some of those duties. In other words, our fair booth; and for example, we're part of the Interpreting Wilderness. Now it's coming up on its fortieth year anniversary, so if I get an idea for the wilderness folks then we'll sit in on that meeting and say, okay, how can we do a wilderness [quilt?], how can I make wilderness real on my district and roll it into the interpretive program as a theme? The year before it was fire. How can we get the fire message… It's very easy because native people burned. But the wilderness now takes on things like, I'll call the phone book people because they always have a nice picture, and sure enough, I'll call Fresno Marketing— Can you use a picture of wilderness? And so, yeah. This is just so cool. And so I'm going to make sure it's one of our wilderness volunteer's photo—that they get credit, so it'll be on the cover of our county phone book for next year. And so we just kind of go nuts with an idea [laughter] and I just feel so blessed that I have an interpretive team that has helped mentor me and give me direction and then validates my ideas, and then when I work with a group then we don't go so far out of gravitational pull that we stay within the group. And then part of the advantage of living here so long and having kids that have gone through the school process, is that, oh, I'll call my friend Nancy, and she's in the quilt guild, and she's a special needs teacher here, and her son and my son are best friends. And so then I call Nancy with the quilt guild, and say, hey, do you guys want to do a wilderness quilt? And so the whole network of community, which I'm really glad our forest supervisor, Tom Quinn, emphasizes the importance of the Forest Service family being part of the community family, because that wasn't always the case. And now it's just more, I don't know what you'd call it, more credited or just more legitimate.

JE: Yeah. And not hostile.

BB: Yeah.

JE: Because sometimes that happens.

BB: Yeah. And in the Forest Service we have a lot of skills that the community can benefit from.

JE: And when you, as an archeologist or heritage resources… Are there hostilities between the public-- or visitors; I guess it wouldn't necessarily have to be the local community—when you have to close places, or is there a contention on that, when they think that that's their land and they should be able to go there even if there is an archeological site? Do you have problems with that?

BB: Yes, we do. But… tough. [laughter] Like my Indian people say: hey get used to it. We did. [laughter] You know, we can't be all things to all people. We're going to deplete our resource. We're in a real controversial area. I have… it also doesn't help that it's called Indian Burial Gulch—we got the named changed to Indian Gulch—at any rate it is a cemetery. And it's out in the middle of this OHV area. So it's a place where we've brought native people out there in the past. Not in the recent past, but I think we brought them out there in the late '70s when the area got severely vandalized. So we brought native people out and they knew relatives that were buried there. So it's a real place; it gets very real. So when there's individuals that want to recreate there—It's my right to recreate here—the goal is not to get back in their face and say, no, go away. The whole point of taking a moment and making it an interpretative moment is to sensitize people and move them from "my right" to "my responsibility". And once you get that, okay, we have to move from my right to recreate, it's my right to use this up in one generation, to it's my responsibility to take care of it for my children, then it becomes a real positive message and not a put-down message. And I know in my evolution that I was very gross in thinking we could develop something and they could still go there and gather. They don't want to be [looky loos?].They don't want to be out there with dirt bike riders. And I really had a… and they would say, thank you very much Barbara, for the opportunity to go out there and gather, but we'll just retreat. And through their kindness in sensitizing me… I'd say, oh, too bad we couldn't make money off of acorns. And they'd go, no, we just wouldn't want to sell that, thank you. [laughter] That's just not for sale. And I went, oh my goodness. And so I've learned the hard way too. And through people's kindness, and teaching me that it's a standard of responsibility, that's helped me with folks that I may not agree with their recreational land use values, but it makes me look at it as an interpretive opportunity. Okay, how can we do that? So with the Indians, with the cemetery, what we've done is, we've provided recreational opportunities elsewhere that wouldn't cause our resource degradation. And again, our forest supervisor is able to say, it's not about acceptable level of loss, or acceptable level of resource degradation, or meeting some mythical recreational need to provide something. Our goal is to make the land come through everything we want to do to it and on it. Come through for the next generation. And so again, native people, they'll get out there and say, it's a seven generation thing. We've got to look at seven generations of managing this. I think the coolest one is in Japan where they were trying the NIBA scoping. They were trying to look at scoping the community for a project.

There was no place where they could scope the ancestors. You know, the already, the folks on the other side. [laughter] There was no box [indicating a hypothetical form] and you have to check with those folks. [laughter] So they really go back there; as a viable consulting group that would weigh in. Yeah, you really learn a lot through native people's way of managing, and how to translate it to other recreators. And again, it wouldn't be possible if we were just here for a single generation. So I've got a lot of support on this forest for us doing the way we're doing.

JE: Let's talk a little bit about the Smithsonian Folklife Festival. And if you were able to go to the Festival it's a two-week time period, and it falls—I'm quite not sure on which side, but two weeks and it falls over the Fourth of July weekend. So if you were able to go to the Folklife Festival, are there certain programs or certain activities that you would like to do?

BB: Well if it was for kids I would have one activity. And it's called the cache game. Cache spelled C-A-C-H-E. And it's an activity, it's a guessing game, and it works really well with little ones. And it builds the relationship between how animals cache their acorns—you know, in the [senses?] and all that—and how humans cache their food. So it's a fun thing. So that would be a good activity to do.

JE: Okay. And are there things that you need for that? Or if you have everything and you could take it with you.

BB: Yeah. I have everything.

JE: And what sort of age kids? Younger?

BB: I think second grade, third grade is good.

JE: Okay. And what sort of props do you use for that? Do you take acorns, and do the kids… How do you teach that cache?

BB: Okay. We have a museum trunk, and so I'm able to take… it's just like a little portable museum. And then it gets kind of heavy because we have grinding rocks and all kinds of the stone things. But we also have hides and basket materials, and it's a lot of their material culture. We'll have birds' nests, and yes, acorns, and things like that. And so I just spread that all around—antlers and deer parts—and, let me see. They did a lot of feathers. When they dance, when Niwa people dance, they used a lot of feathers. They felt very kinship for the birds. They were really their brethren. So everything, you can spread out everything and we'll have the kids pick up things. But with the cache game you have five cards. And the cards are like this [picks up illustration] and they'll have animals on them, like a scrub jay, and then the word 'C' is on the back, so it's spelled C-A-C-H-E. [Apparently indicates a row of five cards, each with a letter.] And you're going to teach them a new word. Then you go through each animal and you talk about how they cache things. And then with the wood rat… Well wait, I'll back up. You talk about each animal. Then you have the equivalent, like the scrub jay, on a card, like a deck of cards. Then you're going to take the card and you're going to hide it. Like under the grinding bowl; like if they're really little they really need to associate the acorn and the grinding bowl with the cache card. And then anyway the object of the game is, you hide all five cards in the

museum, and then the kids have to pay attention, and then in the end they have to guess where the card is. And they can use a helper if they need to. And so, the acorn woodpecker has a hundred percent recall, so they can find a hundred percent of their acorns wherever they hide them. The animals that hide them in the ground, like the scrub jay, they have about seventy-five percent recall. And so we're really, come on, you're going to be an acorn woodpecker [Gestures as if encouraging children; JE laughs]. And then with the wood rat, the wood rat in their nest, they bring in little shiny things. I don't know if you've ever raised a rat, like a pet rat. They'll find, if you have even a little ornament or earrings or jewelry, they'll drag it back to their cage. They just love shiny things. So at any rate, that's fun too. We'll hide that under--- I can't think right now, but I can tie it into how archeologists like to look at the nest. The rat [mitten?] because it tells a story. You can look at seeds that may be from plants that haven't even grown there for a thousand years and they'll survive in a rat mitten. So you can spend an hour on each animal and tie it to the land and tie it to the native people. So that's the cache game there.

JE: Okay. That sounds great. Do you need more than yourself to put that game on?

BB: No.

JE: No? Okay.

BB: I think what would be really cool to go back there is, like Fred Velasquez and Arveda Fisher to do their program, because they're just magical.

JE: Yeah. I can add that in.

BB: Okay. Especially talking with adults, like the Sierra Club people, because they're a real good audience to see what the human dimension, the prehistoric dimension, the Native American dimension on the landscape is. And then you can talk about fire ecology, you can talk about that the… I forget, there's a word about landscapes that actually evolved. Is it co-evolution or something? But anyway, the landscape like California has evolved to respond to fire. It's fire-adapted, the whole landscape, they're figuring out. And so that is a real good message that the Indian community can get across to people. It didn't used to look like this.

JE: Yeah, and especially as forest product users. Okay, well I think that's it then

BB: Okay. Thank you, Jill.

END OF INTERVIEW