**Place-making With Telepresence: A Navigation Guide to A Journey into Time Immemorial’s Seven Exhibition Spaces**

This paper investigates the relationship between the poetics of new media and contemporary curatorial practices in Indigenous culture.

By doing so, it seeks to showcase an award-winning example of how an Indigenous community made use of digital technologies and online platforms to reclaim the right to curate, design, and display its own living history.

For decades now, digital technologies have offered new opportunities for self-expressions of identity: accessible and powerful design software, interactive affordances, and unprecedented exhibition platforms.

This paper continues to examine 2 parts: examine the navigation of cyber museum and examine how digital technologies impact on first nation’s life.

This first section and its four subsections aim to provide a sense of what visitors see when they navigate through the seven exhibition spaces.

While the experience of navigation drives the visitor forward through a narrative journey of discovery, the stylized use of digital compositing in the scenes can evoke different clusters of bygone times long past.

Significantly, telepresence has been developed to appeal mainly to two sensory modalities: vision and hearing (technologies such as the telegraph or vibrating devices are rare examples of its haptic expressions).

The infinite capacity of digital technologies to disseminate culture widely and rapidly is perhaps one of the reasons why they have been so amenable to contemporary museum practices.

This design draws on a walk-through historical reconstruction, except that instead of being physically present in an authentic site at a specific moment, the experience takes place online by way of jump cuts through a succession of 360-degree computer-generated cycloramas. As a result, here, navigation operates as a process of discovery of the Stó:lō-Coast Salish peoples’ everyday way of life, including hunting-gathering work and the preparation of food.

Another significant advantage in using a digital toolbox and online environment to recreate Indigenous living history is that First Nations can thus maintain control over the representation of their heritage.

Easy access to digital tools and to what Castells (2010) has called the “space of flows” (i.e. information networks) allowed First Nations partners to create a direct relationship between the general public and themselves, and thus become their own “cultural connectors”.

As this paper demonstrated, this cyber museum also accommodated the sharing of traditional knowledge: it is exciting to think that new possibilities still lie ahead.