Greetings all!

I hope you all are staying healthy and keeping busy at your homes. I know that families with small children, school age children, or elder adults are having to deal a lot of logistics and challenges.

But I also know people who are (re)discovering some joy in working from home and (re)learning how to spend time with their families, and others are finding ways to do this for members of the community who are really struggling—through phoning isolated elder adults and helping them connect with people and resources, food distribution events, COVID testing events, making masks out of old prison uniforms, and creating safe living spaces for people experiencing homelessness. We are all becoming Zoom whizzes and the idea of holding a meeting by Zoom, which previously may have seemed both daunting and unpleasant, is now a nonissue. We are figuring it out, often making it up as we go along. These stories of positivity offer glimmers of hope during these darker days.

Here in Albuquerque we were particularly sad not to be able to host the SWAA conference in April because of the COVID-19 restrictions. I know that those of you who were planning to attend were also disappointed. The SWAA Board will be meeting this fall to think about what to do for the conference in spring 2021. The COVID-19 situation is constantly evolving, so we will just have to wait and see where we are as the date gets closer.

The good news is that we were able to get the same amazing venue at the Hotel Albuquerque, but on what seems like better dates. Plus, the Society for Applied Anthropology (SFAA) won’t be having their conference in Albuquerque next year, so that means that there won’t be a conflict for people who didn’t really want to come to Albuquerque in March for SFAA and return again in April for SWAA—although I have to say that I really don’t understand that. Who wouldn’t want to come to Albuquerque twice, right?

But the bad news will be if the COVID situation worsens or if the need for travel and group meeting restrictions continues—which seems likely. So, we will just have to wait it out for now. If we cannot meet in Albuquerque, perhaps we will figure out what makes sense to keep our SWAA community connected.

As they say, stay safe and healthy, and stay home.

Cariño,

Janet
IN THIS ISSUE:

Archaeology
“Ben Wetherill’s 1933-1934 CWA Archaeological Survey and Excavations in Zion National Park and Adjacent Areas, Southwestern Utah and Northwestern Arizona”
By Steven R. James .......................... 18

Museums and Exhibits
“Materiality, Museums, and Adapting to a Pandemic”
By Hilarie Kelly .......................... 3
- To Mask or Not .......................... 3
- Virtual Museum Innovations in COVID Times .......................... 5
- Pedagogical Opportunities Emerging from the Pandemic .......................... 9

Visual Anthropology
Images from a Protest March
By Salvadore Franco .......................... 13

Language and Culture
“Is the Term ‘People of Color’ Acceptable in This Day and Age”
By Yolanda Moses .......................... 16

Book Corner
Repatriation and Erasing the Past
By Elizabeth Weiss and James W. Springer .......................... 27

SWAA Executive Board .......................... 28
Membership Information .......................... 28
Newsletter Contributions .......................... 28

MCALL.COM
Kutztown University Faculty Wear Plague Masks During Protest | PHOTOS

Image shared widely on Facebook
Materiality, Museums, and Adapting to a Pandemic

Everything began to change in March 2020. For those of us engaged in higher education, the closure of our campuses and shift to online-only courses created an unprecedented sense of disembodiment, dismemberment, and disconnection. Caught in a whirlwind of medical and economic uncertainty, we all had to improvise to survive and maintain a semblance of being “on track,” trying to keep our lives, our families, and our communities together. Fortunately, we had tools, resources, and options. We improvised, invented, and consulted our way through nearly six months of a slowly unfolding, massive social experiment for which no one was very well prepared. Former SWAA President (2017), AJ Faas, a “disaster anthropologist” of considerable experience, made this thoughtful, public post on his Facebook page on March 14:

“As someone who has studied human responses to disaster for over a decade, I’d like to point out that there is no natural "human" tendency to panic during a crisis, nor is it some sort of uniquely American pathology. Time after time during periods of great crisis and emergency, most people mostly cooperate most of the time. Panic generally has its roots in crisis communication. When people can count on reliable and consistent information from trustworthy sources, there is little incentive to panic (following instructions is a different matter entirely - I've got no room for that here). When this is compromised and people do not know which contingencies to prepare for or how many, it's understandable that some will overcompensate by trying to cover too many. This is an understandably stressful experience. As of now, the CDC and several state and county-level health agencies have advised that we practice social distance, avoid gatherings, keep our pantries stocked (but not hoarding), and self-quarantine and seek medical attention if we feel sick. I know that, for people with children or those caring for friends or family who are elderly, sick, or living with disabilities, these measures are easier said than done. Please seek advice and support from your friends and family. I know these measures are likewise especially hard on people without insurance, food security, employment security, and/or savings. Times like these reveal such vulnerabilities in our society. But there are resources, please see my earlier post with resources for those experiencing economic hardship.” (AJ Faas Facebook post, quoted with permission.)

Here at the beginning of a new school year we are still in the midst of the “rolling thunder” of this pandemic,¹ acutely aware of how much the academic calendar, our economy, and our health are interrelated. This column will touch on some examples of our fitful cultural resiliency in the face of disaster and crisis. This essay is divided into two parts, touching on: 1) the cultural and aesthetic metamorphosis of protective masks; and 2) hybridizing real and virtual museum exhibit displays. These examples are creative attempts to reweave the fabric of our lives. They may or may not endure beyond these pandemic times.

To Mask or Not

Face masks, from the purely utilitarian to the symbolic and fashionable, have become one of the more potent symbols of humanity’s response to the pandemic, especially here in the USA. Contentious discourses and confrontations continue to rage; the streets and social media fill with stridently divisive argument and oppositional performance by the masked and maskless. The word “mask” can be used as both a noun and a verb. This seemingly minor and sometimes disposable bit of attire has more emotional power and resonance than one might think at first glance. In America, “race,” class, gender, age, religion, occupation, party affiliation, and geography are all implicated in people’s feelings about masks. Cross-culturally, there is a long history of masks being used for multiple purposes, including as protective gear during pandemics. In the current COVID-19 pandemic, the confusion, politicization, and commercialization around masks is emblematic of the multidimensional fears this disease evokes.² The consensus in medicine and public policy that masks can prevent the spread of the virus is growing. Various social and entrepreneurial actors are now using diverse, creative and culturally meaningful designs to counterbalance negative reactions and resistance to masks and appeal to a broad customer base. The diversity of mask designs and styles is growing and some people are beginning to have some fun with this. Many mask varieties are sold online, and an anthropologist colleague (Christine Gailey, emerita at UC Riverside) shared a photo of some richly embroidered cloth masks from Mexico, remarking that they “should be in a Museum of the 21st century.” Why might masks be suitable for curating in a museum, materially, aesthetically, and culturally?
After some Facebook discussion with a few others, I was directed to a company that sells similar masks online, and I was especially drawn to those embroidered in the indigenous Mexican Otomi style. Indeed, in a past issue of this newsletter, I reviewed a large exhibit of this colorful style of embroidery, called *tenango*, that was on display in the form of giant wall hangings in the museum of the historic Palacio Municipal in the city of La Paz in Baja. This type of Otomi embroidery, depicting animals, birds, and people, is originally from Hidalgo state on the mainland, and has roots in the indigenous pre-Hispanic history of the people, but became commercially popular from about the 1960s as a means for community members to generate income following a severe drought. ([https://wondrouspaths.com/history-otomi-embroidery-patterns/](https://wondrouspaths.com/history-otomi-embroidery-patterns/)). The imagery is similar to Otomi bark paper paintings and cut-out designs, called *amate*. A good source on this art form is *Living Art: Designs and Crafts of the Otomi of San Pablito* by Kerin Gould, Pomegranate (September 1, 2009).

I ordered a selection of five Otomi masks from a vendor based in Texas, Cielito Lindo Mexican Boutique. I added two other embroidered masks in the “San Antonio” floral style and one labeled a “Daisies Mexican Face Mask.” The diversity of embroidered imagery offered by this vendor is impressive, including Frida images, sugar skulls, the Virgin of Guadalupe, the Mexican flag, the Mexican national shield, and a golden sun image of the goddess Tonatiuh. The machine-embroidered front pieces of cloth for these masks are produced (presumably) by artisans from various local communities in Mexico and Texas, but the backings and elastic straps seem to be mass produced by other, larger-scale companies. There are several companies offering such masks online, and it is possible to order from sources located in Mexico, like Otomi Mexico (otomimexico.com), which claims, “We design and sell fairly traded, ethical and handmade Mexican products made with love.”

A remarkable number of Americans have engaged in producing masks from home and selling or giving them as gifts, thereby reaffirming bonds that are stretched thin by new regimens of social isolation. There is much evidence that masks help to prevent infection by the virus, but there is also an expression of faith and affection involved in their circulation and use. Masks sometimes function like protective amulets. I include here a photo of two hand-made masks that were gifted to me by fellow hula dancer friends, along with a note that accompanied one referencing “the aloha spirit of our ohana (family).” During non-COVID times members of the hula community frequently gift each other with dance accessories, leis, and plumeria cuttings, but social distancing now has us meeting on Zoom and Facebook Live instead of at luaus or crowded dance performances. Now we share masks in the mail, and links to YouTube videos on Hawaiian dance and history. This is not to deny that masks can evoke negative emotions as well. These days, maskers and anti-maskers eye each other warily across grocery aisles, at livestreamed board of education meetings, and they sometimes even face off in the streets as protestors and counter-protestors.
Virtual Museum Innovations in COVID Times

From the first weeks of COVID shutdowns and sheltering-in-place, museums closed and struggled to reconfigure how they were going to stay relevant to a public preoccupied with an unfolding crisis that had no easily foreseeable endpoint on the calendar. Museums do not loom large in most people’s consciousness as providers of essential services, at least not on a daily basis. Social distancing protocol discourages indoor gatherings in limited space – precisely what one does in a museum in order to see the objects on display. One response has been for museums (and similar institutions) to greatly expand the way in which their websites, Facebook pages, and Instagram accounts provide a platform for virtual tours, lectures, and other online displays that keep the public engaged. I will describe two examples of virtual museum offerings in the form of online programming from the California Academy of Sciences in San Francisco, and end this section with an example of a non-virtual “pop-up” exhibition display of material items from a campus museum collection at the University of La Verne.

I have written in this column before about the outstanding California Academy of Sciences in Golden Gate Park, and they have been especially adept at transitioning to online ways of engaging the public. Their website, at https://www.calacademy.org/ is an exceptionally useful portal for finding great resources for staying informed about cutting-edge research in several science disciplines, and is a good source for science education resources to use in teaching our classes. I recently enjoyed a livestream public lecture and interactive interview of Christine E. Wilkinson, described on the website as “a conservation biologist and PhD candidate in the Department of Environmental Sciences, Policy, and Management at the University of California, Berkeley. Her research interests include human-wildlife conflict, carnivore movement ecology, multidisciplinary mapping, and using participatory methods for more effective and inclusive conservation outcomes.” Briefly, her talk was about her field research project documenting hyena and livestock herder interactions in a Kenyan conservation area, but it was also about a great deal more than that. Christine Wilkinson is a biologist, but she is also deeply involved in participatory research methods that collaborate with people of the cultural communities living where she works, a topic that she addressed repeatedly in her presentation and that I found especially important as an Africanist anthropologist. As an African American woman with experience working in Africa, she is deeply sensitive to issues of decolonizing both our disciplines and our methodologies. She is very much an engaged and activist young scholar scientist. (See, for example, this summary of her from 2017: https://conbio.org/publications/scb-news-blog/member-spotlight-christine-wilkinson ) She is a National Geographic Explorer and one organizer of the upcoming Black Mammologists Week (September 13-18). Wilkinson’s lecture was livestreamed on Facebook as part of the Academy Breakfast Club series, and, as with all lectures in the series, is also archived on YouTube. https://www.youtube.com/watch?v=oVZa_Q3QDHs You can find a listing of past and upcoming lectures here on their website: https://www.calacademy.org/academy-breakfast-club-livestreamed.

Another excellent, livestreamed lecture series from the California Academy is their NightSchool series. On August 13, I listened to and watched the hour-long program, “A Guide to Celestial Wayfinding,” which broadcast live from Hawaii and reviewed the history of Pacific Islander navigation. From the program description: “Stories of deep-sea canoe voyaging, oceanic history, & an intro to the tropical night sky & indigenous system of navigation: Join Kālepa Baybayan, Navigator in Residence, and Emily Peavy, Astronomy Educator, from the Imiloa Astronomy Center of Hawai‘i for this very special NightSchool.” Past and future programs from the series can be seen on Facebook and YouTube. The program and list can be accessed from here: https://www.calacademy.org/nightlife/nightschool-a-guide-to-celestial-wayfinding

Christine Wilkinson, PhD Candidate at UC Berkeley, Guest speaker for CalAcademy Breakfast Series. https://www.switzernetwork.org/users/christine-wilkinson

Hokule'a Hawaiian Voyaging Canoe Photo by Phil Uhl, Wiki Commons.jpg https://commons.wikimedia.org/wiki/File:Hokule%27a.jpg
During the summer break at the University of La Verne, archaeologist Dr. Felicia Beardsley, who is also the Director of the campus Cultural & Natural History Collections, and Anne Collier, curator for the collections, arranged for a bi-weekly pop-up museum exhibition, called the One Community Window Museum. Consisting of objects from the collections displayed in four vitrines “our goal has been to provide a brief visual treat for our community on their summer walkabouts, with a different exhibit every two weeks through the summer break,” according to email notifications that were sent out. This makes special sense for the campus because it is located right in “Old Town” La Verne, and although the campus buildings were closed because of the pandemic, campus and community members routinely walk through the open grounds. University campuses that are located within or in close proximity to urban areas generally need to maintain positive relations with their host communities, especially when the original plan was to bring thousands of students back after summer break, possibly trailing a virus in their wake. In mid-summer, the university shifted to a plan for online classes. The items on display in this exhibit were taken from the Cultural and Natural History Collections and displayed within vitrines that were placed strategically right in the large windows forming the façade of the main Campus Center, right down the block from the campus bookstore, the town’s popular minimart, and neighborhood restaurants. The displays were easily visible to passers-by. Photos of the exhibits were posted on the Collections’ Instagram page. [https://www.instagram.com/ulvcollections/](https://www.instagram.com/ulvcollections/).

Items chosen for these displays represented a variety of topics: natural history, baskets, masks, telemetry and—currently—the 100th Anniversary of the Nineteenth Amendment, acknowledging the activism of the Women’s Suffrage Movement in getting women the right to vote. This last topic is exceptionally timely during this elections season. The exhibit is titled, “Rightfully Hers.” Felicia Beardsley explained:

“It also highlights the ongoing equity issues we are still encountering today. We are one of several university and community organizations around the country to have applied for and received access to this nationwide exhibit from the National Archives and Records Administration (NARA). The exhibit is presented in part by the Women’s Suffrage Centennial Commission and the National Archives Foundation through the generous support of Unilever, Pivotal Ventures, Carl M. Freeman Foundation in honor of Virginia Allen Freeman, AARP, and Denise Gwyn Ferguson.”
Curator Anne Collier installing mask in a vitrine in the window.

Window Museum display as seen from outside the building, on the sidewalk.

Sara and Michael Abraham Campus Center, ULV Campus, from the street. https://www.glassdoor.com/Photos/University-of-La-Verne-Office-Photos-IMG816790.htm

Photos this page, unless otherwise noted, courtesy of Dr. Felicia Beardsley and curator Anne Collier
Photos this page, courtesy of Dr. Felicia Beardsley and curator Anne Collier
These window displays at the Campus Center will continue through September and a similar display of objects contained within vitrines will be put in place elsewhere on campus within a building with a more closed architecture. The La Verne campus community received an email recently about “another Mask exhibit—this time in Founder's Hall in the cabinet by the President's office. As part of the backdrop, we want to create a collage of our community with photos of each person in her/his/their COVID mask.” The exhibit reminds us that although classes will be online for the fall, there are still essential services and staff keeping our institutions of higher learning viable, and some of those people will be coming to campus at least part of the time. The recommended pandemic regimen of “staying in place” is constantly being tested and will, eventually, end. When that happens, will members of the public “come back” to museums and universities to keep them economically viable? The small displays mounted at the University of La Verne, and the possibilities that online platforms offer to publicize them, serve as gentle reminders that there is still a “there there” that will welcome the public back, when it is safe.

For more information on the University of La Verne Cultural and Natural History Collections, see their website, which describes the purpose of the collection this way:

[E]stablished in 1891, when the doors first opened at Lordsburg College, the predecessor of the university. The Collections has been supporting the educational mission of the institution ever since as both a teaching collection and museum. The Cultural and Natural History Collections at University of La Verne houses over 70,000 items that cover more than 65 million years of history. All our materials were donated to the University by alumni, faculty, scientists, naturalists, historians, anthropologists, and community members for use in student-centered, faculty-driven, and community engaged research, teaching, and exhibitions. Our mission is to conserve, preserve, and share objects, artifacts, and specimens from Earth’s cultural and natural history for the benefit of current and future generations. [https://ulvcollections.org](https://ulvcollections.org)

**Conclusion: Pedagogical Opportunities Emerging from the Pandemic**

Virtual museum programming, like that described above from the California Academy of Sciences, is now widely accessible online and will be useful for teaching throughout the coming semester and year/s. The pandemic has accelerated the trend for museums to develop a strong online presence for engaging with the public, even as they continue to rely on their brick-and-mortar existence as sites for assembling material collections and attracting funding. The economic viability of museums remains in question, and some are predicted to remain permanently shuttered or be drastically down-sized. [Forbes magazine](https://www.forbes.com/) reported that possibly as many as a third of American museums will not survive, based on a study sponsored by the [American Alliance of Museums](https://aamuseum.org/). A [UNESCO report](https://en.unesco.org/) voices similar concerns about museums globally. New sources of funding, public and/or private, will probably be required for those that do survive, and online resources that are now free may become subscription-based in the future. Now is a good time to become familiar with what is currently available for free.
As fall classes are starting, we are faced with persistent evidence that the pandemic is not going away yet. Some locales are experiencing a possible “second wave,” while others never emerged from the “first wave.” The way we handle the pandemic has become increasingly politicized. What lessons have we learned from the past six months that might make us better anthropologists, better students and teachers? To conclude this column, I will mention the experience I have had with an ethnographic methods class taught in the spring.

With the closure of campus and switch to online classes, my ethnographic methods class at the University of La Verne adapted by having students keep field journals on what they experienced and observed related to the pandemic’s effect on their lives and those around them. We are all participant observers of this cultural and global moment, and the emotionality of our responses is both witnessed and felt. Students used a variety of note-writing techniques tailored to their specific circumstances. They did social mapping, interviewing (while following whatever distancing protocols their lives allowed), and diagrammed social networks. They practiced visual anthropology, taking photos and video clips as data collection and illustration. They documented and analyzed material culture and collected and analyzed a variety of secondary sources from media and archives. Much of what they did could perhaps be described as autoethnography. They wrote about food they were eating (or not), clothes they were wearing, grooming and physical exercise, employment issues, pets that comforted them, and new uncertainties in navigating relationships. It quickly became apparent that many of their individual experiences were shared, some others were not. We had weekly discussions on Zoom to compare how similar or distinct their experiences were and look for patterns and key themes. This pedagogical adaptation fit well with the syllabus and text, gave the students hands-on experience in practicing ethnographic methods, and even proved to be highly therapeutic while handling the chaotic day-to-day unpredictability of what was unfolding. The crisis fog of the pandemic stood in for culture shock. The students gave Zoom presentations at the end of the semester, but the pandemic raged on and there was little sense of closure, no definitive “leaving the field” or returning to “normal.” We discussed plans to assemble some kind of virtual exhibition of their ethnographic “results” to share with others. We are still working on that.

If nothing else, these ethnographic methods students will have contributed to documenting the pandemic for future generations, something that could have real value. Our class became, in essence, an exercise in “citizen science.” In fact, there are many “COVID diary” projects collecting the narratives of a wide range of sources. American Public Media has collected audio, video, and text input with the goal of assembling a data base of information as the pandemic unfolds. The Los Angeles version, run through Southern California Public Radio (SCPR) and radio station KPCC, as explained in their website LAist, is to create “a shared diary about what it’s like to live in Los Angeles during a pandemic.” The California State Library has a COVID Diaries project and UNICEF even has one for collecting children’s stories. The American Ethnological Society started a series called Pandemic Diaries, my favorite of which is an article evaluating some ethnographic methods applied during fieldwork in Pakistan. There are many other such documentation projects. The question remains, what will be done with this archive of documentation? With whom will it be stored and shared, and for what purpose? Will it be useful for ending the current pandemic and warding off the next one? Materials from the 1918 Great Influenza are being referenced even now to give us insights on what worked and what did not back then. What are we learning this time?

Documenting ways we have been affected by the pandemic can be a useful reminder of how our cultural responses have not been consistent or static. Contemporary anthropologists remind us that human adaptation is not a smooth, unilinear trajectory of progress. It is more of a process of sloppy experimentation done in fits and starts, with multiple stages that may be experienced differently in different places by different people. There is enormous variability in how this plays out in individual lives, even within a small college class. Some of my methods students remained employed in their workplaces, while others worked from home or were furloughed. Some were sequestered with parents and even grandparents. Some are raising children, others are not. Over half the students in the class were “persons of color.” Corresponding to student individual variability, their ethnographic products varied, but there were some similarities too. During the spring semester, commitment to wearing a mask was still

Masks receiving UV light treatment on a UCI graduate student dashboard.
low and masks were not a major theme in my students’ observations. Based on what they shared back then, many observed and felt: shock, disorientation confusion, and uncertainty. One student shared a picture of her unmade bed, remarking that never before in her life had she failed to make her bed every morning. She was charmingly unaware of how that photographic theme of an unmade bed has been enormously popular since at least Imogen Cunningham’s iconic photo in 1957. Her perspective made that image fresh and meaningful again, but in a new way. A few students observed and felt occasional surges of adventurous optimism. A vibrantly curious, physically robust, hard-working but humorous student who never missed a class was occasionally frustrated by poor internet connection. Toward the end of the semester, he called in for our Zoom class from a mountain hike in a distant locale and cheerfully gave us a tour from his phone as he searched for the best reception. He later sent a stunning photo of the place and its map coordinates. He reminded us that people are sometimes strongly motivated by a need for inspiration and novelty. His thoughtful and extensive journal entries were often poetically lyrical, especially when referencing nature or social justice issues.

Sometimes, there was a clear recognition of grief in a student’s journal, especially as the pandemic wore on. One student took pictures on her cell phone of what she saw on daily walks in her own local neighborhood. Her poignant photographs included one of a woman mourner who set up a chair on the sidewalk next to a local cemetery so that she could witness the burial of a relative at a time when graveside attendance was not allowed. (This remains a fraught issue in the funeral industry even today.) The student’s sensitivity to this issue was magnified when her own grandfather died of COVID-19, and the family were at first told that no service would be possible. (Like many other families, they negotiated a solution.) Three of her other photos capture images of flowers and notes tucked just inside the fence next to the section of the burial grounds reserved for children. This student attended closely to the pathos of these moments in her ethnographic practice, but not all encountered this issue in their observations. A few students were deeply mired in the agonies of being essential employees in retail, where their hours actually increased. Their journals were filled with expressions of anxiety about occupational hazards, including the thoughtless behavior of some customers. Some students commented unhappily on how pandemic restrictions might force changes in much-anticipated graduation ceremonies and post-graduation plans. Journal entries reflected people’s shifting perspectives and responses as the weeks went by. The theme of loss became more common: lost routines, lost companionship, lost opportunities, lost excitement, lost optimism, lost patience. As the pandemic intensified, there were lost jobs and lost lives. The students learned they were recording the trajectory of a prolonged disaster that had no discernable end, and that affected people in wildly different ways. Some wondered, were we really “all in this together?” Their final presentations were on the same week that George Floyd was killed in Minneapolis. Had our class continued, that theme of deep divisions revealed by the pandemic would probably have intensified in their work. The students had just learned about the limitations of working within a particular “ethnographic present.”
This disastrous year, 2020, has been a time of mourning done clumsily and fractiously. It is not mere coincidence that the pandemic, Black Lives Matter protests, and the political meltdown of the USA in anticipation of the November election are all coming together in the incendiary manner reflected in the daily news. Judith Butler has said that “I think Black Lives Matter is in some ways about mourning. They were mourning those lives, standing for the value of those lives, publicly gathering in sorrow and in rage…I think that is a public act of mourning at the same time that it is a public act of protest.”

For some good suggestions on how to adjust teaching to these challenges, the AAA website offered a webinar on Responsive Teaching and Learning in Anthropology. Start here online and scroll down to find it in archived form. I especially like their following recommendations, though I understand from experience this past spring that classes do not always proceed as planned during a “rolling thunder” disaster.

♦ Create a stronger sense of social presence and community
♦ Build in flexibility that accommodates student needs without creating more busy work and chaos for instructors;
♦ Maximize accessibility for a wide range of students and technologies;
♦ Create assignments that don’t just feel like “busy work” and may help students use the tools of anthropology to understand and navigate the world at this time;
♦ Create assessment practices that encourage deep learning and reflection.

To conclude, it could be easier to meet these pedagogical goals with the help of online museum resources that promote lively, socially and culturally-grounded discussion along with virtual access to their rich troves of digitized audio-visual, material, and archival resources. Students themselves could benefit and contribute by playing the role of “citizen scientists.” I was already an advocate of partnerships between universities and museums; the challenges of pandemic reaffirm that.

NOTES

1. Term used by Robert Neimeyer, Director, Portland Institute for Loss and Transition, as quoted by Ray Sanchez, CNN, Aug. 16, 2020, “Few signs of collective mourning as the US nears 170,000 coronavirus deaths.”

2. For an interesting journalistic summary of masks and masking, see this Newsweek article, “Are Surgical Masks the New Plague Masks? A history of the Not-Always-Helpful Ways We’ve Reacted to Pandemics” by Andrew Whalen, written on March 19, 2020. https://www.newsweek.com/surgical-masks-plague-coronavirus-covid-19-pandemic-epidemic-black-death-history-1493277 He notes that, “While the advent of the germ theory of disease has advanced our understanding and our ability to treat diseases, we are not always more rational in how we choose, as individuals, to respond. We have better information, which can lead researchers to vaccines instead of new methods of bloodletting, but our perspectives are still colored by culture and how we interpret our place in the world.”


4. Note on photo of Campus Center from Glassdoor site: “Glassdoor does not own or endorse any photos that users post on our site. All photos and captions are the sole responsibility of the user. By uploading photos, you grant Glassdoor the non-exclusive rights to use, copy, re-purpose, and distribute those photos at our discretion. Glassdoor reserves the right not to post or to remove any photos or captions at its sole discretion.”
Images of a Protest March
By Salvadore Franco

On June 3, 2020, students organized a march from Mission High school to Mission Police Station to protest the George Floyd killing. The images on the three pages that follow were taken by anthropologist and San Francisco resident Salvador Franco, who took part in the march. [See https://www.sfexaminer.com/news/thousands-flood-mission-district-for-youth-led-george-floyd-protest/]

[Images of a Protest March]
Salvatore Franco is an RN and Nurse Practitioner in San Francisco. He is an alumnus of CSULB (BA in Anthro), CSUF (MA in Anthro), and earned his MS from UCSF. He says he uses anthropology every day in his work. Salvatore’s medical anthropology film about Ladakh healers [*Spirit of the Soil*] was presented at the 2015 SWAA conference on the Queen Mary in Long Beach, California.
One day a student approached me after class and asked, “What should I call students who are of Asian descent? Is it OK to just say Asian, or should I say what group they belong to?” He continued, “What if I make a mistake and call a Chinese student Japanese? I don’t want to appear racist.”

On the campus where I teach, as well as in community organizations that I belong to, people often approach me with such questions.

In most cases, the questions are posed by white people wondering what they should call African-Americans, Latinos, Asian-Pacific Islanders, and others. They are generally sensitive to not wanting to be offensive and genuinely want to know what people prefer to be called. The response I usually give is, “Just ask them.” If done in a respectful way, it is usually fine. Racial terminology is daunting even to those of us who research and write about it.

I am old enough to remember when blacks were called “colored,” especially in the South, roughly from the 19th century to the middle of the 20th. I also remember the use of the word “Negro,” which, for older black folks such as my mother, who grew up in Louisiana, was certainly an improvement over the “N-word.” And I well recall the 1970s when the Black power movement was in its heyday and the slogan “Black is beautiful” came into popular use, at least among the younger generation of black student activists and scholars. The word “African-American” became common in the 1980s, and today we hear the term “people of color” being used.

Who exactly does the term “people of color” refer to? Is it a throwback to the word “colored,” and is it used solely to describe African-Americans?

“People of color” is a term primarily used in the United States and Canada to describe any person who is not white. It does not solely refer to African-Americans; rather, it encompasses all non-white groups and emphasizes the common experiences of systemic racism, which is an important point I discuss in more detail below.

Where does it come from? The Oxford English Dictionary says that it derived from a term used in the French colonial era in the Caribbean and in La Louisiane in North America. It traditionally referred to gens de couleur libres, or people of mixed African and European ancestry who were freed from slavery or born into freedom. In the late 20th century, the term “person of color” was adopted as a preferable replacement to “non-white.” Unfortunately the contrast pits all people who have a “color” against people who do not have a color or who possess “whitleness.” However, the word “minority” has also come to have a negative meaning attached to it, especially in places like California, Texas, New York City, and Florida where people of color are not a numerical minority anymore.

So in the United States in 2106 our language still reflects the continuing racialization hierarchy—with white at the top. The use of “people of color” may be less offensive to some than, say, specifying one’s country of origin (Mexican-American, African-America, and so on). Some people I have asked say they prefer the use of country-of-origin terms because they provide a connection between one’s ancestral country and where they live now. So a question from me is, if we replaced “white” with “European-American” or “Iranian-American,” for example, could we then do away with the word “white” as well?
Getting back to the issue at hand, the term “people of color” may have an important role precisely because it includes a vast array of different racial or ethnic groups. These groups have the potential to form solidarities with each other for collective political and social action on behalf of many disenfranchised or marginalized people. This terminology is useful in social justice, and in civil rights and human rights context. For example, in relationship to the current Black Lives Matter movement here in the United States, many students-of-color groups on university and college campuses support the movement’s efforts.

How widely accepted is the term “people of color” in everyday language? In an NPR blog post titled “The Journey from ‘Colored’ to ‘Minorities’ to ‘People of Color,’” author Kee Malesky discusses the evolution of these terms and observes that “people of color” has gone mainstream. This term may have originated in political circles or social justice arenas, but it has spread to academia and is being accepted in academic writing and in speech.

But it is important to recognize that while “people of color” reaffirms non-whiteness, many people don’t like the term because they feel “it lumps all of us together.” Those who are white or Caucasian (“Caucasian” is itself a problematic word—which I will discuss in an upcoming blog post) are still the standard by which all others are labeled, at least for now.

At this cultural moment in the U.S., we still live in a racialized social and cultural hierarchy, and our language continues to reflect our ongoing attempts to grapple with that reality.

YOLANDA MOSES

Yolanda Moses is a professor of anthropology and a former associate vice chancellor for diversity, equity, and excellence at the University of California, Riverside. Dr. Moses has also held a senior visiting Research appointment at George Washington University in Washington D.C. (2000 to 2004), and as Professor of Anthropology at the City University of New York Graduate University (1993-2000). Her research focuses on the broad question of the origins of social inequality in complex societies. Dr. Moses has explored gender and class disparities in the Caribbean, East Africa, and the United States. More recently, her research has focused on issue of diversity and change in universities and colleges in the United States, India, Europe, and South Africa. She has co-authored two books about race: Race: Are We So Different? (with Alan Goodman and Joseph Jones) and How Real Is Race?: A Sourcebook on Race, Culture, and Biology (with Carol Mukhopadhyay and Rosemary Henze). In 2017, she received a Fulbright Distinguished Chair in Cultural Competence at the University of Sydney in Australia. Dr. Moses is a former president of the American Anthropological Association.

[SWAA members: Yolanda Moses was our Distinguished Speaker for the 2018 Annual SWAA Conference, which was held in Fresno, California. Her presentation was entitled “Human Mediation in the Trump Era . . . Back to the Future.”]
During the Great Depression, the National Park Service obtained funds in December 1933 through the Civil Works Administration (CWA) to conduct archaeological investigations at Zion National Park. The fieldwork was carried out under the direction of Ben Wetherill (Figure 1). Administration of the project was by Preston P. Patraw, Superintendent of Zion and Bryce Canyon National Parks, with support from Park Naturalist Clifford C. Presnall (Wetherill 1934). Benjamin Wade Wetherill (1896-1946) had been educated at the University of Arizona under Bryon Cummings and had considerable archaeological experience in the American Southwest (e.g., see Bostwick 2006:101-102, 249; W. Smith 1992:137; Van Valkenburgh 1946; Woodward 1931). He was a descendant of the famous Wetherill family who first explored the pueblo ruins and cliff dwellings such as Mesa Verde and Pueblo Bonito in the Four Corners region beginning in the 1880s and later led archaeologists to these and other ruins in the Southwest. The family also established trading posts that sold and bartered with the Navajo and other Native Americans in the area.

In addition, Ansel F. Hall (1894-1962), the first chief naturalist and chief forester of the National Park Service, and from 1933-1937 chief of the Field Education Division (including NPS museum development using New Deal funding) at the Berkeley Office on the University of California campus in Berkeley (James 2020), was instrumental in hiring Wetherill for the job (cf. Hinton 2008:128). Perhaps Hall even selected Zion National Park as the survey location of this CWA project, for Wetherill visited him at Berkeley in mid-December 1933 to discuss the archaeological investigations, according to a brief note in a Phoenix newspaper (Arizona Republic, 15 December 1933, p. 22). Ansel Hall at the same time also organized and directed the famous Rainbow Bridge-Monument Valley Expedition in northeastern Arizona.
from 1933-1938, of which Ben, his cousin Milton Wetherill, and Ben’s father John Wetherill were an integral component since they knew the archaeological sites in this rugged terrain, spoke Navajo, and supplied horses and other necessary support through the family’s trading post at Kayenta (for details, see Beals et al. 1945; Christenson 1987).

The prehistory of Zion National Park was terra incognita when Wetherill began the CWA survey. Very early archaeological research in southwestern Utah near St. George along the Santa Clara River had been conducted in the 1870s for the Smithsonian by naturalist Dr. Edward Palmer (1876, 1878; Holmes 1886:287-315; for other details, see Fowler and Matley 1978; also James and Pilles 2016 for Palmer’s archaeological work elsewhere in the Southwest). Other investigations in southwestern Utah were not undertaken until much later (e.g., Judd 1926; Nusbaum 1922; Steward 1940, 1941). Also, between 1930 and 1932, pottery sherds were collected from 20 sites along the Virgin and Santa Clara rivers by Joseph E. Spencer (1907-1984), a graduate student at the University of California, Berkeley. Spencer’s research was self-funded, and the survey data was only a small part of his geography dissertation entitled “The Middle Virgin River Valley, Utah, a Study in Culture Growth and Change” completed in 1936 under the well-known geographer Carl Sauer (Nelson 1985).

Spencer published a short article describing the sites and pottery he collected along with photographs of the sherds in which he named many of the ceramic types from the area still used today, such as North Creek Gray (Spencer 1934). Soon after his southern Utah survey was completed, he focused his research mainly on China and later taught in the Geography Department at the University of California, Los Angeles for the remainder of his life. Before he left for China in the 1930s, Spencer gave his sherd collection from the Virgin River sites to the Museum of Northern Arizona, and detailed descriptions were later made by Dr. Harold Colton for defining the pottery types of the Arizona Strip and adjacent areas of Utah and Nevada (Colton 1952). Spencer’s site survey along the Virgin River started west of the Zion park boundary (Spencer 1934:map on p. 71) and was only published after Wetherill started his survey.

The CWA project was referred to as the Zion National Park Archaeology Party (Wetherill 1934). Wetherill was assisted by Elmer R. Smith (1909-1960), who served as an Archeological Technician at Zion and later joined the faculty in the Department of Anthropology at the University of Utah, Salt Lake City (Dibble 1960; Jennings 1961). The CWA survey and excavations were carried out from Dec. 28, 1933 to May 26, 1934. The survey party was composed of Wetherill, Smith, and 13 other men from nearby counties in southwestern Utah. Their tent camp was established at the mouth of Parunuweap Canyon along the East Fork of the Virgin River (Figure 2). In addition, they had a camp laboratory in a tent where sherds and other artifacts were cleaned, labeled, and counted (Cannon 1934).
In his 1934 Annual Report for Zion and Bryce Canyon National Parks, Superintendent Patraw briefly summarized the archaeological investigations under the heading “Civil Works” as follows: “Archaeological Research, Parunuweap Canyon and Vicinity. A crew of fifteen men was employed on this work and camped at the mouth of Parunuweap Canyon. Surface survey of certain archaeological sites, the establishment of a base line, and the mapping of the sites tied into this base line were accomplished. One site on private land outside the park was completely excavated and a small amount of test excavation was performed on other sites. A total of 35 sites was surveyed in this region” (Patraw 1934:7).

Albeit brief, Patraw’s information provided some details not mentioned in the report that was published over 20 years later by Albert Schroeder (1955). These include use of a surveyed base line to determine the location of the sites in Parunuweap Canyon as part of the archaeological methods, and the fact that the completely excavated site was on private land on the edge of the park boundary. This was the Shonesburg Ruin (Site S2; ZNP-3) near the now-abandoned historic Mormon community by the same name (also known as Shunesburg). This small prehistoric pueblo was the largest site located during the survey, which was later used as the basis for construction of a diorama for the Zion National Park Museum as discussed below.

Most of the 1933-1934 survey and excavations within Zion were concentrated in Parunuweap Canyon for a distance of seven miles upstream. The CWA party located 33 sites and excavated or tested 12 of them (Schroeder 1955:1). Today, due to the high density of archaeological sites recorded by the survey, the area has been designated as the Parunuweap Canyon Archaeological District and is on the National Register of Historic Places (NRHP). Additional archaeological investigations were conducted by Ben Wetherill on his own time in the surrounding area outside the park for six weeks in August and September 1934, in which he located 40 sites elsewhere in southwestern Utah and on the Arizona Strip in northwestern Arizona north of the Grand Canyon (Schroeder 1955:1, Figs. 1 and 15).

Both Wetherill and Smith in 1934 wrote summary reports on the archaeological results of the CWA project published in Zion and Bryce Nature Notes (E. Smith 1934, reprinted 1950; Wetherill 1934). Wetherill’s 1934 report showed that he had a good grasp of the published archaeological literature available in the mid-1930s and cited 17 significant references in his 9 page article. He recognized three time periods (labeled as his Types 1, 2, and 3) from the survey and

Figure 3. Zion Museum’s Indian Pueblo diorama exhibit in 1938, which was based on 1934 CWA excavations at the Shonesburg pueblo village (Site S2; ZPN-3) under the direction of Ben Wetherill and Elmer Smith (Courtesy Zion National Park, Photographer Maure.)
excavations that he correlated with Basketmaker III, Pueblo I, and Pueblo II, which, based on what was then the newly emerging field of tree-ring dating available at the time from elsewhere in the Southwest, indicated that the Zion sites probably dated between A.D. 500 and 1100. Wetherill also saw differences in the recovered ceramic types and architectural features between the major prehistoric Southwest cultures in the Four Corners and the Virgin River area. We now refer to this region as the Virgin Branch Puebloan (formerly Anasazi) dating from A.D. 400-1150. Smith (1934, 1950) described the results of excavations at the Shonesburg Ruin (Site S2; ZNP-3). The site is a small above ground, single-story circular pueblo consisting of 3 rooms and a number of above ground storage rooms arranged around an interior courtyard, and a subterranean circular kiva just outside the compound. As noted above, this site was used as the basis for a diorama display in the Zion Museum to show visitors what pueblo life was like in the park nearly 900 years earlier (Figure 3). The diorama, also referred to as the Zion Pueblo diorama in New Deal photos from the mid-1930s, was made at the NPS Western Museum Laboratory (WML) in Berkeley, California, where many museum displays, relief maps, and dioramas were constructed for parks and monuments throughout the West during the Depression (James 2020).

According to monthly and annual reports for 1934 and 1935 written by Superintendent Patraw, he noted that Ben Wetherill was writing a report on the CWA project, and at first, it was going to be published by Harold Colton, Director of the Museum of Northern Arizona, but by May 1935, Patraw indicated that Wetherill’s report on the archaeology of Zion National Park was almost complete and would now be printed by FERA workers under Ansel Hall (Patraw 1935a:10). However, in the June 1935 monthly report, Patraw wrote that the report would be “held in abeyance until Mr. Wetherill has returned from the Monument Valley Expedition, when he plans to complete the paper on his own time. The sherd collection has been left in good classified condition, and duplicate sherds have been forwarded to Museum of Northern Arizona and Peabody Museum” (Patraw 1935b:11).

Although Ben Wetherill went on to carry out archaeological research in the summers of 1933 to 1937 as a member of the Rainbow Bridge-Monument Valley Expedition in northeastern Arizona (Beals et al. 1945:iv-v, 1-2; Christenson 1987), he was never able to complete the final report on the CWA Zion archaeological investigations for the reasons described below. That task was later taken on by Albert Schroeder, who had also been involved in a major New Deal (WPA) archaeological survey and excavation project of the Salt River Valley in 1938-1939 based out of the Pueblo Grande Museum in Phoenix, Arizona (Bostwick and James 2020). Schroeder (1940) used the results of that project as his MA thesis at the University of Arizona. Ironically, I had an opportunity to analyze the zooarchaeological materials recovered from his 1938-1939 WPA excavations in Trash Mound No. 1 (also known as the Schroeder Mound) at Pueblo Grande that had been curated at the museum. The written report from the zooarchaeological study had been in the files at the Pueblo Grande Museum since the early 1990s, and a slightly revised version was just published by the museum nearly 30 years after my original analysis and over 80 years after the faunal remains were recovered by Schroeder’s WPA crews (James and Bostwick 2020).

After completion of his MA thesis at the University of Arizona, Albert Schroeder (1914-1993) became a National Park Service archaeologist and retired in 1976 as chief of the Division of Interpretation in the Southwest Regional Office in Santa Fe, New Mexico. Schroeder does not indicate why he decided to compile and complete Wetherill’s report in the early 1950s, but as an NPS archaeologist, he probably felt it was a significant contribution about the prehistory of the region and to make it available for the park and other archaeologists in the American Southwest. Schroeder’s (1955) extensive 210-page report contains detailed descriptions of the Zion sites, photographs, artifact illustrations, site maps, and analyses of the archaeological materials, including studies of the cultural remains by other well-known specialized researchers in the appendices (e.g., Katharine Bartlett at the Museum of Northern Arizona, Volney H. Jones at the University of Michigan). A brief report by Ben Wetherill (1955:179-182) on the project is also included as an appendix in Schroeder’s report. Two maps showing general locations for all sites found during the survey within and outside the park were also published (Schroeder 1955:Figs. 1 and 15).

As with many CWA archaeology projects undertaken in early 1930s, the entire CWA program was a short-term New Deal relief program in order to put as many unemployed men to work as possible during the harsh winter of 1933-1934, and the program was terminated in July 1934, yet no arrangements had been made to fund writing the archaeological reports generated by these projects. Many archaeologists associated with these projects undertook to write the reports on their own time. Wetherill did the same and nearly finished the report as indicated by Superintendent Patraw, who seems to have put him on the Emergency Conservation Work (ECW) payroll after the CWA program ended in mid-1934 (see Figure 1). The ECW later became the Civilian Conservation Corps in 1937, which was a large program in Zion National Park, as it was elsewhere on the Colorado Plateau (Hinton 2008) and throughout the country.

But there is more to this story than simply an unfinished CWA archaeological report. After Wetherill had taken the manuscript with him, part of the notes burned in a fire at his house. Schroeder later used a partially-burned copy of Ben Wetherill’s report and notes that survived the fire and combined it with Elmer Smith’s notes that were on file at Zion in the early 1950s. The archaeological collections were stored at Zion NP as reported by Schroeder (1955:1). In the introduction to the report, Schroeder (1955:1) provides the context of where Wetherill’s notes were found. Dr. Emil Haury at the Arizona State Museum provided some of these materials, and Milton Wetherill (Ben’s cousin) “discovered a large
After the Rainbow Bridge-Monument Valley Expedition, Ben does not appear to have been involved in other archaeological projects, and some details of his life after that time had to be gleaned from various sources. According to the U.S. Census for 1940, he and his family were living in New Oraibi, which is just below Third Mesa on the Hopi Reservation. He was employed from 1937-1940 as a District Supervisor in the nearby Black Mesa-Pinon area working for the Bureau of Indian Affairs (BIA) with New Deal funds in a livestock reduction program to curtail overgrazing on the Navajo Reservation in northeastern Arizona. In this capacity, he served as an assistant to E. Reeseman Fryer, BIA Superintendent of the Navajo Reservation. During a 1970 oral interview with Professor Donald L. Parman, Fryer related a story from 1939-1940 that during conflicts over the stock reduction program, a Navajo medicine man in the Pinon area was accused of being a witch by other Navajos. The medicine man threatened Ben Wetherill (and presumably his family) with witchcraft, and he wanted a transfer afterwards (Parman 1970:37-38; see also Fryer n.d.).

After that, Ben fell upon hard times, perhaps due to the Navajo witchcraft incident that he seemed to believe according to Fryer. In the early 1940s, Wetherill and his wife Myrle were part owners of the Pinehaven Trading Post in McKinley County on the road to Zuni Pueblo south of Gallup, New Mexico. The business venture was a partnership with Dr. Charles Del Norte Winning of New York, the former field director of the Rainbow Bridge-Monument Valley Expedition, which is where Wetherill would have met him. In early February 1941 at the Pinehaven Trading Post, while unloading a shotgun, Ben accidentally shattered his left ankle with a blast from the gun; the leg was amputated below the knee at a hospital in Gallup, and later, he was fitted with an artificial leg. The trading post was not a successful enterprise. He apparently began drinking heavily during this period of his life. He and his wife of nearly 20 years, Myrle Davis Wetherill, divorced in 1941, and she took their boys to live with her parents in Phoenix. In October of that year, he was brought up on charges of nonsupport for their sons, and was jailed in lieu of a $300 bond in Phoenix. Both his parents, John and Louisa, died in 1944 and 1945, respectively, contributing further to his despair.

Tragically, the next year, he was taken from a hotel room in Holbrook to a Winslow hospital where he died of alcoholism at the age of 50. His death on July 15, 1946 was reported in various Arizona papers the next day as the son of the late John Wetherill who had discovered the famed Rainbow Bridge. He and his parents are buried in a small cemetery in Kayenta in northeastern Arizona near where they operated a trading post.

Endnotes
1. In a recent book about the CCC legacy on the Colorado Plateau, Hinton (2008:128) states that Wetherill’s men were LEMs, Local Experienced Men, from a Civilian Conservation Corps company in the park; however, the 1934 Annual Report by Superintendent Patraw indicates they were part of the Civil Works program, of which a total 198 men were hired from local counties for work in the park by December 1933 (Patraw 1934:7).
2. Patraw (1934:7) mentioned that 35 sites were recorded.
3. The original plan of the Shonesburg Pueblo ruin (Site S2, ZNP-3) depicted by Elmer Smith (1934, reprint 1950) had nine rooms labeled on the sketch map. Schroeder (1955:Figure 8, Table 6) only counted the three largest ones as habitation rooms, and the other smaller rooms were considered to be above ground storerooms. There has also been a debate in the recent literature as to whether the subterranean circular structure was a kiva or pithouse. Schroeder (1955) described the structure as a kiva, and descriptions of the internal features and the photographs taken during the Wetherill project that he included in the report suggest it was a kiva. However, only a few subterranean circular kivas have been identified from Virgin Branch sites after nearly a century of research, and they are restricted to the Colorado Plateau portion of the region and are not found in the lowland Virgin area to the southwest in the Moapa Valley of Nevada (cf. Lyneis 1995:217-218).
4. The following sources and brief newspaper accounts provide some details of Ben Wetherill’s life and that of his family between the late 1930s and his death in 1946: Albuquerque Journal, 11 September 1940, p. 5; Arizona Republic, 10 February 1941, p. 34; Arizona Republic, 17 October 1941, p. 48; Arizona Republic, July 16, 1946, p. 2; Desert Magazine, Sept. 1946, p. 33; Mike 2010; W. Smith 1992:137; U.S. Census Record for 1940, Navajo County, New Oraibi, Arizona; Wetherill’s 1942 draft card.

References Cited
Albuquerque Journal
1940 Untitled (Brief note on chartering Pinehaven Trading Post in McKinley County). Albuquerque Journal, Wednesday, September 11, 1940, p. 5. Albuquerque, New Mexico.

Arizona Republic
1941 Ben Wetherill Shot In Ankle. Arizona Republic, Monday, 10 February 1941, p. 34. Phoenix.

Beals, Ralph L., George W. Brainerd, and Watson Smith
Bostwick, Todd W.
2006 *Bryon Cummings: Dean of Southwest Archaeology*. University of Arizona Press, Tucson.

Bostwick, Todd W., and Steven R. James

Cahill, Sean

Cannon, Grant G.

Christenson, Andrew L.

Colton, Harold S.

Desert Magazine

Dibble, Charles E.

Fryer, E. Reeseman

Fowler, Don D., and John F. Matley

Hinton, Wayne K., with Elizabeth A. Green

Holmes, William H.

James, Steven R.

James, Steven R., and Todd W. Bostwick

James, Steven R., and Peter J. Pilles, Jr.

Jennings, Jesse D.

Judd, Neil M.

Lochan, Hema

Lyneis, Margaret M.

Mike, Richard

Nelson, Howard J.

Nusbaum, Jesse L.

Palmer, Edward

Patraw, Preston P.
1934 Superintendent's Annual Report for 1934. Zion and Bryce Canyon National Parks. NPGallery Digital Asset Management System (https://npgallery.nps.gov...
Dr. Steven R. James is Professor of Anthropology and Director of the Archaeological Research Facility in the Division of Anthropology at California State University, Fullerton. He is an anthropological archaeologist with over 45 years of research and experience primarily in California, the Great Basin, and the American Southwest, but also Polynesia. His research interests are diverse and include zooarchaeology, human impacts on the environment, pueblo architecture and use of space, and the history of anthropology and archaeology, including 1930s New Deal archaeology in California and the American Southwest. Dr. James has authored many peer-reviewed journal articles and book chapters. His publications include a co-edited book entitled The Archaeology of Global Change: The Impact of Humans on Their Environment published by the Smithsonian Institution Press and a book chapter on prehistoric hunting and fishing patterns in the American Southwest published in an edited volume as a Smithsonian Contribution to Knowledge.

Dr. Steven James exploring a large heiau (Hawaiian ceremonial temple) during a rainstorm on the island of Molokai, Hawaii, January 2020.
Archaeologists Respond to the Black Lives Matter Movement
A recent panel discussion encouraged scholars from across the U.S. to consider the experiences and contributions of Black people in this discipline

By Megan I. Gannon / July 28, 2020

Amid the wave of anti-racist protests and unprecedented widespread support for the Black Lives Matter movement in recent months, anthropologists are scrutinizing the legacy of racism in their discipline. The workforce in archaeology in the U.S. and the U.K. in particular is overwhelmingly white, as archaeologists William White and Catherine Draycott recently wrote for SAPIENS. That lack of diversity creates many problems—including a narrow view of history that tends to exclude Black scholars and Black narratives.

In late June, the Society of Black Archaeologists, the Theoretical Archaeology Group of North America, and the Columbia Center for Archaeology held a virtual panel over Zoom for a discussion about what meaningful change could look like in their field. Several crucial ideas arose, including shifts in how archaeology could be taught and practiced. Around 2,000 people tuned in for the live discussion, and a few dozen joined for follow-up workshops on July 8. “What I actually want to see is real change and not just lip service, because lip service has gotten us where we’re at to this day,” said historical archaeologist Alexandra Jones in the June 25 discussion. Ayana Omilade Flewellen, of the University of California, Riverside, made a similar point, “The statements are easy, but actually doing that long-term work to really undo ingrained practices in this field of exclusion, that is going to take time.”

The panel underscored just how profoundly this momentous period could shape the future of archaeology. “I think we’re in a new revolution now—or about to have one—where it is a Black feminist, … it is community centered, it is destabilizing everything that people think when they think about archaeology,” said Alicia Odewale, an archaeologist at the University of Tulsa.

The specific recommendations were wide ranging. For example, panelists noted that scholars can do more to help young Black students pursue archaeology. Professors can scrutinize their course plans to ensure they incorporate Black archaeologists and Black history. Non-Black academics can collaborate with departments, groups, or universities that, as Flewellen noted, “cater to African and African diasporic students” to better
serve those pupils. And academics can work to remove economic barriers to essential research experience such as field school participation. For instance, after noticing that many young people in her Washington, D.C., neighborhood were unfamiliar with archaeology, Jones founded the Archaeology in the Community program to improve awareness of archaeology’s importance through student programs and public events. Several panelists—including Odewale, Jones, Flewellen, and Justin Dunnavant—work together on a field school they’ve established on St. Croix, U.S. Virgin Islands, to train local high school students and college students from historically Black institutions in archaeological methods while excavating an 18th-century sugar plantation.

In terms of the practice of archaeology, several speakers highlighted the importance of community engagement, a movement that gives communities leadership and agency in scholarly studies of their own people, history, or culture. That approach counters centuries of damage done by traditional methods that often privileged or empowered academics and scientists over the communities they studied. Odewale is involved in two community-led archaeological efforts to better understand the consequences of the Tulsa race massacre, a devastating racist attack on a Black community in Oklahoma nearly a century ago. Panelists pointed out how scholars can propel more such efforts by proactively partnering with people who live in their area of study or might be affected by archaeological work.

The panel also addressed how Black archaeologists and students often shoulder the burden of finding solutions to diversify the field. Several panelists commented on how Black archaeologists should not have to champion anti-racism efforts alone, not least of all given their limited numbers. “We’re already serving on one or more committees … a lot of us are already stretched thin,” said Maria Franklin, an archaeologist at the University of Texas at Austin.

To relieve that burden, non-Black archaeologists can advocate for their Black peers and students alike, panelists noted. They can also consult resources from groups such as the Society of Black Archaeologists and the Association for the Study of African American Life and History. Indeed, a recurring message was the need for non-Black archaeologists to serve as accomplices, going beyond allyship in order to change existing systems. Odewale added, “I think that it’s going to be clear who’s part of the revolution and who’s not.”

This work first appeared on SAPIENS under a CC BY-ND 4.0 license. Read the original here.
Repatriation and Erasing the Past
Elizabeth Weiss and James W. Springer

Engaging a current controversy important to archaeologists and indigenous communities, *Repatriation and Erasing the Past* takes a critical look at laws that mandate the return of human remains from museums and laboratories to ancestral burial grounds. Anthropologist Elizabeth Weiss and attorney James Springer offer scientific and legal perspectives on the way repatriation laws impact research.

Weiss discusses how anthropologists draw conclusions about past peoples through their study of skeletons and mummies and argues that continued curation of human remains is important. Springer reviews American Indian law and how it helped to shape laws such as NAGPRA (the Native American Graves Protection and Repatriation Act). He provides detailed analyses of cases including the Kennewick Man and the Havasupai genetics lawsuits. Together, Weiss and Springer offer a thoughtful critique of repatriation—both the ideology and the laws that support it. *Repatriation and Erasing the Past* is a helpful assessment for scholars and students who wish to understand both sides of the debate.

Elizabeth Weiss, professor of anthropology at San José State University, is the author of *Reading the Bones: Activity, Biology, and Culture*. James W. Springer is a retired attorney and anthropologist based in Peoria, Illinois.

Dr. Elizabeth Weiss is a professor in the Department of Anthropology at San Jose State University. Her research expertise is in skeletal analyses of osteoarthritis, muscle markers, and bone biology.

Other books by Dr. Weiss include *Reburying the Past: The Effects of Repatriation and Reburial on Scientific Inquiry* (2008); *Bioarchaeological Science: What We Have learned from Human Skeletal Remains* (2009); *Introduction to Human Evolution* (2010); and *Paleopathology in Perspective: Bone Health and Disease through Time* (2014).
<table>
<thead>
<tr>
<th>Jonathan Karpf, Board Chair and Local Arrangements Chair</th>
<th>Janni Pedersen, Secretary and Registration Chair</th>
<th>Young Hoon Oh, Member-at-Large</th>
</tr>
</thead>
<tbody>
<tr>
<td>Department of Anthropology San José State University</td>
<td>Cultural Anthropology Program</td>
<td>Department of Anthropology and Department of Religious Studies</td>
</tr>
<tr>
<td><a href="mailto:jkarpf@calfac.org">jkarpf@calfac.org</a></td>
<td>Ashford University</td>
<td>University of California, Riverside</td>
</tr>
<tr>
<td>Janet Page-Reeves, President</td>
<td>Eric Canin, Membership Chair</td>
<td><a href="mailto:young.oh@ucr.edu">young.oh@ucr.edu</a></td>
</tr>
<tr>
<td>Department of Family and Community Medicine</td>
<td>Division of Anthropology</td>
<td></td>
</tr>
<tr>
<td>University of New Mexico</td>
<td>California State University, Fullerton</td>
<td></td>
</tr>
<tr>
<td><a href="mailto:jPage-Reeves@salud.unm.edu">jPage-Reeves@salud.unm.edu</a></td>
<td><a href="mailto:ecanin@gmail.com">ecanin@gmail.com</a></td>
<td></td>
</tr>
<tr>
<td>Sarah Grant, Past President</td>
<td>Hilarie Kelly, Social Media</td>
<td>Lawrence Ramirez, Graduate Student</td>
</tr>
<tr>
<td>Division of Anthropology</td>
<td>Department of Sociology/Anthropology</td>
<td>Member</td>
</tr>
<tr>
<td>California State University, Fullerton</td>
<td>University of La Verne</td>
<td>-Position open-</td>
</tr>
<tr>
<td><a href="mailto:sagrant@fullerton.edu">sagrant@fullerton.edu</a></td>
<td><a href="mailto:hilarie.kelly@gmail.com">hilarie.kelly@gmail.com</a></td>
<td></td>
</tr>
<tr>
<td>Jayne Howell, Vice President</td>
<td>Michael Eissinger, Member-at-Large</td>
<td>Barbra Erickson, Newsletter Editor</td>
</tr>
<tr>
<td>Department of Anthropology</td>
<td>Department of Anthropology</td>
<td>Division of Anthropology</td>
</tr>
<tr>
<td>California State University, Long Beach</td>
<td>California State University, Fresno</td>
<td>California State University, Fullerton</td>
</tr>
<tr>
<td><a href="mailto:jayne.howell@csulb.edu">jayne.howell@csulb.edu</a></td>
<td><a href="mailto:meissinger@csufresno.edu">meissinger@csufresno.edu</a></td>
<td><a href="mailto:beerickson@fullerton.edu">beerickson@fullerton.edu</a></td>
</tr>
<tr>
<td>Andre Yefremian, Treasurer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Department of Anthropology</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glendale Community College</td>
<td></td>
<td></td>
</tr>
<tr>
<td>swaat <a href="mailto:treasurer@yahoo.com">treasurer@yahoo.com</a></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SWAA Executive Board 2020-2021**

<table>
<thead>
<tr>
<th>Janni Pedersen, Secretary and Registration Chair</th>
<th>Eric Canin, Membership Chair</th>
<th>Hilarie Kelly, Social Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural Anthropology Program</td>
<td>Division of Anthropology</td>
<td>Department of Sociology/Anthropology</td>
</tr>
<tr>
<td>Ashford University</td>
<td>California State University, Fullerton</td>
<td>University of La Verne</td>
</tr>
<tr>
<td><a href="mailto:janni.pedersen@ashford.edu">janni.pedersen@ashford.edu</a></td>
<td><a href="mailto:ecanin@gmail.com">ecanin@gmail.com</a></td>
<td><a href="mailto:hilarie.kelly@gmail.com">hilarie.kelly@gmail.com</a></td>
</tr>
<tr>
<td>Michael Eissinger, Member-at-Large</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Department of Anthropology</td>
<td></td>
<td></td>
</tr>
<tr>
<td>California State University, Fresno</td>
<td></td>
<td></td>
</tr>
<tr>
<td><a href="mailto:meissinger@csufresno.edu">meissinger@csufresno.edu</a></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SWAA Membership**

Membership in the Southwestern Anthropological Association includes a subscription to the quarterly SWAA Newsletter.

Information about how to join or renew is available at: [swaa-anthro.org/membership/](http://swaa-anthro.org/membership/)

If you’re not sure if your membership is up-to-date, contact: Eric Canin at ecanin@fullerton.edu

**The SWAA Newsletter**

is published quarterly in Spring, Summer, Fall, and Winter by the Southwestern Anthropological Association.

We welcome your submissions!

Submissions should be sent to: beerickson@fullerton.edu or to Barbra Erickson at CSU Fullerton, 800 N. State College Blvd. Division of Anthropology, Fullerton, CA 92831. Phone: (657) 278-5697

Due Date: 1st of the month of publication for Spring, Summer, Fall, and Winter issues (approximately March 1, June 1, September 1, December 1).

Authors, please include a brief statement describing your interests and affiliation.

Newsletter Editor, Barbra Erickson. © Southwestern Anthropological Association 2020