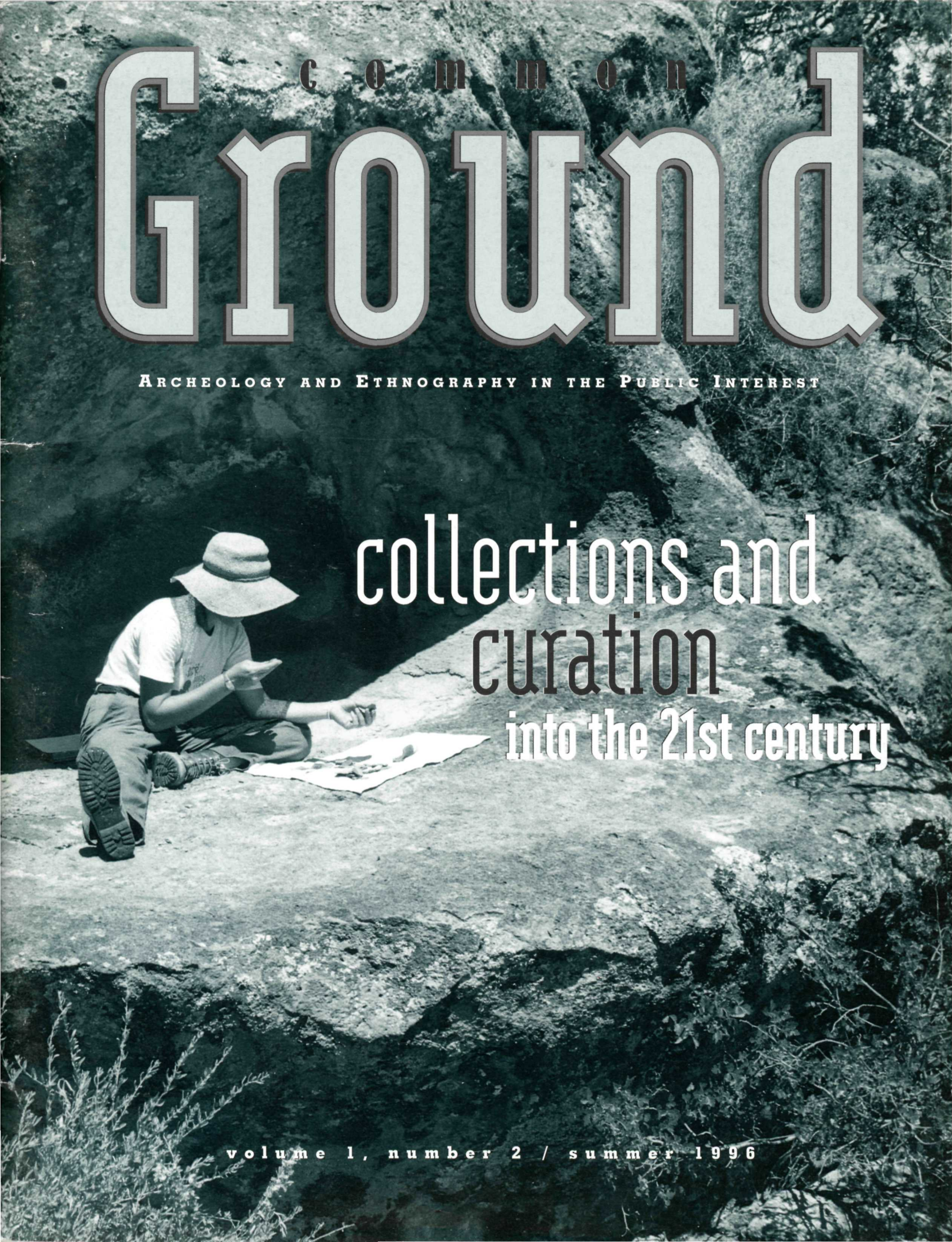
common Ground

Archeology and Ethnography in the Public Interest



collections and curation into the 21st century

volume 1, number 2 / summer 1996

IN CONTEXT

The Long View

FRANCIS P. MCMANAMON

CONCERN ABOUT archeological collections is hardly a new concept. It was one, perhaps the main, justification for the grandfather of preservation law, the Antiquities Act of 1906, passed because artifacts were being plundered from public lands in the Southwest. The act, by establishing a policy that these artifacts be cared for in accessible repositories for the public benefit, removed them from the category of commercially exploitable resources such as timber, grasslands, and minerals. A more fundamental public policy would be hard to imagine. Subsequent laws, specifically the Historic Sites Act, the National Historic Preservation Act, the Archeological and Historic Preservation Act, and the Archaeological Resource Protection Act, have refined this basic policy.

Legal requirements provide a basis for action, but do not always ensure that action be taken. With this strong legal basis as support, archeologists specifically, but also other professionals with interests in archeological collections and records, must refine the practice of their disciplines to improve our ability to preserve these irreplaceable resources.

Over the past generation, with new preservation laws in place, the number of public archeological projects has increased greatly. So has the backlog of artifacts and records inadequately accessioned and cataloged. The National Park Service estimates that it will take more than a decade to catch up on material collected from its park units. Other agencies have similar or larger backlogs. Unfortunately, there is no government-wide program or pot of money to address this need. Agencies, museums, and universities must find the means to accomplish this task by using existing funds or special initiatives within their own organizations.

Archeologists also need to modify their field practices to reduce the rate at which new collections are created. Project plans and scopes of work should include estimates of the appropriate amount of material to collect. During field work, collection strategies and results must be periodically reviewed with an eye towards long-term curation. When appropriate, the amount and kind of material to be collected should be adjusted based on this feedback. Archeologists have learned to use sampling in the field and lab to achieve their descriptive and analytical goals. Likewise they need to regularly review results and adjust accordingly to meet curatorial requirements. As part of these considerations, archeologists need to ask the critical question, "Does everything collected need to be curated?"

Museum and curation facility managers, for their part, have to take better control of the growth of archeological collections. This means developing scope of collections statements that provide firm guidelines, with reasonable, informed justifications, about the kinds and amounts of materials that can be accepted for curation. These statements should also set standards for project data and records.

There are signs of increased attention on these issues in all parts of the discipline. The "Principles of Archaeological Ethics," proposed last year by the Society for American Archaeology ethics committee, explicitly includes "collections, records, and reports" in its definition of the archeological record. One of the proposed principles directs archeologists "to work actively for the preservation of, and long term access to archaeological collections, reports, and records" (see *Ethics in American Archaeology: Challenges for the 1990s*, edited by Mark J. Lynott and Alison Wylie, Washington, DC: Society for American Archaeology, 1995, pp. 23-24).

In 1994, the Society for Historical Archaeology established a policy calling for better consideration of how collections are going to be cared for and accessed as investigations are planned and executed. Archeologists in public agencies, often spurred by the requirements of new regulations (36 CFR 79) and NAGPRA, have already focused greater attention on collections for which they are responsible. This development is welcome by those who have lamented the traditional tendency of archeologists, with notable exceptions, to regularly abandon collections and records for new field work.

These developments should concern the preservation community at large as well as those inside the discipline. NAGPRA has focused attention on certain parts of collections and how they ought to be treated. A much larger part falls outside the realm of the act, but requires similar attention to ensure its preservation for research and public education. This is particularly true as the archeological record is steadily removed from its *in situ* context and placed in collections. This process is inevitable. Equally inevitable should be a greater concern for what happens during that process.

Francis P. McManamon is Chief, Archeology and Ethnography Program, and Departmental Consulting Archeologist, National Park Service, Department of the Interior.

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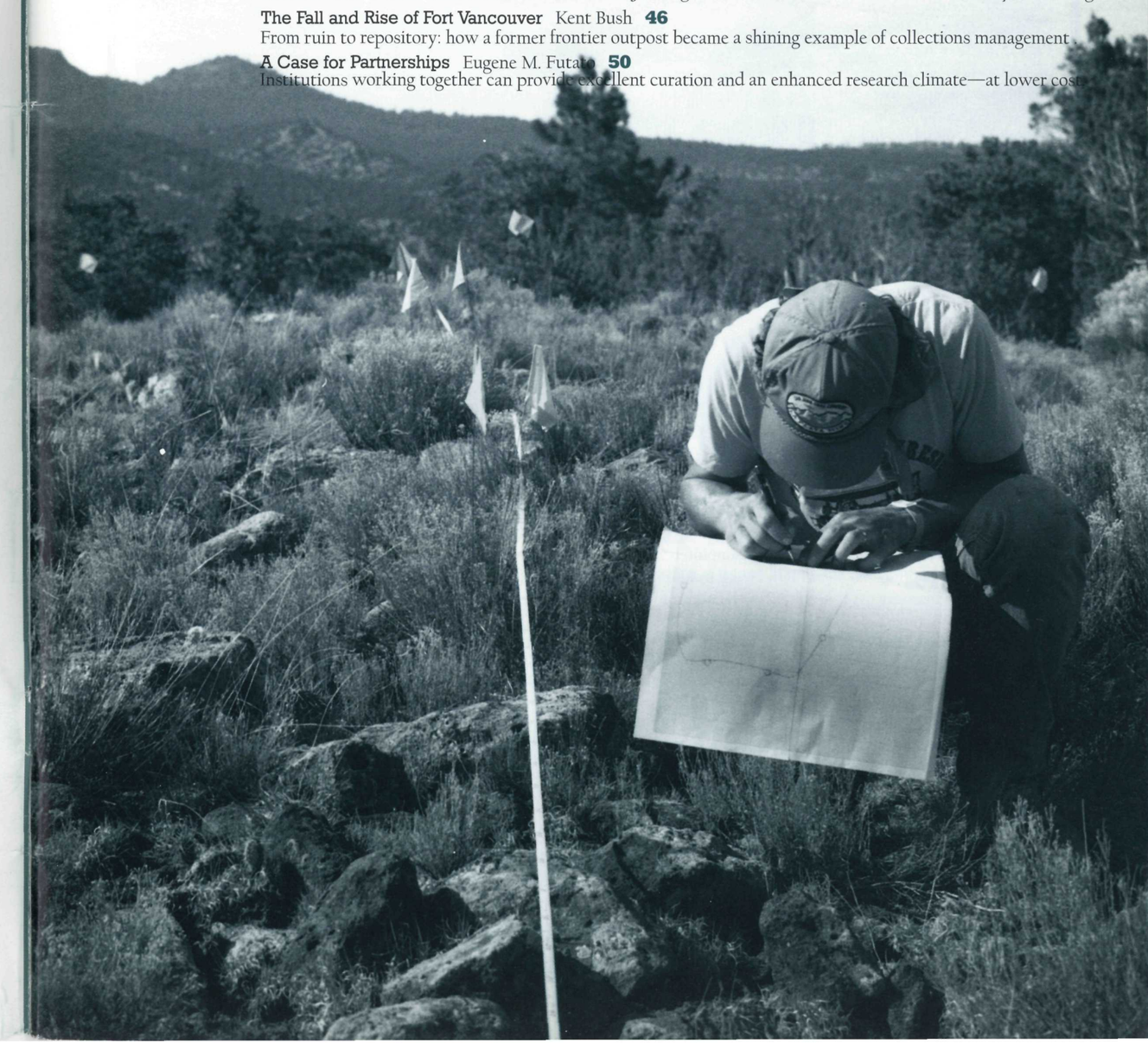


Diggings

News, Views, and Recently Noted

Chaco Makes the Endangered List

The World Monuments Fund has included Chaco Culture National Historical Park in its first annual list of the world's 100 most endangered monuments. The list is part of World Monuments Watch, a five-year project to identify and preserve threatened cultural landmarks.

The process of nominating Chaco was started by Loretta Neumann, president of Conservation, Environment, and Historic Preservation, Inc., a company that provides preservation services for government and the private sector. The nomination was supported by the National Park Service, archeologists, and others concerned about the park's future.

Chaco's ruins are under assault by a variety of forces. Rain water and melting snow seep into masonry joints. Extreme temperatures, wind storms, livestock, and plant growth all work in concert against Chaco's fragile structures.

But perhaps the greatest threat, says Neumann, is what she calls "external." Last year, 80,000 people visited the site, and more are expected as roads are paved to accommodate tourists. Nearby Mesa Verde gets 750,000 visitors annually. Currently the roads into Chaco are unpaved and the space for camping is limited, which, Neumann contends, enhances the aura of the ancient town.

WILLIAM STONE

The Great Kiva at Casa Rinconada.

One of the challenges in protecting Chaco is the fact that the park bearing its name does not include all of the ruins. Chaco encompasses state, tribal, and private lands as well. All told, there are 39 protected sites on 14,372 acres of desert scrub. Congress recently added six areas as part of the Chaco Outlier Protection Act (see story in the spring issue).

The World Monuments Fund requires that nominees address threats and propose ideas for dealing with them. Proposals vie for funding under a 5-year, $5-million grant from American Express.

Chaco's supporters proposed bringing together varied interests for the common good—what Neumann describes as "who is going to do what, when, and where." The proposal identified the need for close monitoring and protection, training in ruins preservation, and the development of citizen support.

Although the proposal was not selected for funding this year under the AmEx grant, WMF plans to solicit additional money for Chaco and other sites.

Even if the proposal is ultimately funded, the effort to save Chaco will require other support and plenty of volunteers. To that end, CEHP has joined Partners in Parks, an organization that assists in developing volunteer programs, to plan a workshop in masonry ruins preservation. CEHP is also consulting with the National Parks Conservation Association to create "Friends of Chaco," a public advocacy group.

Chaco Communications, a software development firm, has created a Chaco home page that links to World Wide Web sites at the National Park Service, U.S. Geological Survey, and a host of other archeology and preservation-related organizations (the site address is http://www.chaco.com/park/). An electronic newsletter, *The Chaco Canon,* is also available on the Internet.

For more information, contact Loretta Neumann, CEHP Inc., 1627 K St., NW, Suite 300, Washington, DC 20006, (202) 293-1774, fax 293-1782, e-mail Loretta_Neumann@Hap.Cais.Com.

Nez Perce Reclaim Heritage

In the mid-1830s, Henry Spalding came to Idaho's Nez Perce country to Christianize the Indians. Taken with Nez Perce craftsmanship, he bartered for clothing, ornaments, and ceremonial objects, which he shipped to collectors back east to help finance his mission.

Fast forward a century and a half, and the process shifts to rewind. Thanks in part to the Park Service and an array of commercial and private donors, many of the items have returned west to their rightful owners, the Nez Perce.

It all started when a Park Service curator researching collections at Nez Perce National Park discovered references to the Indian material in Spalding's letters. This began a long search, which led to a Dr. Dudley Allen of Kinsman, Ohio, who, sometime around 1840, received several large containers of Nez Perce objects from Spalding. Late in the 19th century, Allen donated the collection to Oberlin College. Oberlin gave the collection to the Ohio Historical Society in Columbus, where it remained until the early 1980s, when the NPS finally tracked it down.

NEZ PERCE NATIONAL HISTORICAL PARK

Chief Looking Glass, 1871, one of the last casualties of the war between the Nez Perce and the U.S. Army

The society agreed in 1983 to loan the Spalding-Allen collection to the park. There it remained the centerpiece of the park museum until the society recalled it in 1992. This triggered a four-year effort by the Nez Perce to reclaim what they felt was an important part of their heritage. The OHS finally agreed to sell the collection to the tribe for its appraised value—$608,100—provided that the money be raised by June 1. The park agreed to help raise the money, and in exchange, the Nez Perce would give it permission to display and care for the collection.

The tribe contracted Tom

TEXAS HISTORICAL COMMISSION

FRENCH WRECK LOCATED OFF TEXAS COAST

Archeologists of the Texas Historical Commission may have found the oldest French colonial period shipwreck in the New World. The *Belle*, part of an expedition led by the explorer Rene Robert Cavelier, sieur de La Salle, sank in Matagorda Bay off the Texas coast in January 1686. La Salle, who claimed the Mississippi River and all its tributaries for France, was trying to found a colony on the Gulf of Mexico.

In 1995, a magnetic anomaly picked up in Matagorda Bay was investigated and promptly yielded a bronze cannon weighing nearly 700 pounds (pictured above). Scores of artifacts followed. What is believed to remain of the ship's hull measures 53 by 15 feet. According to marine archeologist Barto Arnold, who is leading the project, the hull of the *Belle* merits "considerable study and attention" because it represents a transition period in naval architecture.

Archival records make a strong case for the wreck being that of the *Belle*. It lies in the area where both French and Spanish accounts say the ship went down. THC's records do not show another ship of this period sinking in the bay. Materials recovered so far appear to be from the late 17th century and of French origin. Because the site is sheltered in a bay and covered with two feet of sediment, organic remains are unusually well-preserved.

The salvage operation has been funded by the Texas legislature, which donated $1.7 million, and a host of corporate and private donors. At this writing, a coffer dam is being built to isolate the wreck in a 320 square foot area contained by double-steel walls filled with sand. Archeologists then will pump the water out so they can excavate the wreck as though it were on dry land.

Hudson, a regional planning consultant who has worked with the tribe on economic development. Among the ideas he came up with were an Internet art auction and a series of advertisements on MTV. Pearl Jam and some other Seattle-based bands began a fund-matching drive in which bands and viewers alike were challenged to match the amount of $57.90. That sum, according to park curator Bob Chenoweth, is symbolic. The amount is how much Spalding, in one of his letters to Allen, estimated some of the items he was sending were worth.

Private donations were substantial. Tom Richmond, a Minnesota horse owner, gave $50,000. An anonymous donor gave $200,000. Lillian Disney, Walt Disney's widow, gave $100,000 (Mrs. Disney grew up in Idaho and, according to Julie Kane, deputy counsel for the tribe, "has been very generous" over the years, donating playground equipment and making it possible for the local basketball team to travel). The women's studies program at the University of Idaho in Moscow called for the city's professional women to make donations, and the Internet art auction was held.

Hudson praised Nez Perce Park Superintendent Frank Walker for his role in the fundraising. "I saw the Park Service as perhaps our greatest ally," Hudson says. The Nez Perce held a traditional honor dance to celebrate the transfer of ownership back to the tribe. At the dance, Sam Penney, tribal executive committee chairman, said "the items in this collection are a dynamic reflection of who we are as a people."

Ancient Architects Animate the World Wide Web

Imagine a museum exhibit that reads like a magazine, and a magazine with the multidimensional depth of a museum exhibit. Just mix a centuries-old phenomenon with the latest in computer-age graphics, and stir. The result is "Ancient Architects of the Mississippi," an on-line exhibition appearing on the World Wide Web.

"Ancient Architects" was featured in the inaugural issue of *Park Net*, the new NPS electronic magazine that was unveiled during National Park Week, April 22 to 28. Interactive Bureau, the nationally known firm that designed *Park Net*, had a hand in "Ancient Architects" as well. The content was developed by the NPS archeology and ethnography program and University of Arkansas' Center for Advanced Spatial Technologies, with help from parks throughout the lower Mississippi Delta.

"Ancient Architects" takes viewers from around 800 A.D.—when the lower Mississippi's inhabitants first began building elaborate earthworks—to today. The moundbuilders flourished for hundreds of years before the appearance of the Europeans, developing a sophisticated social, political, and spiritual system.

The web exhibit tells this story with crisp writing, compelling visuals, and substance, something conspicuously absent at many web sites. A team of consultants—including Vin Steponaitis, an archeologist who excavated Mississippi's Emerald Mound—ensured the content's accuracy.

The story divides into segments, each depicting a different aspect of life. "The Moundbuilders" explains how and why the mounds were built. "Travelers and Traders" depicts the vast trade networks that thrived along the river. "The Artistry of the Moundbuilders" features exquisite illustrations of artifacts discovered by wealthy amateur archeologist C.B. Moore in the first decade of this century. "Voices" offers first-hand accounts by early explorers and antiquarians, today's archeologists, and Native Americans then and now. "Life Along the River" portrays day-to-day existence using artists' reconstructions. "The Context" shows the big picture.

"Ancient Architects of the Mississippi" is only part of an effort to alert the public to this threatened heritage. The NPS Southeast Archeological Center, which has played a leading role in preserving these sites and educating the public, links directly to "Ancient Architects" (the direct address is http://www.cr.nps.gov/seac/seac.htm). Visitors to the center's site can examine publications, download a primer on Southeastern history and prehistory, find out about current research, learn about public outreach and education projects, read about training courses, and link to a host of related sites.

Visit "Ancient Architects of the Mississippi" at http://www.cr.nps.gov/.

Prehistory on the Savannah

David Anderson of the NPS southeast field office recently presented his book *The Savannah River Chiefdoms: Political Change in the Late Prehistoric Southeast* to Director Roger Kennedy at an informal ceremony in Washington, DC.

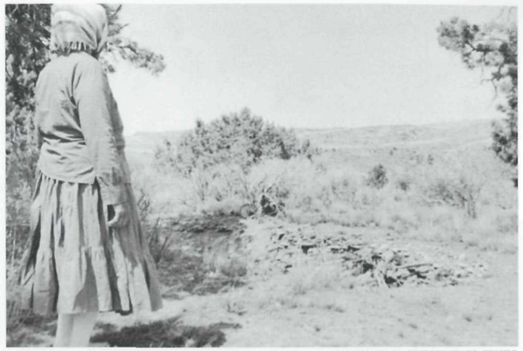
Anderson was awarded the Society for American Archaeology's Distinguished

Dissertation Prize for his PhD dissertation from which the book is drawn. With 25 years of experience in Southeastern archeology, he has co-authored more than 20 archeological monographs, 70 published papers, and 50 presentations for professional meetings. In 1990, the Southeast Archeological Conference awarded him the C.B. Moore award for excellence by a young scholar.

Director Kennedy, whose 1994 *Hidden Cities: The Discovery and Loss of Ancient North American Civilization* dealt extensively with the monumental earthen architecture of the Southeast, called Anderson's research "compelling," and described the presentation of *Savannah River Chiefdoms* as a welcome opportunity to "enrich my own knowledge of Southeastern archeology."

Anderson's interpretation of the late prehistoric Southeast is based on archeological investigations arising from public road, dam, and construction projects in the Savannah River region. NPS Chief Archeologist Francis P. McManamon says that Anderson, in "synthesizing an enormous amount of recently collected archeological data" has offered a view of "the ebb and flow of political leadership and social prominence over the generations, giving us insights about the long-term implication of modern political and social developments."

Savannah River Chiefdoms is available for $29.95 plus $3.50 for postage from the University of Alabama Press, University of Alabama, P.O. Box 870380, Tuscaloosa, AL 35487-0380, 1-800-825-9980.



MICHAEL B. SLIM/NAVAJO TIMES

Mining Operation on Navajo Land Shut Down

The Department of Interior Office of Hearings and Appeals has stopped coal mining at the Kayenta Mine on Navajo land in Arizona due to violations of the Surface Mining and Reclamation Act, one of which includes disturbing Navajo burial sites. Administrative Law Judge Ramon M. Child ruled in favor of the Dineh Alliance, a grassroots Navajo environmental group, finding that Peabody Western Coal had illegally mined within 300 feet of an occupied dwelling, within 100 feet of a cemetery, and had caused water pollution that killed Navajo livestock.

The alliance, consisting of residents of Arizona's Black Mesa, are fighting mining that, they claim, is destroying the environment and their traditional way of life. About 7.5 million tons of coal are taken from the Kayenta mine annually. Peabody leases the land from the Navajo Nation, which receives approximately $45 million a year in royalties.

The Department of Interior's Office of Surface Mining issued a five-year permit for Peabody Coal to work at the Kayenta Mine. When that permit expired in 1995, OSM issued another, and objection to that renewal sparked the lawsuit.

The administrative law judge found that between March and October 1993, Peabody mined over four sites containing 11 human burials and destroyed four archeological midden sites. He further ruled that Peabody "knew or should have known" that these sites would contain burials, and that OSM failed to review all the information available in renewing the mining permit. Child also cited Peabody's failure to get the written consent of a Navajo woman whose house was within 300 feet of the mining operation.

According to Lyle Rising of the DOI solicitor's office in Denver, Peabody Coal and OSM will appeal. They will be joined by the Navajo Nation and the Hopi Tribe, which, though not named as respondents in the original action, will take part in the appeal as interveners.

Above: Navajo woman looking at one of the sacred sites that lies a few hundred yards from mining operation.

Report to Congress Published

The National Park Service archeology and ethnography program has published *The Federal Archeology Program—Report to Congress 1988-90*, a summation of activities and accomplishments during that time.

The report details efforts to fight looting, gives the number of sites inventoried, and assesses progress in public education. *The Report to Congress* also documents the increased use of agency partnerships and what is being done in curation and collections management. Twenty-nine federal agencies submitted information on their archeological activities for the report.

Copies of the report are available by writing to the NPS Archeology and Ethnography Program, P.O. Box 31727, Washington, DC 20013-7127.

New Contact for Passport in Time

The Forest Service has contracted with Statistical Research, Inc., a cultural resources management firm in Tucson, to help run its Passport in Time program. Passport in Time provides opportunities for the public to work with archeologists and historians on preservation projects.

For more information, contact Passport in Time Clearinghouse, P.O. Box 31315, Tucson, AZ 85751-1315, (520) 722-2716, fax (502) 298-7044.

Sitewatch

Protecting the Nation's Archeological Heritage

Guilty Verdict in First NAGPRA Jury Trial

In the first jury trial under the criminal provisions of the Native American Graves Protection and Repatriation Act (18 U.S.C. 1170), a Scottsdale, Arizona, man has been convicted and sentenced for attempting to sell sacred Navajo masks for $50,000 on the illegal art market. Richard Nelson Corrow, 54, was sentenced in U.S District Court in Albuquerque by Federal District Judge James A. Parker to five years probation and 100 hours of community service. The FBI, National Park Service, U.S. Fish and Wildlife Service, and Bureau of Indian Affairs worked together in the investigation. Assistant U.S. Attorney Paula G. Burnett led the prosecution.

Corrow tried to sell the masks through East-West Trading Co., a Santa Fe gallery, to a man he believed was a wealthy private collector from Chicago. Unknown to Corrow and East-West Trading, the buyer was a government agent. Corrow was convicted in April for trafficking in items of cultural patrimony, a violation under NAGPRA.

Corrow purchased the 22 Yei B'Chei masks in 1995 from Fanny Winnie, the 85-year-old widow of a Navajo chanter. Chanters are traditional religious leaders among the Navajo, who use the masks in a healing and rain-making ritual known as the Nightway ceremony. The masks, which are the property of individual clans, are believed to hold great power.

Winnie agreed to sell the masks to Corrow for $10,000, provided they would continue to be used in Navajo ceremonies and that they would not be sold or displayed in a museum. Corrow assured her that he was acquiring the masks for a young apprentice chanter from the northern part of the Navajo Nation. A student of Navajo religion, Corrow apparently had ambitious plans for dealing in Native American items. Anthropologist Charlotte Frisbie, who authored a 1987 book on Navajo ceremonial objects, testified in court that Corrow contacted her three times between 1991 and 1992, trying to get her to help write a book for the art market. Frisbie turned down the request.

Central to the case was the issue of ownership of cultural items and whether or not Mrs. Winnie had the right to sell the masks. Both the defense and the prosecution called medicine men to testify on Navajo traditional beliefs. Witnesses called by the defense contended that since no one from Mr. Winnie's clan came forward, his wife was free to do with them what she wished, and so, in turn, was Corrow. The prosecution's experts, however, testified that the masks are sacred items that are the property of the clan, and that they are not meant to leave the area bounded by the four sacred mountains of the Navajo—generally, the Navajo reservation.

Corrow's attorney argued unsuccessfully that NAGPRA is unconstitutionally vague. He maintained that NAGPRA contains no illustrative list of items that are protected under the statute, unlike the Archeological Resources Protection Act. It was further argued that the categories "cultural" and "patrimony" are unrealistically broad, and that only experts could recognize protected objects. The result, he maintained, is innocent collectors being trapped into violations. It was also argued that NAGPRA deprives Native Americans of the right to own and sell personal property. Corrow has stated that he plans to appeal the verdict.

Fanny Winnie was not prosecuted in return for her cooperation with authorities. Bo Icelar and Jimmy Luman, the owners of East-West Trading Co., pled guilty to misdemeanor violations of the Protection of Bald and Golden Eagles Act as well as the Migratory Bird Act. They received two years probation and fines of $2,000 each. Like Corrow, the pair was caught making an illegal sale to an undercover agent: in this case, of a medicine bundle and fans made from the feathers of protected birds. East-West Trading Co. was ordered to pay the Department of the Interior $3,920 for a felony violation of the Migratory Bird Act.

Since Corrow lost his $10,000 investment in the masks and was unable to pay any fines, he was not given any. In addition to his five years' probation, he was ordered to perform 100 hours of community service to benefit the Navajo Nation. He was further restricted from carrying firearms, a ruling his attorney unsuccessfully tried to get the judge to reconsider. He argued that Corrow, who often lives in his camper, recently felt the need to defend himself during an incident that occurred while he was attending the summer artifact show in Albuquerque.

U.S. Divests Itself of Jurisdiction in Case of Lake Wreck

A SALVOR'S HOPE to pull an alleged Civil War treasure out of Lake Michigan has brought the Abandoned Shipwreck Act before the scrutiny of a federal court. In *Fairport International Exploration, Inc. v. Shipwrecked Vessel* a federal district court ruled that the state of Michigan asserted a plausible claim to the remains of a vessel that lies on the lake bottom near Poverty Island. Since the state met the Abandoned Shipwreck Act's criteria of making a claim to a wreck, the federal court divested itself of jurisdiction.

Fairport International President Steven Libert had a keen interest in the wreck, which he believed to be the *Captain Lawrence*. According to reports, the ship went down in the 1930s loaded with Civil War era gold that it had recovered from northern Lake Michigan. Exploring in the vicinity of Poverty Island, a Fairport team located an anchor, a propeller blade, and other debris. Libert tracked down the heirs of the *Captain Lawrence*'s last owner and got a salvage bill of sale granting Fairport the exclusive right to salvage the remains of the ship. He also filed an admiralty action in federal court to establish Fairport's right to salvage the shipwreck, at which point the state of Michigan intervened.

Michigan cited the provisions of the Abandoned Shipwreck Act that give a state title to an abandoned shipwreck as long as it can prove that the wreck is in or on the submerged lands of that state and that it is indeed abandoned. It is for the federal courts—which are empowered by the Constitution to decide admiralty matters—to determine whether a wreck meets those criteria, which give a state a "colorable claim of interest." If a state can successfully prove a colorable claim under the 11th Amendment, the federal court has no jurisdiction.

The federal district court in Michigan ruled that the state had met its requirement of showing that the Abandoned Shipwreck Act applied to the vessel in question. The court adopted its colorable claim test from the case of *Deep Sea Research, Inc. v. The Brother Jonathan*, 883 F. Supp. 1343 (N.D. Cal. 1995), aff'd, No. 95-15693 (9th Cir. July 17, 1996) (1996 WL 396847), in which a federal district court found that the state of California could not demonstrate a colorable claim to that vessel under the act. Above: The *Lawrence* in its seafaring days.

JOHN EBERSOL

NPS Brings Archeology, Preservation to Law Schools

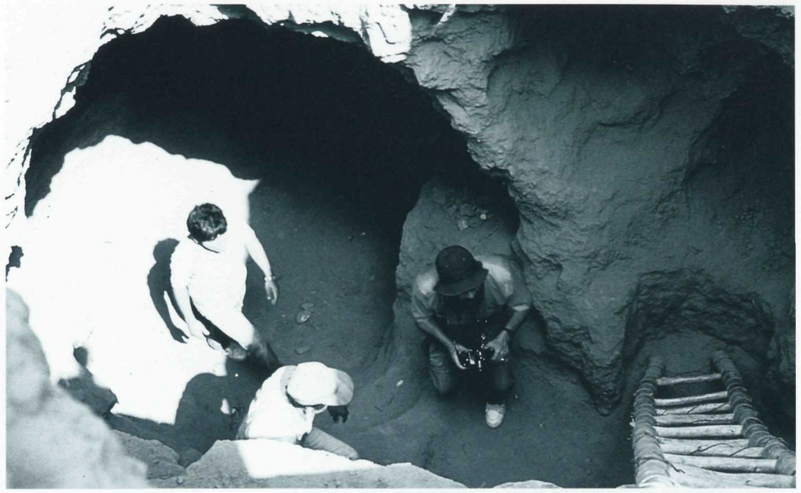
Students at Boston's Suffolk University School of Law now find archeological and historic resources law in their environmental law course offerings, thanks in part to an initiative launched by the Park Service archeology and ethnography program. The first-ever law course co-sponsored by the NPS is the result of an effort to persuade colleges and universities that archeological and historic preservation should be included in the teaching of environmental law.

Suffolk accepted the proposed course after a presentation by Program Chief Francis McManamon and a group of federal attorneys at last year's National Association of Environmental Law Societies annual conference. The course fulfills in part Suffolk's environmental law requirement.

The first session, offered in the spring, was taught by Anthony Antonellis, a former Naval legal services attorney; former Assistant U.S. Attorney General Jo Ann Harris; the Honorable Sherry Hutt, a Maricopa County, Arizona, superior court judge; Arturo Dager, counselor for legal affairs at the Embassy of Mexico; and other federal attorneys. The course was funded in part by the National Park Service through its preservation partnerships training initiative.

Two other schools, Florida State University's College of Law and American University's Washington College of Law, will offer similar courses during their spring 1997 semester. Caroline Zander, a trial attorney in the Justice Department's environment and natural resources division, will be the principal instructor in the American University course. Professor Donna Christie, of FSU, will teach that school's course with Eric Taylor, a Florida assistant attorney general.

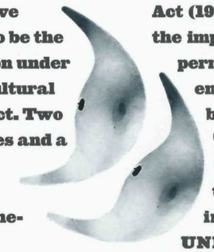
The archeology and ethnography program is helping to develop a course text to be available for the spring 1997 sessions.



PHOTOS COURTESY CHRISOPHER B. DONNAN/FOWLER MUSEUM OF CULTURAL HISTORY

First Repatriation Under International Agreement

Three pre-Incan ornaments that showed up in a Sotheby's catalog have prompted what is believed to be the first seizure and repatriation under import restrictions of the Cultural Property Implementation Act. Two turquoise-and-gold necklaces and a gold head piece that date to between 700 and 100 B.C. were taken from Peru's archeologically rich Sipan region, which, though protected by law, has been plundered of artifacts such as those opposite. Tombs (top) are often robbed.



The Cultural Property Implementation Act (19 U.S.C. 2601-2613), which prevents the import of cultural artifacts without a permit from the country of origin, was enacted in 1983 and is implemented by the U.S. Information Agency. The U.S. Customs Service, which invoked the act, returned the items to Peru last May. The act was intended to carry out the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import Export, and Transfer of Ownership of Cultural Property.

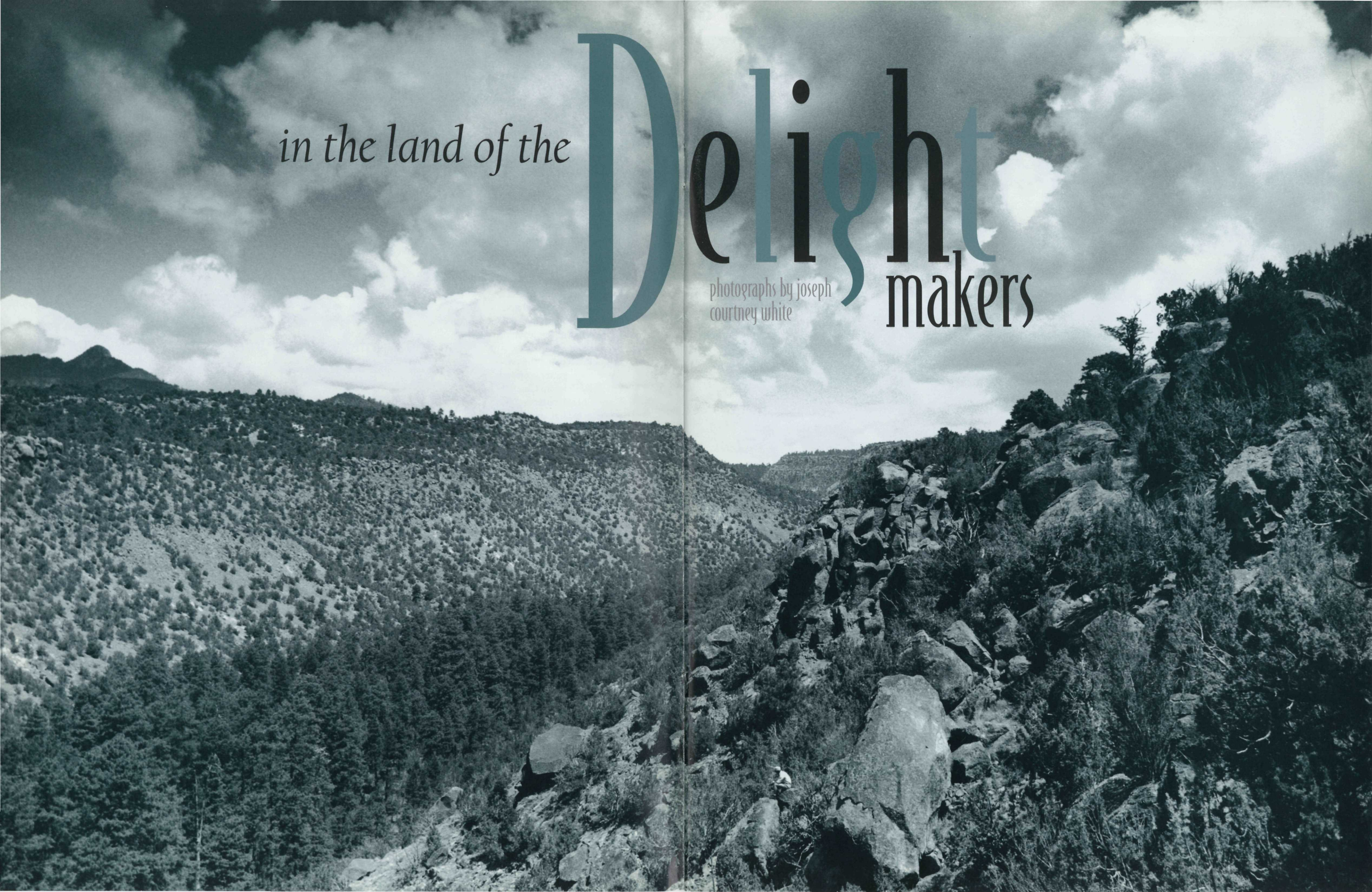
New Battle at Gettysburg

Due to a 50 percent increase in vandalism over the past six months, Gettysburg National Battlefield has begun a volunteer park watch program. Twelve area residents have been trained and now patrol the park, logging 320 hours of service since April.

Between January and July, there were 16 incidents causing nearly $10,000 damage. There were 9 incidents in the same period last year.

Monuments have been stripped of plaques, bayonets, cartridge pouches, and canteens. The head of the 2nd Andrew Sharpshooters monument was taken off with a tree limb. Satanic symbols were painted on monuments at Barlow's Knoll.

Friends of the National Parks at Gettysburg are offering a $1,000 reward for information leading to the arrest and conviction of the vandals.



in the land of the Delight makers

photographs by joseph courtney white

TO LOOK OUT OVER Bandelier National Monument's rugged 50 square miles and consider its archeology can be as daunting as the steep-walled canyons borne of its volcanic past. That may explain in part why—though established as an archeological park in 1916—no inventory of Bandelier had ever been conducted. Until now.

Twelve people in helmets and flight suits are gathered at a desert helipad. Piled beside them are backpacks, tents, and eight days of provisions. Though the scene resembles a paramilitary operation, the group is comprised of specialists in architecture, ceramics, and lithics. There is also a handful of volunteers and a photographer—Joseph Courtney White.

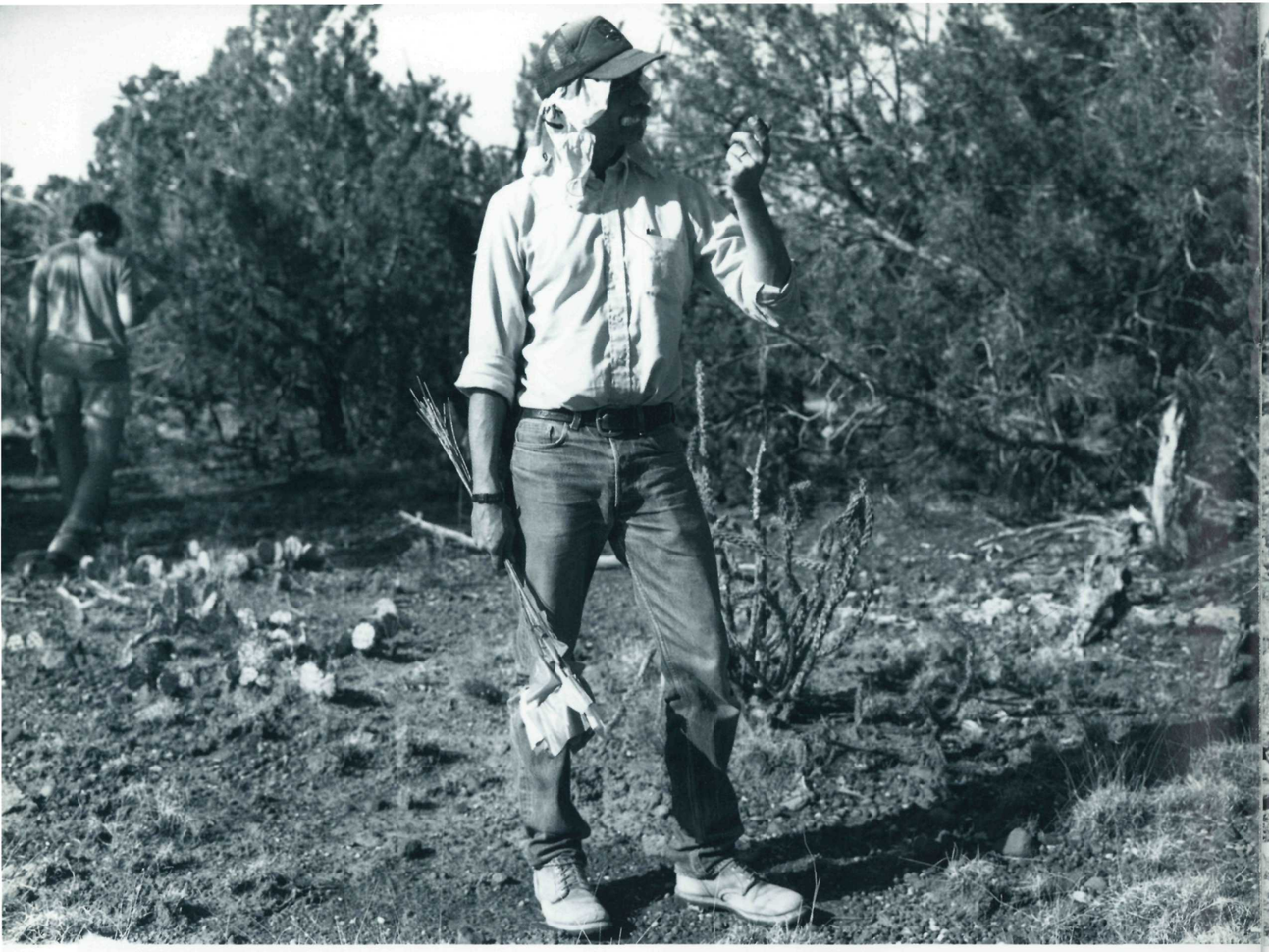
It is the third season of a five-year survey by the National Park Service, an attempt to find out, as much as time and money will allow, what is hidden in the monument's vast, barren spaces. Over the next eight days, under the guidance of Park Service archeologist Bob Powers, the crews will pore over the ground, fanning out abreast, search-party style. Very few artifacts are collected. Voluminous documentation is.

"The grandest place I ever saw" was how archeologist and ethnographer Adolf Bandelier described the place in 1880. He was inspired to write The Delight Makers, *a novel of prehistoric life in Frijoles Canyon that took its name from Pueblo spiritual figures. The Anasazi are a major focus of this survey, done under a cooperative agreement with Washington State University.*

A tight budget ultimately limits what the team can accomplish, a situation endemic of public archeology. Of the 650 million acres of federal and Indian lands in the United States, only about 3 percent had been thoroughly inventoried by the end of 1993.

"I have tried to capture the spirit well as the facts of survey," says White. The following images pay tribute to the men and women who do the work so critical to protecting our nation's treasures.

Above: Sorting out who goes where: left to right, Gen Head, Sue Eininger, Jan Orcutt. Left, the base camp.



above:
The crews call out what they find—"sherd" or sometimes "lithic." From time to time, there is the intriguing "come take a look at this." Here, Rory Gauthier examines an artifact.

right:
A lithicist places artifacts on a numbered board. Of 100 samples, 30 will be randomly chosen for analysis. With limited resources, archeologists sample parts of the monument and make educated guesses about the rest. After the project's fifth and final year, they will have surveyed only 43 percent of Bandelier.

above:
Gen Head and crew move out, marking with pin flags as they go.

left:
Lithicist Sarah Herr takes measurements.

above:

Howard Newman records a battered washtub at an old camp site.

left:

Human presence at Bandelier was not limited to the Anasazi. This abandoned corral is evidence of sheepherders.

above:

[Left] "Could someone there bring us a box?" was the cryptic message radioed back to camp when this fully intact pot was found. Looting is so pervasive that even in Bandelier's remote interior, that's as specific as the surveyors want to get on the airwaves.

[Right] Tell-tale signs of a sheepherder camp—rusted Prince Albert tobacco cans. With no metallurgist along, says White, "analysis becomes a group effort." Crew members try to determine whether the cans' seams are soldered, welded, or punched.

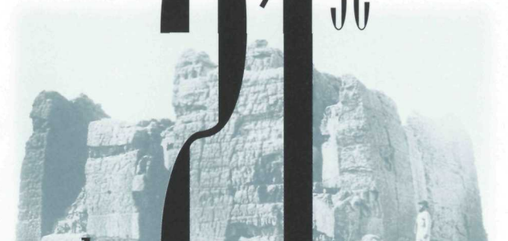
left and above:
Bob Miller maps the Stone Lions shrine, outcrops in the shape of crouching lions surrounded by an outer ring of upright rocks. Within the ring is another of more recent origin—made of deer antlers. This hunting shrine is maintained by members of the Cochiti Pueblo, who claim the Bandelier area as their ancestral home.

above:
Calling it a day. Crews work ten-hour days in eight-days-on, six-days-off sessions.

right:
On the eve of their return, crew members celebrate the end of their sojourn.

These images are from a forthcoming reprint of Joseph Courtney White's book In the Land of the Delight Makers. *The photographer is currently working on a sequel,* What Archaeologists Do, *about fieldwork in the Southwest.*
All of his images in this issue are copyright 1992 Joseph Courtney White.

Collections and Curation into the 21st century



s. terry childs

Ninety years ago, President Theodore Roosevelt signed the Antiquities Act, decreeing that archeological sites and objects on federal land are valuable and should be preserved for the public good. And none too soon. Site looters were rampant in the Southwest; museums, in the interest of research and education, were filling their storerooms with artifacts from excavations and Indian villages. After all, they thought, what better way to document extinct and disappearing cultures than through their material goods?

In 1974, the Archaeological and Historic Preservation Act carried on in Roosevelt's footsteps, mandating systematic, well-planned archeological projects at endangered sites on federal lands or on properties affected by federal projects. But the act introduced a legislative paradox.

Federal agencies now took on a collecting role. Contracts to excavate poured in, thousands of sites were evaluated, and objects by the millions were analyzed, bagged, boxed, and put somewhere. But where and under what conditions? The act provided virtually no guidance for the long-term management and care of collections, which—with the increasing sophistication of archeological study—now included not just museum-quality pieces but soil samples, project records, and sundry other material as well. Repositories became understaffed, overstuffed, and inadequate to growing needs. Federal agencies often did not know who owned what nor where it was. Access to many collections was a problem and, when they could be found, they were often in such decay that they could not be used for research, exhibit, or interpretation.

Six years ago, legislative help was finally put in place for collections. Federal regulations were issued (36 CFR 79) and NAGPRA was passed.

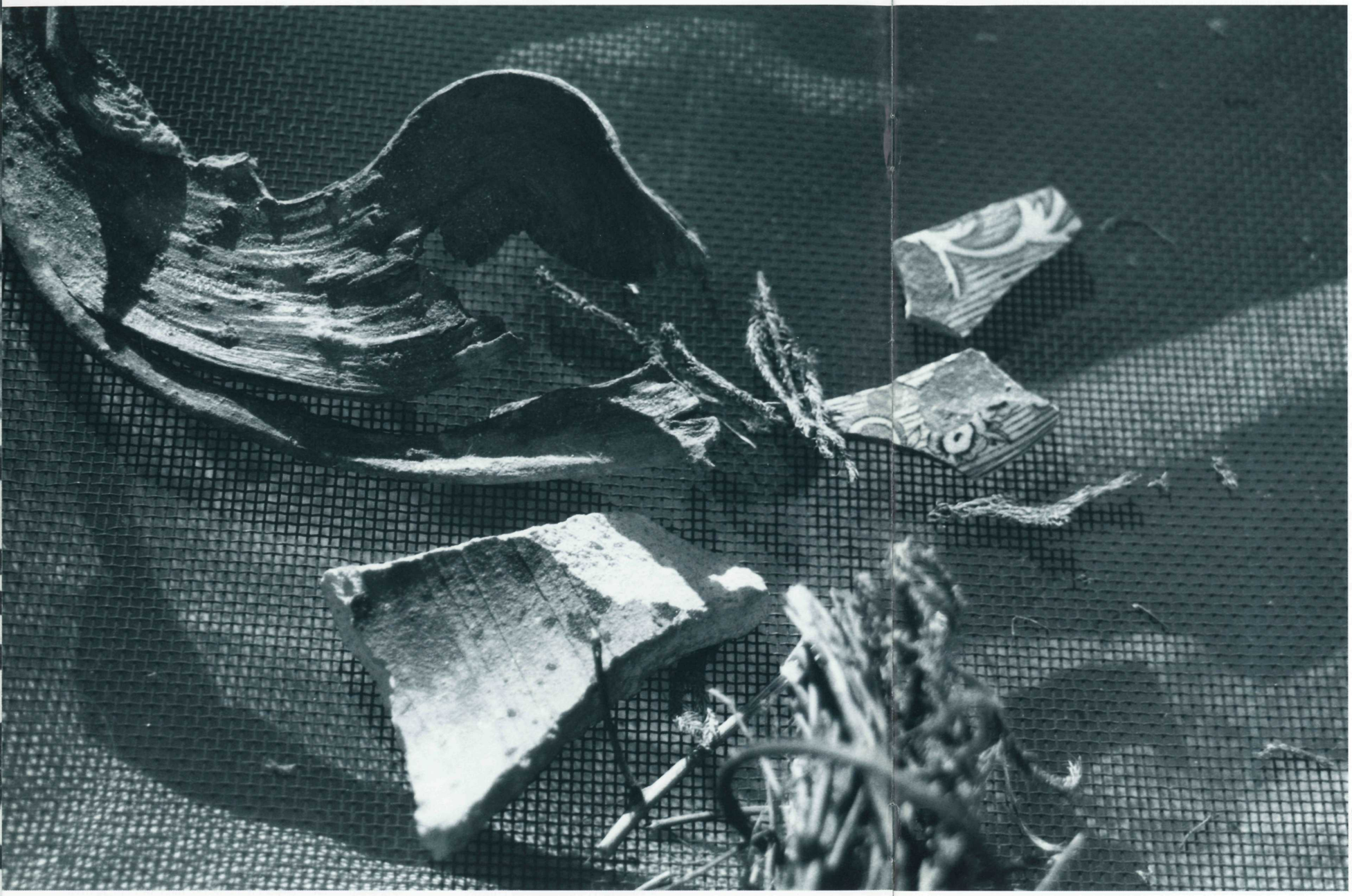
In many ways, NAGPRA has had more positive impact than the regulations. The act demands that every federally funded museum know the contents of its collections and deal with questions of ownership, both in terms of the lands on which they were found and the Indian groups who might have been the original owners. The hard reality is that museums have had to meet compliance deadlines or be subject to penalties; federal agencies have had to comply or be subject to close public scrutiny.

So where are we now? The following articles explore this situation. We visit two repositories, one federal and one non-federal, to see how they are coping with burgeoning shelves and legislative mandates. We listen to a Narragansett/Niantic woman's perspectives, her joys and her sorrows, about Native American objects and their future. We take a look at the thorny issues of deaccessioning, the formal process of removing materials from a collection. We hear about the significance of anthropological project records. Finally, we see the power of archeological collections once they are accessible to researchers.

Underlying all of these articles is the notion of change. Repositories improving accountability as well as access. Museums scrambling to meet the growing number of researchers, particularly doctoral students. Partners reaching across disciplines for the good of collections in which they all have a vested interest. Archeologists perhaps slowly shifting from a bias for fieldwork to a more balanced consideration of existing collections, due to funding constraints and new sensibilities arising from NAGPRA. More professors teaching about the complexities of curation and its relationships to decision-making in the field and lab. Native Americans increasingly consulted about the history and use of ancient and recent objects. Scholars learning about collections from their Native American colleagues.

So what lies in the future? Change, but we can now anticipate it in more informed and constructive ways.

Left: Southwestern pottery (Arizona State Museum/Brenda Shears); above: Casa Grande National Monument, AZ (Henry Buchman).



DAVID ZAWRINY, AIDD

PRIMAL fear

DEACCESSIONING COLLECTIONS

A FEW MONTHS AFTER beginning a new job as an archeologist with the National Park Service, my boss informed me that the regional director was coming to visit our storage facility. After several days of cleaning and preparing for his visit, I had my assistant and a small group of volunteers huddled around tables, sorting, counting, labeling, and cataloging a typical historic period archeological assemblage of nails, broken glass, ceramics, and bone. Everyone looked very studious and scientific, the way many folks view archeological lab work. In walks the director, who introduces himself, proceeds to look over someone's shoulder, and looks up at me and says, "Well, Bob, why do we keep all those chicken bones?"

The question that faces all of us responsible for the long-term care of archeological collections is how do we address this far-reaching and fundamental issue. Before launching into the subject, let's establish a definition. Taken from an article by Marie Malaro,[1] an expert in the field, deaccessioning "is the permanent removal of an object that was once accessioned into a museum collection." This may seem rather restrictive for some archeologists. It has been my experience that most of them don't even know what an accession is, let alone how to remove something from it. But we do know how to collect archeological objects—millions and millions of them.

Most archeologists practicing in the United States have been trained in a tradition of keeping everything that we

BY ROBERT C. SONDERMAN

find. Everything gets washed, labeled, inventoried, and cataloged; nothing is discarded, and with few exceptions, it is all deemed precious.

Armed with that paradigm, it is no wonder that the archeological community has generated tens of millions of objects during the past 50 years. Both public and private collections have been kept in abysmal storage conditions with little regard to their long-term care or any acknowledgment of the ethical responsibility we as collection managers have towards them. The point has been well articulated by prominent voices such as Edward B. Jelks, Alexander Lindsay, and Michael Trimble,[2-4] and underscored by a 1986 Government Accounting Office report.[5] As a result, another question arises: "If these collections are so precious, why don't we take better care of them?" The next level of logic is, of course, "If we don't take care of them, why should we keep them?" This brings us back to the original question, "Why keep all those chicken bones?"

There are three standard responses. The first, which I refer to as the "flag waving response," is that these objects represent the tangible remains of our national heritage and we are obligated to preserve and protect them. The second is the "It's the law response." We all know there are numerous federal, state, and local statutes that obligate archeological collections managers to provide for long-term care. The third is the idea that new technologies and methods will allow archeologists in the future to look at these collections differently and may provide valuable insights into human behavior and, as a consequence, we must keep them.

Indeed many new discoveries have altered the way archeologists look at collections. In the Chesapeake region, archeologists working on prehistoric and historic sites may recover thousands of oyster shells, which until recently were viewed as another redundant artifact class. Recent research, however, has demonstrated that the shells can help determine the health of the oyster population, establish seasonal hunting patterns, and even help date archeological sites. These collections can also hold research value to other disciplines. Citing the oyster shell example again, marine biologists can gain valuable insights into climate, water quality, and bottom conditions of the Chesapeake Bay in the past and diagnose methods to improve the oyster population in the present.

A SHERD IS NOT A CHAIR

Now let's examine some distinctions between "museum collections" and archeological collections. Despite protestations to the contrary, museum collections—commonly perceived as paintings, sculpture, historic furnishings, and the like—are not intrinsically the same as archeological collections. Both kinds of objects are certainly museum property but the manner in which they become part of the collection and how they are perceived once in it are quite different.

In the United States, most museums and federal repositories have clear collection acquisition policies and scope of collections statements. With these policies in hand, the collections manager, curator, or board of directors can restrict the type and flow of objects that enter the museum or repository. Conversely, archeological projects, the vast majority of which are federally funded, generate millions of objects annually with little or no restrictions on the type or volume to be recovered and ultimately accessioned.

Given the nature of how archeology is conducted in the States, it would be unethical for an archeologist armed with a clear research design and scope of work—for example, to study Native American settlement patterns in upstate New York—to encounter a French colonial site and not collect the French material because it doesn't specifically relate to the research design or the repository's scope of collections statement. The traditional approach in federally funded archeology is essentially a carte blanche: to recover all archeological material—prehistoric, historic, extraterrestrial—that might be affected as a result of a federal undertaking. The archeologist does not simply collect the material that is of research interest but rather, as a matter of ethics, recovers or samples everything. Federally generated archeological collections are exempted from standard narrowly defined scope of collections statements.

Archeological objects are not viewed as individual objects, such as tables and chairs might be, but rather, each flake or sherd is seen as part of the context from which it is recovered. It is not the individual object but the entire assemblage that is used to interpret the past. It is that paradigm that releases such an overwhelming sense of primal fear when the thought of deaccessioning archeological material is raised.

MAKING THE HARD DECISIONS

In 1990, when the federal government issued its curation standards and guidelines in "Curation of Federally-Owned and Administered Archeological Collections," 36 CFR part 79, a proposed rule for deaccessioning archeological collections was floated for comment. It was met with some opposition and withdrawn for further study. No scholarly archeological organizations in the United States have expressed a willingness to tackle the issue. Passions pro and con on the subject run deep, but the climate may be changing.

Whether archeologists are cognizant of it or not, federal agencies for the past several years have embarked on a massive deaccessioning program. Driven by the Native American Graves Protection and Repatriation Act, tens of thousands of archeological objects recovered from Native American sites on public lands have been repatriated to their rightful owners. Repatriation is de facto deaccessioning—the permanent removal of an object that was once accessioned into a museum collection. In most cases, this repatriation/deaccessioning process has no strings attached. The receiving group can do with the objects as they choose.

The IRS has its own form of deaccessioning archeological collections. Recently the IRS seized the collections of a museum for failure to pay taxes. Assuming that once in IRS hands it became federal property, the archeology and ethnography program of the National Park Service suggested that the IRS treat the collection as federal property and as a consequence, the collection was subject to 36 CFR Part 79. The IRS ruled otherwise and sold portions of the collection at auction. The issue of whether forced sale constitutes adequate federal control to apply 36 CFR Part 79 and NAGPRA is currently under review by the IRS office of general counsel.

It is against this backdrop that archeologists and collections managers must face the new climate of budget limitations, a downsized work force, restructuring, space limitations, and storage costs. Recognizing this reality, archeological collections managers must begin to make the hard decisions. And it must be the archeologists who take the lead in this decision process, for only archeologists can fully comprehend the nature, public education value, and research potential of these remnants of our nation's patrimony.

In the late 1920s, the director of the Smithsonian's Museum of Natural History, an ornithologist facing a severe storage crisis, ordered the culling of collections. At the same time, in the Southwest, archeologists had just made the famous Folsom complex discoveries, which included a distinctive type of fluted projectile point dating to the end of the last Ice Age, nearly 10,000 years ago. Unbeknownst to the technicians at the Smithsonian who were culling the archeological collections, several of these same projectile points had been found around Washington, DC, and were held by the museum.

Later, scientists began to link the development of this culture complex with similar artifacts found in the East. Unfortunately, researchers at the Smithsonian discovered that some of the rare fluted points had been culled and destroyed. My point here is clear, archeologists must take the lead. It must be a thoughtful, intellectual decision-making process with clear justifications and must also include a clear understanding of what is the most appropriate method of disposal or dispersion of those objects, if we take that step.

WHY KEEP IT?

Though deaccessioning may be a painful inevitability, a far better approach is to be more selective in what field projects retain and begin training archeologists while at the university in sound museum policies, collection management principles, and procedures.

Particularly in the early stages of preparing scopes of work or research designs, archeologists must start to think about sampling redundant artifact types, such as fire-cracked rock or brick fragments. Thinking about how many "chicken bones" need to be kept to conduct solid research may prevent the culling of accessioned collections while providing solid data for future analysis.

In the National Capital area of the Park Service, we have been experimenting with what we euphemistically refer to as "pre-accession deaccessioning." All material recovered in the field is returned to the lab, where it is processed and inventoried. It is at this time that the project archeologist makes the determination to keep or reject artifacts or groups of artifacts for permanent accessioning. Although we do not have a written policy at this moment, we know we should have one. At present it is admittedly subjective, but it is based on a sampling strategy of percents of redundant object classes, and the perceived research or public educational potential of the object.

We recognize however, that there are clear dangers in this approach. No one can know what questions will be asked in the future and no one can know what objects will be needed for scientific analysis.

In the National Capital area, the decision is made by the same individual or group of individuals. There is no discussion of discarding diagnostic or museum quality objects during this "gleaning" process. Contract archeological firms must consult with the area archeologist in concert with the archeological curator before any objects are considered for disposal prior to accessioning.

The state of Maryland is preparing to initiate a fee for collections storage as many states already have. One of the principal concerns of the local professional community is whether this fee will foster a trend of not recovering artifacts in an effort to avoid large storage fees. A clearly articulated recovery policy that allows for sampling certain redundant artifact categories may help avoid this sticky issue.

An alternative solution to permanent removal is placing objects selected for deaccession or of low research interest into inactive storage (in underground military bunkers, for example). The accessioned assemblage could undergo a triage system to identify the redundant artifact classes and those objects of little research potential. The selected objects could then be placed in lower cost, lower maintenance inactive storage, though in principle still accessible. The remaining portions of the assemblage would stay in active storage. This may be a viable solution for collections that require very little maintenance. The downside, however, is that portions of the collection will have limited accessibility which could invite the rejoinder—Why keep it?

In a climate where space is equated with money, archeologists must face the hard reality that we simply can't keep everything. The professional community must take the lead on this issue or we face the possibility of having the decisions made for us. Our new paradigm should be that the best deaccession policy is a good accession policy.

For more information, contact Robert C. Sonderman, Senior Staff Archeologist, System Support Office, National Park Service, National Capital Field Area, 1100 Ohio Dr., SW, Washington, DC 20242, (301) 344-3523 or (202) 619-7280, email Bob_Sonderman@nps.gov.

Adapted from a paper presented at the Partnership Opportunities for Federally-Associated Collections Conference, Berkeley, CA, June 3-7, 1996.

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Wealth CONCEALED

the importance of preserving the archeological record

It's too easy to slight the importance of the forms, maps, notes, and photographs that come out of public projects. Too often this material winds up poorly kept at best and scattered to the winds at worst. And yet, the records of excavations and surveys are irreplaceable—the only accounts that are still remaining after a project closes its books.

Over the course of the 1930s and 1960s, Emil Haury's excavations of Snaketown, Arizona's Hohokam site, yielded an impressive research and professional corpus: field notes, site forms, daily logs, object catalogue cards, accession records, conservation records, lab analyses, maps, drawings, photographs, and of course Haury's long list of publications. Add to that his vast correspondence to friends and colleagues, his teaching notes and those of his students, and the many newspaper stories about him and his work, and one begins to see the importance of preserving the often-irreplaceable records of excavations. Luckily for researchers, Haury's legacy is safe, protected at the Arizona State Museum. The same cannot be said for the records of the public archeology boom in the decades since.

Unfortunately, while many archeologists have been cognizant of the need to preserve artifacts, too often associated field records and other documents have not been saved. Records in individual and institutional hands are destroyed, physically degraded, or scattered. A range of factors can be cited: lack of proper storage, insufficient funds to hire professional archivists, improper curation methods, and the fact that funding agencies often consider long-term preservation a low priority.

Opposite: Archeologist Emil Haury gathers information at Arizona's Snaketown site, 1964. ARIZONA STATE MUSEUM

BY DON D. FOWLER, NANCY J. PAREZO, AND MARY ELIZABETH RUWELL

There are other factors too, all too common among anthropologists: uncertainty about when one is "really finished" with personal and professional papers, doubt as to the quality of the information and whether recording methods will meet future standards, and concern that someone will misuse the data, especially since some documents may be private property.

The result is that many records are not turned over to a public repository—an irretrievable loss for the pursuit of knowledge.

The Imprint of Humanity

In its broadest sense, the archeological record is a resource for studying cultural development and diversity available in no other form. It consists of unexcavated artifacts and associated landscape and contextual material as well as materials that have been collected during a survey, excavation, or other archeological work, together with all associated records and documentary materials.

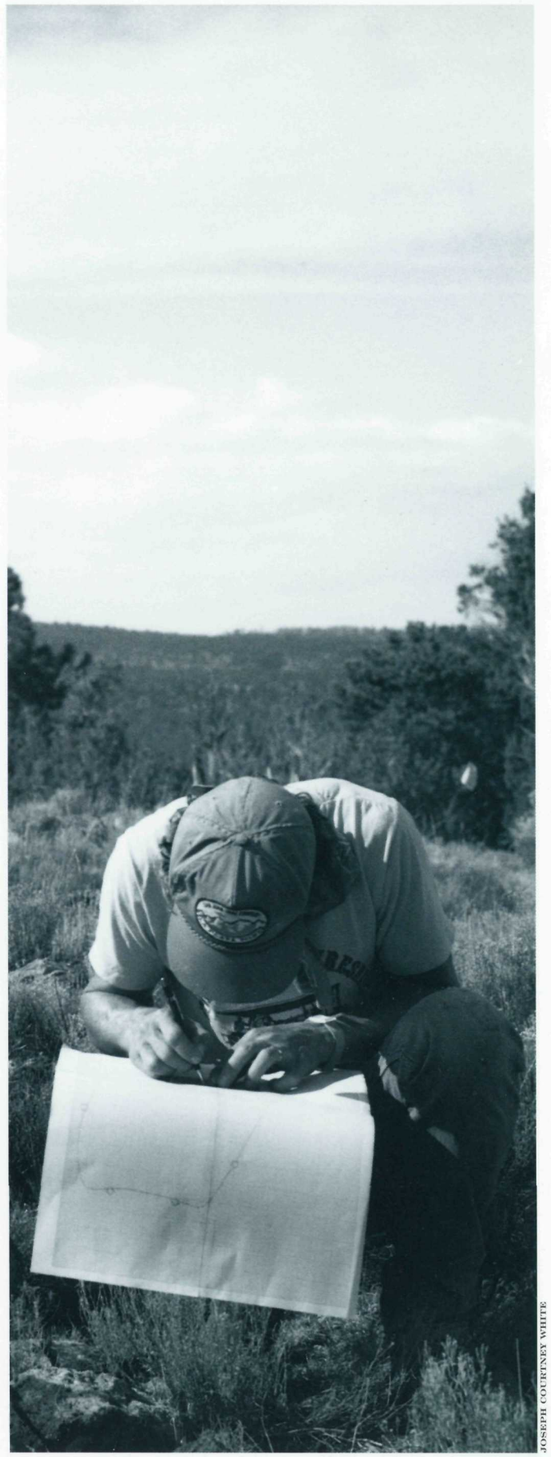
Archeological records are found in any media generated during the course of a project, from initial planning through fieldwork, analysis, report production, and curation. These include, but are not limited to, field records, survey forms, provenance catalogues, architectural drawings, cartographic records, photographs, inventories, and the like. They also include oral histories and related ethnographic materials, cultural resource management and preservation records, and lab reports (including computer software).

No less important are the administrative materials involved in project preparation, legal paperwork, materials produced during analyses, and post-project materials. These include accession and curation records created by the repository housing the artifactual and other field materials as well as records referring to them that an archeologist or researcher may have produced. They can be in the form of lecture notes, diaries, correspondence, lectures, and publications; all provide information useful for understanding the project rationale as well as the intellectual development of the discipline.

This record is cumulative in nature and always active. Artifacts, ecofacts, and related records are never exhausted, for they are usually all that remain of archeological sites whose excavation can never be completely replicated. Records on which information are recorded become the primary evidence of archeological endeavors. To preserve these records properly is to perform an act of stewardship that helps preserve archeological resources as well as information about humanity itself.

Planning for the Hidden and Underutilized

To help anthropology and archeology ensure the future health of their disciplines' records, a group of anthropologists, archivists, and information specialists have formed the Council for the Preservation of Anthropological Records, CoPAR. A non-profit organization, CoPAR intends to act as a clearinghouse to assist anthropologists, archivists, and librarians by identifying anthropological records and encouraging their use and preservation. Specifically, CoPAR will provide information on record locations and access, help support repositories, and offer consulting and technical assistance about preservation guidelines, bequests, and more. It will also carry out special projects.



JOSEPH COHENSEY WHITE

As one of its current initiatives, CoPAR is working with the National Park Service on issues of access, especially problems in locating records. Important archeological records already reside in repositories, but a lack of research aids hinders knowledge of their existence. CoPAR hopes to begin a multiyear project that will help researchers discover materials on individual tribes, cultures, ethnic groups or societies, locales, time periods, and research projects.

Because this critical cross-indexing needs to be in a national database, CoPAR plans to establish a national guide to anthropological records. This will be similar to, and work in conjunction with, the National Archeological Database, a communications network that provides on-line access to archeologists and others interested in preservation. During the next few years we will be gathering information about document collections and creating a user-friendly database to centralize records.

CoPAR will also work to educate both individuals and professional organizations about preservation needs, ethical and legal issues, and new developments in information management and access. This fall CoPAR will begin a series of bulletins on topics such as the nature of anthropological records, easy ways to preserve them, appointing a literary executor, surveying records, and finding a home for them. Attention will be given to educating the archival community about special problems relating to archeological records and how to work with those who hold them.

Clearly, archeological and ethnographic records are America's largest hidden and underutilized cultural and intellectual resource. To increase access to them, Peter McCartney and Michael Barton have established a World Wide Web site for CoPAR. The address of the site, which is at the Archaeological Research Institute of Arizona State University, is http://archaeology.la.asu.edu/copar/.

The site will include information on CoPAR's mission and goals, the names and addresses of individuals who have agreed to serve as contacts for the national guide to anthropological records, and the bulletin series. If you would like to assist with these projects or serve as a contact, we would value your help.

PRESERVING THE ANTHROPOLOGICAL RECORD

CoPAR, in conjunction with the Wenner-Gren Foundation, has published a second edition of *Preserving the Anthropological Record*, containing a wealth of information about general issues as well as the unique aspects of information produced by various subfields. Contributors stress the problems of preservation—both in the physical conservation and technical handing of materials—while outlining the broader goals of identifying, locating, and widening access to records. An article by Don Fowler and Douglas Givens (see references) is devoted to discussing the archeological record.

Obtain a copy by writing to the Wenner-Gren Foundation for Anthropological Research, 220 Fifth Avenue, New York, NY 10001. One copy per request please.

SAVING GRACES

One of the best ways to ensure preservation of archeological records is to use quality materials. As Kenworthy et al. show in Preserving Field Records (see references), unstable photographs fade, cheap paper disintegrates, and computers can destroy data. Informed decisions at the beginning of a project will help ensure that data are available when they are needed.

1. Photocopy all important records on archival quality paper.
2. Save a copy of the relevant software along with the disks on which data are stored.
3. Always make a paper copy of important computer generated materials.
4. Properly label all slides, photographs, maps, and drawings.
5. Label all field notebooks, drawings, and other records; document how the records were created, particularly electronic records.
6. Place important records in acid-free folders and boxes.
7. Process film in a reputable laboratory that tests its equipment for destabilizing chemicals.
8. Copies of field excavation and survey records must be curated with objects and ecofacts in dedicated public repositories.
9. Enter copies of all unpublished and published reports in appropriate regional or national databases.

For more information, contact Don Fowler, Mamie Kleberg Professor of Historic Preservation and Anthropology, Department of Anthropology, University of Nevada, Reno, NV 89557, (702) 853-3471, fax (702) 784-1988, e-mail hp@scs.unr.edu or Nancy Parezo, Curator of Ethnology and Professor, American Indian Studies, Arizona State Museum, University of Arizona, Tucson, AZ 85721, (520) 621-6277, fax (520) 621-2976, e-mail parezo@ccit.arizona.edu.

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from the field to the files

CURATION AND THE FUTURE OF ACADEMIC ARCHEOLOGY

In the academy there is a movement to put more emphasis on studying collections and records than on breaking ground for excavation. But much still needs to be done.

BY MARGARET C. NELSON AND BRENDA SHEARS

Today, the public perception of archeology derives more from Indiana Jones than from the realities of everyday practice. Recent changes in the discipline have shifted the emphasis from individually focused, independent field research toward collaborative, sometimes collections-based, often public-funded projects. Now the name of the game is *curation*.

Given this reality, the preservation and accessibility of collections and records are central to the future of the dis-

LEFT: DIGGING AND DOCUMENTATION SIDE BY SIDE AT A SOUTHWESTERN EXCAVATION. ARIZONA STATE UNIVERSITY/MARGARET C. NELSON

Distribution of Data Sources for PhD Dissertations, By Year

PHD DATE	STUDENT FIELD PROJECTS	FACULTY FIELD PROJECTS	CRM	MUSEUM	OTHER	TOTAL
1990	**11** (35.48%)	**10** (32.26%)	**4** (12.9%)	**5** (16.13%)	**1** (3.23%)	**31**
1991	**4** (16%)	**6** (24%)	**8** (32%)	**6** (24%)	**1** (4%)	**25**
1992	**17** (37.78%)	**13** (28.89%)	**9** (20%)	**6** (13.33%)	**0**	**45**
1993	**18** (48.65%)	**11** (29.73%)	**3** (8.11%)	**5** (13.51%)	**0**	**37**
1994	**12** (25.53%)	**10** (21.28%)	**9** (19.15%)	**14** (29.79%)	**2** (4.26%)	**47**
1995	**8** (26.67%)	**7** (23.33%)	**5** (16.67%)	**9** (30%)	**1** (3.33%)	**30**
All Groups	70 (32.5%)	57 (26.5%)	38 (17.6%)	45 (20.9%)	5 (2.3%)	215

cipline. This means that all of those with an investment in it—universities, museums, government agencies, and students—have an opportunity to work together for the benefit of archeology and the public good. Training, practice, and preservation can be part of every institution's programs, directed toward improving the utility of materials from past field research.

Current Directions: A Survey

Where is the discipline headed? This question was front and center at the spring 1995 meeting of the Society for American Archaeology, in a panel and open discussion called "Finding Creative Solutions for Restructuring American Archaeology," organized by Catherine Cameron and Roger Anyon.

We had designed a survey to evaluate whether graduate student research 1) was independent or collaborative (the Indiana Jones model), 2) was conducted as part of a resource management project or program, and 3) emphasized new excavations or the use of existing collections and documents.

We asked faculty in 29 departments of anthropology in the United States and Canada to provide information on recent PhD dissertations. A total of 224 dissertations completed since 1990 were included in the survey results. The table and figure present a picture of the findings.

We discovered, to the surprise of many, that only 20 percent of all the PhD research completed since 1990 was directed by a student acting independently, conducting fieldwork. Further, the number of students directing excavation and survey field projects has declined from 1990 to the present. By contrast, the use of museum data has increased. In the sample, 21 percent of the dissertations employed collections and documents as the primary source. This proportion has nearly doubled from 16 percent in the 1990 sample to 30 percent in the 1994 and the 1995 samples.

In short, the public myth of the lone male archeologist is just that: a myth, an image more in line with "Raiders of the Lost Ark" than with the contemporary realities of research.

We thought that some of the shift from independent, student-directed work may be because of increased use of public archeology projects for field and laboratory data. The proportion of dissertations that use public projects as a primary source, however, was disappointingly low, only 17 percent.

This number may be partly a product of the survey procedure. Many projects may have been in countries that emphasize public archeology less than the United States. However, we expect the trend toward increased use of collections to continue and for data from public projects to become a more common source for dissertations.

Several developments encourage the trend. Recent discussions with Native Americans have guided archeologists away from primarily excavating sites toward more considered, nondestructive approaches. In addition, we are all too aware of declining funds for research, including fieldwork. Museum collections are abundant and have rarely been analyzed in depth. They offer excellent sources of data for many research questions.

New Challenges, New Opportunities

This change creates new challenges for universities, museums, and federal agencies. There is now the potential for closer partnerships in research, education, and preservation that will enhance curation as well as improve access to collections. Critics can identify all too many cases of disregard for the materials removed from sites and disarray in fieldwork records. Too often researchers or educators cannot locate complete collections, which may be scattered among institutions or only partly housed in a museum or repository. Supporting documents such as field records, analysis forms, and photographs are often less accessible than artifacts because they have not been well cared for, are not cataloged or indexed, or were never submitted for curation with the collections.

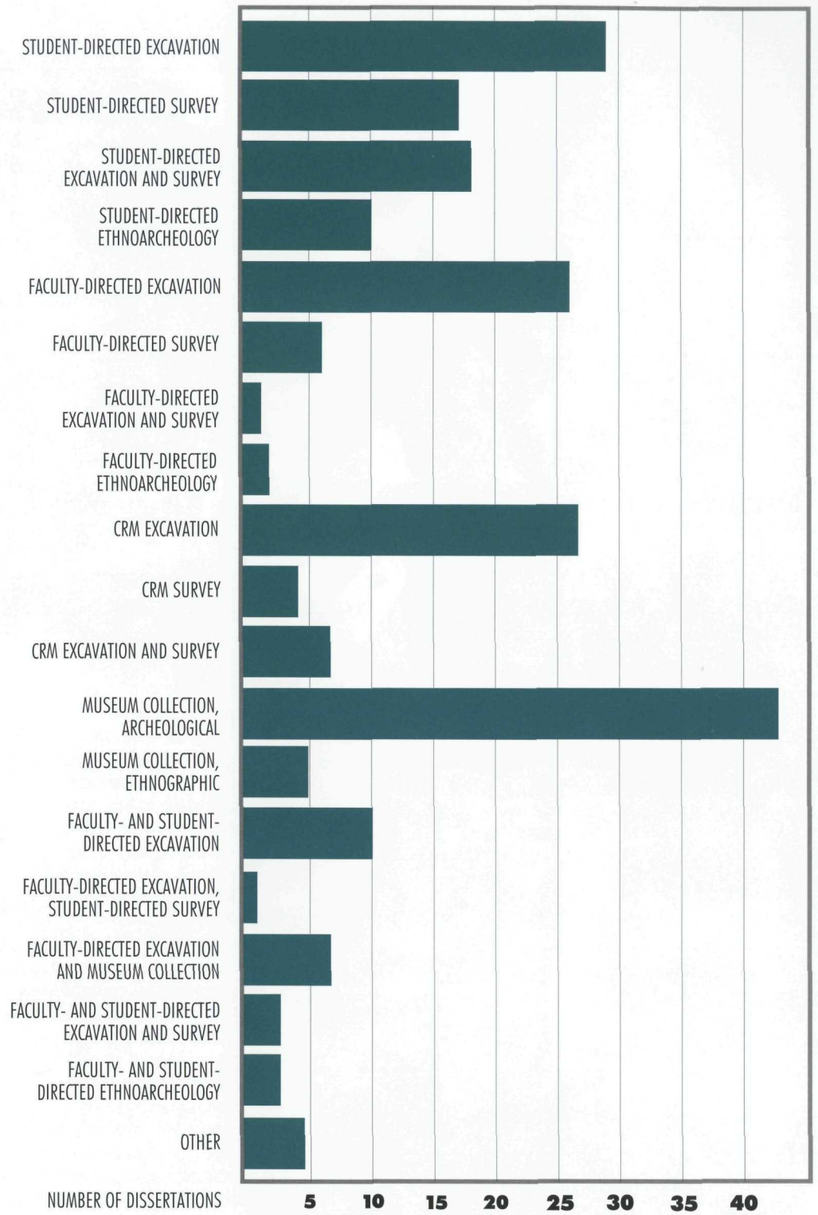
Non-archeologists correctly ask why museums should hold collections if they cannot be cared for or made available for viewing. With the value of collections ever increasing as we move to less destructive research and greater attention to public education, curation must receive serious consideration as an essential element of any archeological program. All archeologists need to be aware that the professional responsibility for curation is not reserved for museums and repositories.

University archeologists must explicitly value collections and collections management. This can be accomplished by encouraging students to seek collections for research as well as help in finding them. In addition, there should be more instruction in curation. Currently, museum studies students are usually the only people who receive information about proper curation and the procedures necessary to accomplish it. If archeologists are to be conscientious about curation during their career, they need training as students about the care of collections, field records, and other associated documentation.

Museum and repository professionals must contribute by making information more accessible. With current trends in computerization and the careful inventories that have been implemented as a product of NAGPRA legislation, it is not inconceivable for anthropology departments to have on-line access to the contents of museum collections. We are not criticizing museums; as a former museum director and project manager, we know well the limitations of staffing, funding, and access to technology. Students of archeology can be excellent assistants in creating databases if a strong partnership exists between museums and universities.

Federal and state archeologists must insist on and find financial support for adequate curation. Far too many projects are conducted without specific curation plans, especially prior to the development of regulations on the curation of federally associated collections (36 CFR 79). Even with planning, collections may fall through the cracks as money runs out at the end of projects, and never be organized or stored in a way that they can be efficiently retrieved for research or other educational use. We believe that one of the major contributions federal professionals can make to archeological research is to insist that the curation of collections and records be documented before a project is considered complete. Unfortunately, if this responsibility resides at the local level, individuals may not have the support or feel they have the authority to insist on the proper and timely curation of collections, and they may not have access to adequate facilities. The representatives of funding agencies are in a unique position to provide timely followup on projects to ensure that professional curation procedures are in effect.

A partnership among government, museum, and university professionals that focuses specifically on the value of collections sends a strong message to the public and private sector of the value archeologists have for information about the past. Further, this kind of collaboration can help promote research and educational programs using existing collections, which is an important future step for archeology and preservation.



PRIMARY SOURCE OF DISSERTATION DATA

For more information, contact Margaret C. Nelson or Brenda Shears, Arizona State University, Department of Anthropology, Box 872402, Tempe, AZ 85287-2402, (602) 965-7181, fax (602) 965-7112.

objects of Life

an interview with paulla dove jennings

Paulla Dove Jennings remembers the frequent sojourns with her parents, Roaring Bull and Pretty Flower—the socials, the powwows, the meetings that took them through Massachusetts, Connecticut, and New Jersey, lands from which their native ancestors had long since been driven. She remembers that wherever they went, there was usually a building filled with objects. "I did not know them as museums," she recalls. They struck her as more of a conjuring of humanity: Niantic, Wampanoag, Seneca, Narragansett.

"One of my grandmothers was a storyteller and she passed that on to me. That's how I became interested in museums, because we had all this stuff around. And they were treasures just because they were grandmother's or great-grandmother's . . . they helped show who we were." Today, Jennings, who is of Niantic and Narragansett descent, is herself a grandmother and storyteller. Family and tribe have always taken priority over her museum career, she says.

After raising three children, Dove Jennings served an internship at the Boston Children's Museum, and became director of the intern program the following year. She has held a number of museum positions since and has served as executive director of Rhode Island's Commission for Indian Affairs. Today she is a consultant for museums and cultural institutions both native and mainstream, including the Carnegie Institute, Plimouth Plantation, and the Smithsonian Institution.

Here she shares her thoughts on Native American collections and the richness of meaning they hold.

COMMON GROUND: Tell us about your experience with Plimouth Plantation, given that it's a "living" museum.

PAULLA DOVE JENNINGS: At the time that I worked there, I was the director of the Native American program. In fact, it was at my insistence that it was changed to the Wampanoag Indian program rather than the generic term. Because it is about the Wampanoag people, it's not about a "generic" Indian.

The Native American component was such a small piece in comparison to the amount of funding and time and effort that was put into the Pilgrim Village. We were sort of a stepchild.

What kinds of changes do you see today as a member of the board?

The museum is beginning to realize that for Plimouth Village, the non-Indian component, there are various departments such as curatorial, costumes, maintenance, library, and so forth. But the Native Americans don't have departments. They develop exhibits, they do the costumes, they recreate objects, help do the research, all for very little money.

Opposite: Jennings' parents, Roaring Bull and Pretty Flower, in 1946. Her father was the tribe's last traditional war chief. Both her mother and father are of Narragansett-Niantic descent.

ALL PHOTOS TOMAQUAG INDIAN MEMORIAL MUSEUM

Some native people assume if you don't have the language then you can't teach your history. That you can't really share it, that you don't really know it. That's not true."

It's been a bone in the Native Americans' craw. But now it's being openly spoken of, and I think the board will support making the Wampanoag living exhibit not only much more viable but highlighted. After all one couldn't have existed without the other. Whether it's 1636 or 1996, one still needs the other.

Does this split spill over into how material is interpreted for the general public?

They're both living villages, but when the Wampanoag Indian people leave, they're still Indians. When the Pilgrims leave, they're not. So, for the native people, it's difficult to not show anger or frustration when, for example, they're showing a longhouse and the public assumes this is how they live when they leave the job.

Tell us about your participation with the Smithsonian and the new Native American museum planned for the National Mall.

It's been exciting, it's been interesting. I've met a lot of great Native American people. You start to become aware of issues that you're very firm on that other nations are not.

Can you elaborate?

One of the things that my tribe does not have is our language. But that doesn't mean I am less native than someone who has retained it. Many western Indians do not seem to realize the reason they're able to hold on to their language is because they were invaded several hundred years after we were.

How does this relate to educational issues?

Well, some native people assume if you don't have the language then you can't teach your history. That you can't really share it, that you don't really know it. That's not true. Often when I hear prayers in different native languages, it's so beautiful, and I don't know what the words mean but I can feel the words. But the words are no less heartfelt when I say them in English. My words, in English.

On the other hand, I advise anybody that has their language to hold on to it and to share it with your young ones. My daughter-in-law happens to be Lakota-Sioux. And we say, share the language with the children, don't let them forget it. They have the privilege and the responsibility of learning about both their cultures.

What about museum objects made in the present day for educational purposes?

Well, like any nation we evolve, we change. It's like, traditionally, a basketmaker years ago would have used natural dyes. Why not use Rit today? Why not do it the easy way? You can make it so it's still beautiful, it's still native-made, yet not as time-consuming. We live in a European culture now, we have had to readjust our whole life to clocks, which we didn't have, and seasons, which we didn't have. So you can't take the time and energy—or you may not have the time and the energy—to do things in the traditional manner that may feel better to you.

On the other hand, I developed a basket exhibit with some Penobscot and Passamaquoddy people and it didn't all come together until I had actually, from scratch, made a basket. And the Boston Children's Museum got a native person to come sit with me and teach me how to do the splints, how to weave the basket, how to add sweet grass to it, just working the whole process. That person probably could have made the basket I made in one morning. It took me about a day and a half. And there was a little blood—I wasn't too good with a crooked knife. But the sense of accomplishment, the feeling of the weave, it just gave me a whole different perspective.

Some things you really do have to start from scratch to get that feel.

What are some of the issues in interpreting these kinds of objects to the public?

Well, many baskets were tourist items. It might be a scissor holder or knitting basket or a basket to hold yarn, it has some functional use derived from European society. But even though it was made to earn an income, it still is a native basket. And there is a feeling of life there. The person who created the basket may have said prayers while working with the strands. The man who cut down the tree or stripped the bark for splints may have said prayers to the creator beforehand. A beautiful tree . . . it comes from the earth and raises its arms to the heavens, it shades us, it cools us, it helps our air, it lets the birds live there and other small things.

I really think the connection to the museum item always has to go back to people, remembering that someone used it, or wore it, or cared about it, or gave it as a gift. And it makes you wonder then how some things came to be in a museum.

How do you get this across in a museum setting? It's much easier to put a basket on a shelf with five words under it than to go into the meaning behind it, more tempting to show off a beautiful artifact than something that has more to say but perhaps is less visually memorable to the visitor.

Let me give you a for instance. I may be walking around with visitors and we see a model of a gaming tray from the Northwest Coast. And I talk about what fun it was to use it.

Most people don't think of Native American people as having fun. History talks about how hard it was to survive. And I always want to gag. They don't think that we have a sense of humor, that we didn't enjoy ourselves. That there was a time for work and there was a time for rest.

I did a workshop on a diorama made in the 1920s where the original artist had written something about a typical lazy Indian

Narragansett men, 1947.

lying down beside a wigwam. My view was that this man either had been out hunting early and was resting, or was sick and waiting for the sun to warm his body. There was a woman nearby, perhaps making soup to make him feel better. And I just saw the characters in the diorama totally differently from the original artist. I think this happens a lot at museums.

Yes, some objects are just beautiful and you can focus on that beauty. Still, you have to give thanks to the creator for giving the person the sensibility of their hands, their minds, and their heart to make the object so beautiful.

In Native American museums, is the exhibitry—the writing of panels and how exhibits are structured—done differently in contrast to the mainstream?

Well, I think there is a different attitude. It's not to say traditional museums are not good museums, that they don't have value and that we haven't learned from them. But I think we try to use things that will help not only preserve or save an object but to tell the rest of the story. I guess it's not having the concept that something has to be preserved forever.

We're always evolving, we're always changing. We've been here thousands and thousands of years. And it's not the greatest loss in the world that a pot is broken beyond repair. Because sometimes someone will come along and make a new pot. It's just taking good care of things and realizing that the museum is not supposed to be just a storage place. It's about learning.

Some museums in the past have felt that they were saving Native American culture. Well, they were preserving perhaps Native American culture from a certain time—they think. Their interpretation of it. For instance, certain things at sundances were photographed and kept. And museum people felt, a-ha, we've saved this for native people and they'll come to us to learn from it. Well, perhaps they have come and learned. But that doesn't mean that just as all religions grow, or change, or revert, that the sundance hasn't done the same.

Sometimes museums collect things such as music not realizing that they may be appropriating it. It might be someone's death song, or it might be a man's song, or a woman's song. It's just interesting to the collector, and it's stored. It's like stealing part of a nation's soul if you take their music.

How do you carry this message in a museum?

One of the things I think museums need to address is how do objects come to be in an exhibit. If they're there as the result of conflict, it needs to be said and not pushed aside."

One of the things Native American museums really stress is that we're still here. As a for instance, we may show 200-year-old pieces of beadwork alongside beadwork made two or three years ago. And there are differences and there are similarities. It may be a finishing technique, it may be the reuse of old beads. It may be a combination. If you look closely, you can see these things.

The wedding of Red Wing, co-founder of the Tomaquag Museum, to Chief White Oak, 1945.

There may be a dugout canoe on display. And behind it is a photograph taken a year ago of two young native men in a dugout canoe. One connects with the other.

Would you have panel text accompanying these displays?

We don't have a lot of panel text, simply because most people aren't going to read the whole thing. Unfortunately. But we do have packets of information for those who want to learn more.

Panels of descriptions . . . we're always debating what is enough, what is too much. I often wonder if Native American museums exist for the general public or for other Native Americans. And I'm always confused myself. I want to share my history and my culture with people because I'm an educator and because I feel it will help dismiss a lot of stereotypes.

But at the same time I feel best when I'm sharing my knowledge as an elder with younger people of my own nation or another native nation. There's always that confusion going on with me, having worked in mainstream museums and then coming back to the little Tomaquag Museum.

There was a time when I first got into the museum field that I wanted Tomaquag to do everything just as a "real museum" did it. Until I started seeing, this *was* a real museum. I started to learn that there were things that I could share with mainstream museums and that there were things that they could share with me. Restoration, cleaning of objects, a way to mount things so they won't be destroyed or damaged, to help them last maybe a little longer.

I think most native museums are a little more . . . laid back. With mainstream museums, for example, they've spent a lot of money, they've gotten grants, and they've gotten an exhibit up. But even if there's a major mistake in something that's written, they're reluctant to change it. Because it's done, there's no more money to make a sign. Whereas in a Native American museum, you would take something as neatly and nicely as you could and correct it.

The thing with native museums is I don't believe you have the same issues with burial goods, the types of things that sometimes come to a museum unbeknownst to the museum. Our museum is often given gifts from people . . . their grandmother or grandfather or some elder dies and they're cleaning out the home and some things look like Indian objects, and there might be a limited amount of writing or background material on them, and they come into our hands. Then we start going through them and realize some are burial items. It puts us in a real quandary. Then we have to get together and reach a consensus on what decisions to make, if it's of our nation. If it's not of our nation, who do we contact. This is of course prior to NAGPRA, which is another layer.

What about "archeological" objects versus what we call "ethnographic" objects—those of living peoples?

One of the things I think all museums need to address is how do objects come to be in an exhibit. If they're there as the result of conflict, it needs to be said and not pushed aside.

If, for instance, you go into a museum and you see this pair of little moccasins. You start doing research and find they are from King Philip's War. And you think, wow, what happened to the child? In my mind an image comes of a soldier reaching down, seeing a dead child, and pulling off these moccasins as a trophy of war. I think if things were forced off of people . . . For instance, when Indian children were forced into boarding schools and had to give up their clothing, maybe something special like an amulet or a bracelet, and these things ended up in a museum.

The rest of the story has to be told. This was a deliberate effort at destroying nations for the acquisition of land, property, of things that have monetary value. Whereas land to native people is something that is a gift from the creator and you treat it with respect.

The first time I went to see the Museum of the American Indian in New York City in the early '70s, I remember going into one of the warehouses and there were thousands and thousands of bones, just bones, a whole floor of bones. I mean, why would you collect . . . what could you learn from forty or fifty thousand bones? Why did you want so much *stuff*? What kind of mentality is it that you have the need to have so much *stuff*? There's no other way that you can call it anything else but . . . *stuff*. It's not that you're going to learn something from it. I mean, there's not enough room to exhibit all of them. The public isn't going to be allowed to go into these areas.

The museum cannot tell only the part of the story they're comfortable with. The fact that the bow is made out of a certain type of wood, the sinew is a certain type of sinew, the design is a certain type of design—that's not as important as the fact that perhaps the father was killed with it.

Well, archeologists excavate a site and they get all this "stuff," as you say. You get flakes of stone, sherds of pots, and put them in boxes and put them on shelves and count them and sort them and weigh them in. What is your perspective on the storage and exhibition of these materials?

It really makes me wonder about a people who have to dig. What are they looking for? They don't know what they're looking for because they don't know what's there. It may be a very special site, traditionally, that they're destroying. They may feel that this is a legitimate way to learn about a people. And they interpret what they've dug from where they're coming from or from what they have read by another non-native person. And they make assumptions. Whether it's the type of pottery, the symbolism on a pot, whether it's human remains . . . all of these things. It's almost heartbreaking.

Yes, there is a place for anthropologists. But there's got to be a way for them to grow and change, to work with people, particularly Native Americans, to develop new ways of looking at what they're after—and why they're after it.

Can you share some of your thoughts on the handling of objects in museums?

When you think of a curator as someone . . . you identify and you label, you catalog, you document, you do all of these things. You make sure things are properly stored, handled, cleaned. And yet who decides this? If the curator is a man or a woman, they may be handling objects that are inappropriate, that may be something only a woman should hold. It may be something only a woman should hold when she's not on her moon time. It may be something that shouldn't be handled at all. It may be next to an object that's inappropriate.

Red Wing, co-founder of the Tomaquag Museum.

And that's one of the things that I always try to work on with museums. To see that things are not stored inappropriately. If they have to be stored at all, they should be stored with respect.

NAGPRA insists on consultation with Native American tribes. Do you think this is working?

Actually, I think NAGPRA has not answered all the questions. It hasn't been responsive for a lot of things. There are Indian nations that, even though they're not so-called "recognized," they are still Indian nations. There are some moral issues that some museums are addressing and others are ignoring as much as possible. But I do think what's happening, a dialogue is opening up, a relationship is opening up with native people where there's some give and there's some take.

"I think that this is a good growing time for museums to evolve into places that really tell about people. Not just what was but what is. And perhaps even what will be."

I think museums will be amazed over the years how much they will learn, not only about the objects but about the people and the culture themselves. Museums will begin to realize that they cannot interpret the Narragansett-Niantic people without input from the Narragansett-Niantic people. I think they're going to have to realize Native American people have to be in charge of their own history.

I think that some strong friendships are being made. I think that native people are beginning to not see mainstream museums as a scary, eerie place, not for them. There are still problems, and there will be. My main concern is because I'm here in the East and we were invaded so much earlier than other nations that most of the things of significance to our people are in European countries. How do we address that?

Have you had any contact with museums overseas?

My mother and her sister went to Poland last year to the museums and they were amazed to see the Native American items in collections.

I knew about the Netherlands and France and Spain . . . this was something I didn't quite expect. I guess we're everywhere. Everybody loves an Indian. People come to America from Europe or other countries, and what do they want to see? The Grand Canyon, the White House, the Statue of Liberty, and an Indian.

Do you find that visitors from other countries have different sorts of questions than Americans do?

Well, I think their interest is more sincere. They really want to talk to you, one-on-one, about things that are going on today. Not just, do you live in a wigwam, or do you live in a pueblo, or are you real Indian or are you half-Indian or are you full-blooded. With Americans, you want to say, well I just gave a pint of blood to the Red Cross, you want to be sarcastic but you can't.

What do you think the range of attitudes is about collecting right now?

Well, as NAGPRA starts sending things home where they belong, some museums are going to be uptight, some are going to feel like this is a real blow to their field of expertise. Yet I think if they calm down and think about it they'll start coming around full circle.

I do know at the Boston Children's Museum they continue to purchase contemporary collections, and the neat thing is in their attempts to get contemporary collections they have found connections between objects that go back perhaps to a great uncle or some other ancestor. It's just an enrichment of history.

A lot of time there are objects without proper documentation, with documentation that may be misinterpreted, with documentation in one facility and the object in another. Have you had to deal with these issues?

Yes, at one time museum collections were sort of divided up—east and west—and you wonder about the division. It's been a problem for people coming to the museum to identify their objects. They stake a claim on something but the documentation says it's something else and you have to go back and forth.

As we talk about the history of an object we must always

Jennings' younger sister Dawn Dove, current director of the Tomaquag Museum.

remember history is his-story. I may tell you this story and that's what you write down. Somebody else may have made the pot and they have a whole different story about it. I just happen to be the owner of the pot. Those types of things need a better connection.

What about collections or objects that have virtually no documentation attached?

Talk to as many people as possible. Anybody who has anything to say about it. That's very difficult because many native people—and I'm one of those—believe in oral history. The problem with the museum professional is, "How am I going to document this?"

I really think an open dialogue can make a difference on an unidentified object. As people come through, ask "What do you know about this?"

Some native nations say that if you repatriate an item, you must repatriate all documentation attached to it. What's your take on this?

I think that's correct, particularly if it's a sacred item. I don't think that it's right for the museum to keep anything.

By the same token, for the museums, which shouldn't but probably will feel they have lost something, then perhaps the nation can give them something back. Not necessarily sacred, but something they may not have in their collections. Although why they'd have to do this, I don't know.

There are a lot of problems with trafficking of objects—of Native American objects, of objects of patrimony—across state lines, across international lines, there's looting of archeological sites. Have you had to deal with any of these problems?

I dislike the fact that these items are given monetary value so that there are outlets for them. The fact that they get into private collectors' hands and they're never seen again.

In Providence, once a year they have tours where you can go into historic houses, and there was one house . . . the collection, a Native American collection . . . I was stunned. And it's only because I happened to go on the tour. I had no idea. There were all kinds of things. About the best of everything and anything.

The laws should be stronger. They're not taken seriously enough.

What about NAGPRA, now that items are being returned and not necessarily being reburied? Do you think there might be problems?

It's time that museums not be so paternalistic to native nations. Wanting to know where you're going to go with it, what you're going to do with it, how you're going to do it. There were remains from the Peabody, a year or two ago, repatriated back to a tribe. The Peabody spent thousands of dollars packing up these remains and doing everything curatorially correct. And, observing that when they got them there, the people they belonged to said "get all this cloth stuff off of them and dress them appropriately." And they reburied them at a secret site with the proper prayers. I just hope the site is not destroyed.

You wonder about these things, but if you just dwell on the negative, I don't think that helps either.

Museums were in a fury of collecting in the early 1900s and it's really subsided. With these new relationships developing, what do you see for the future of collecting?

I think any wise museum would be collecting contemporary items, from the last 50 years on up. I think that they would form better relationships with native people and also get native people's stories on how and why these things came to be.

The idea that it's no longer about just collecting an object.

That's correct. It's not just an object. I read an article about Native American artists. Did they have to paint just things from a Native American perspective or could they paint anything? And where does all this fit in?

I have a niece who is a Fancy dancer and she's glorious. My best friend happens to be Jewish and her daughter's into ballet and she's watching my niece and she says, "My god, look at her legs, look how she does her feet. She could do ballet if that's what she chose." And I said, well by the same token her daughter could do Fancy dancing.

So it was like, wow, there really were similarities there. That's just one small similarity. But there are others if you stop and think about it that can bring us all together, as a people, as a field. I think that this is a good growing time for museums to evolve into places that really tell about people. Not just what was but what is. And perhaps even what will be. People will be able to tell their own story. I think that's the most important point of all.

Collections Experts, Tribes Meet at First-Ever Conference

The sailboats skittering across the San Francisco Bay were nothing more than a passing distraction for the more than 200 attendees at a first-of-its-kind conference at the Berkeley Marina Hilton in June. The gathering, sponsored by the Department of the Interior and the University of California's Phoebe Hearst Museum—located on the Berkeley campus—was the first-ever formal sharing of ideas on managing federally associated collections.

Attendance was about evenly split between federal and non-federal participants, who represented a range of interests from large agencies and museums to small historic societies and Native American groups. Nine tribes, 26 states, DC, and Guam sent representatives. Although many came to discuss archeological holdings—over 70 percent of federally associated collections represent archeology—specialists in the fields of archives management, art, biology, ethnography, history, and paleontology contributed to the dialogue.

Attendees voiced concern that curation was becoming an economic enterprise, particularly as fees are being set by repositories across the nation. Suzanne Cowan, chief of collections at the New Mexico Museum of Natural History and Science, sounded the economics theme in a session she moderated on the conflict between the scientific and market value of objects. Archivists Natalie Drew of the Corps of Engineers and Diane Vogt-O'Connor of the National Park Service—among others—painted an eye-opening picture of the fragile state of records associated with collections.

Even though problems were high on the agenda, solutions got their due too. Many attendees offered ideas for improving access to collections while keeping costs down, exemplified by the COE's partnership programs.

In all, 70 papers were presented in 19 sessions, but—as often happens in a conference of this magnitude—the hot-house atmosphere spilled over in discussions at breaks and after hours on critical topics such as deaccessioning artifacts and proposed laws and regulations.

With new contacts made and networks formed, solidarity seems to be an important outcome of the conference; many participants said they now see themselves as a core group dedicated to resolving issues related to federally associated collections. Follow-up activities are being planned by the Interagency Federal Collections Working Group.

Surprisingly, tight travel budgets and two federal furloughs did not dampen the turnout. A vote of thanks goes to the Hearst Museum. Staffers Fritz Stern, Ed Luby, Leslie Freund, and John Mburu handled arrangements when the Interagency Working Group, which had been planning the conference for two years, had its hands tied by the government shutdowns.

For those who could not attend, a summary will soon be up on the World Wide Web at http://www.ios.doi.gov/pam/pamhome.html.

For more information, contact Ron Wilson, DOI Museum Property Program Staff Curator, (202) 523-0268, email ronald_c._wilson@nps.gov.

In 1845, Fort Vancouver, on the Columbia River in what would become the state of Washington, was a bustling center of British empire interests in the Pacific Northwest. By the 1970s, the remains of that era, unearthed in recent decades, were in an impossible disarray. The construction of the fort's curation center offers a case study in the art of the possible.

the fall and rise OF FORT VANCOUVER

by Kenneth Bush

IN THE EARLY 1970s, the history of the Hudson's Bay Company in the Pacific Northwest, represented by 1.5 million artifacts and 120,000 pages of archival material, lay scattered in the lofts, crawl spaces, back rooms, and basements of Washington State's Fort Vancouver National Historic Site. Stuffed in some 1,200 five-gallon cans, layered with dirt and dust, most of it was still in the paper bags used by the archeologists who originally collected it.

Today, the situation is much changed. The material has a found a home in a storage facility that not only promotes research and exhibition, but also recalls the era when the British company was in its prime.

A Far-Flung Outpost

Founded in 1825 on the Columbia River near what would become the city of Portland, Fort Vancouver served as the administrative headquarters and main supply depot for the Hudson's Bay Company's fur trading interests in the region. There were some 20 separate trading posts as well as support operations such as farms and provisioning stations on the major trade routes through the Pacific Northwest. The area covered was large, including the states we now know as Washington, Idaho, Oregon, and Montana as well as the Canadian province of British Columbia.

By 1845, Fort Vancouver was the center of a busy community. Within the stockade walls (which had been expanded at least five times) were 27 major buildings containing the commercial, political, and social heart of British interests in the region. Outside the walls was the support community (populated by French Canadian, Hawaiian Iroquois, Scot, and local Indian laborers), several farms and orchards, a sawmill, a cooperage, a blacksmith shop, and a boat works. Most trade goods were imported from Britain (with a two-year lapse between order and receipt), but many items such as trade knives, axes, barrels, and boats were made locally by craftsmen working for the company.

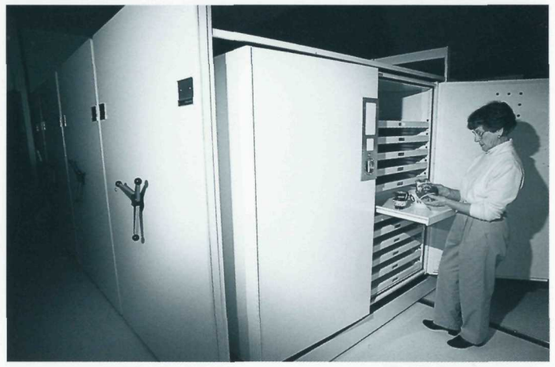
With the decline of the fur trade and the increase of American settlement, Fort Vancouver became less and less economically and politically attractive to the Hudson's Bay Company, which gradually withdrew to Vancouver Island on the coast of British Columbia during the 1850s. The post continued in operation until June 14, 1860, when the keys were turned over to the U.S. Army. Most of the structures were in poor repair, and those that remained in 1866 were burned to the ground.

Tracing a Legacy

The site of Fort Vancouver was designated a national monument in 1948, and archeological investigations began to determine the location of key buildings. Over the intervening years the site had seen many uses, including production of spruce parts for Army aircraft during World War I, so many layers of cultural activity had to be sorted out. With redesignation as Fort Vancouver National Historic Site in 1961, archeological and archival research had progressed to the point that reconstruction of the stockade and key structures could begin.

All of this (and subsequent) activity left a legacy of archeological specimens and archival material, stored partly in the basement of the visitor center and throughout the four major buildings of the reconstructed fort. Clearly there was much to do to get the material in order.

David Hansen, who began work as park curator in 1974 with primary responsibility for furnishing the reconstructed buildings, used the collection assembled by the archeologists largely as historic documentation in this task. Adequate space, staff, and funding to complete cataloguing and storage, however, was to remain elusive for many years.



Overleaf: Fort Vancouver's curation center under construction; inset: the finished product, restored to period detail. Top right: Reproducing the Hudson's Bay Company's "post-on-sill" construction. Bottom right: Inside. RICK EDWARDS

Hansen found willing allies in his quest for space when the Park Service created a cultural resources division in the Pacific Northwest region in 1981. Both myself as regional curator and Jim Thomson, the regional archeologist, recognized the need for a storage facility at Fort Vancouver, and soon Hudson's Bay collections elsewhere in the region were identified as also needing attention:

Part of Fort Nez Perce (located at the confluence of the Columbia and Walla Walla rivers) had been excavated in the late 1940s, and some 10,000 items were stored at Whitman Mission National Historic Site.

The site of Fort Colvile (in the Coulee Dam National Recreation Area) had been excavated by the Bureau of Reclamation, and about 350,000 items required a permanent location.

The site of Bellevue Farm (a company provisioning farm) had been excavated within the boundaries of San Juan Island National Historical Park, with about 175,000 items in need of permanent storage.

New Life for an Old Fort

In the 1980s, Hansen, Thomson, and I began discussing the need for a storage and study center to house all the Hudson's Bay Company-related collections from the region's national parks. The vision was not only to create a good storage environment, but also to incorporate features in the building that would promote active research and exhibition. The field notes, photographs, reports, and manuscripts documenting the various excavations, as well as a small research library, were also seen as essential to the success of such a storage/study center.

Reenacting what was big business in the 1840s: fur processing RICK EDWARDS

Even during these early discussions Thomson insisted that the center should have a public viewing area, providing the visitor with a rare view into the research and preservation of archeological collections. These plans were to remain a dream until 1990, when Superintendent David Herrera began aggressively planning to reconstruct the Hudson's Bay Company fur warehouse.

Built between 1841 and 1844, the original building was a two-story, typical "post on sill" Hudson's Bay construction, containing a "bailing room" where furs were processed and stored prior to shipment to England. One of the footings of the original fur press used in the bailing process had been recovered during one of the archeological projects. Reconstruction in the traditional style would yield about 7,450 square feet of interior space. On the first floor, 1,826 square feet would be used to recreate and furnish the bailing room, and the balance would be used for storage and study of the Hudson's Bay Company archeological collections.

The funding package that Superintendent Herrera pulled together to construct and furnish this building was almost Byzantine in complexity. The massive timbers needed for the traditional construction were donated by the Forest Service, and the sawing and delivery were donated by a local lumber company. Local funds were raised to augment the appropriated funds for construction. The Park Service division of historic furnishings at West Virginia's Harpers Ferry Center assisted in acquiring furnishings for the bailing room, and the storage system was installed under the NPS museum protection and preservation program.

Although half of the ground floor is devoted to the bailing room exhibit, the rest contains a preservation laboratory and space for cataloguing and storage preparation. True to Jim Thomson's constant insistence, access is provided to an "interpretive corridor" where visitors are afforded the rare opportunity to watch object cleaning, preservation, and catalogue and storage preparation. Exhibits provide additional information on the procedures used by both archeologists and curators at Fort Vancouver.

The second floor is devoted to the storage and study of the Hudson's Bay Company material recovered from the four sites mentioned above. A compactor storage system (Spacesaver) was employed to distribute the weight of the collection and make the most efficient use of space. The "traditional" NPS storage cabinet was re-designed to work better with the compactor system, along with shelves and modular plastic storage boxes with snap-down lids to store bulk collections. A smaller, separate room on the second floor is set up for the storage and use of the field records, photographs, maps, and reports documenting all the Hudson's Bay archeological work done in the four parks.

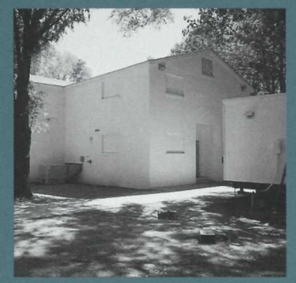
By late 1997 we hope to have all the elements in place to promote the active use of these collections for study and research to everyone, including school kids. An access and use policy has been written that states in part: "All serious research—regardless of educational level—is encouraged." Through this approach, combined with the visible laboratory on the ground floor, we hope to foster interest in the fort and begin to dispel the myth that National Park Service collections are inaccessible to all except the serious scholar.

For more information, contact Kent Bush, Curator, Columbia Cascades System Support Office, National Park Service, 900 First Avenue, Seattle, WA 98104-4161, (206) 220-4145, fax (206) 220-4161.

a CASE for partnerships

One Solution to the Curation Crisis

BY EUGENE M. FUTATO



The creation of the Richard B. Russell reservoir touched off a multi-year effort to document 11,000 years of human activity along the Savannah River in areas that would eventually be underwater. That work, and the similarly scaled "Ten-Tom" Waterway project, brought together academics, the military, and government agencies in the goal of creating a facility that today is a model for the future of curation.

The curation program at the University of Alabama entered its modern era in 1984. Prior to that time, the university's archeological collections, representing over 50 years of research across the Southeast, were housed in a building with no climate control, poor security, and no fire alarm or suppression system. There was no plan or funding for ongoing collection care. The situation was one common to many institutions—neglect that was somewhat less than benign.

All that changed in 1984, when the university entered into a contract with the National Park Service Southeast region and the Army Corps of Engineers to curate materials from an area to be submerged by a dam. The Richard B. Russell Reservoir study, which brought together hundreds of archeologists, anthropologists, and historians, ultimately yielded 793 cubic feet of archeological specimens, 40 linear feet of documents (including archeological data, historical research, and oral histories), thousands of photographs, videotapes, audiotapes, and a voluminous administrative record from the area where the Savannah flows along the South Carolina-Georgia border. In 1985, we signed a contract with the Corps of Engineers Mobile district for curation of materials from the Tennessee-Tombigbee Waterway project, a study of similar scope in the Gainesville Lake area of east-central Alabama. These two agreements provided the impetus for our present curation program.

In 1984, the Erskine Ramsay Archaeological Repository was remodeled into a state of the art facility for the storage of archeological collections. Climate controls, securi-

Right: The author with artifacts from the Mississippian era; above left: the Erskine Ramsay Repository.
UNIVERSITY OF ALABAMA MUSEUMS

ty systems, smoke and gas alarms, and a sprinkler system were installed. New, uniform accession procedures were developed and implemented. A collections register was established, and a variety of inventories and indexes begun.

We have now been providing services under the federal guidelines for over 10 years to government agencies, military installations, and private companies. We are the designated repository for some federal clients; for others, we provide the service on a project-by-project basis.

Based on this experience, it is clear to me that institutional partnerships for curation services can offer a great many benefits. Considering today's climate of constantly lowered budgets, let's start with the bottom line . . .

Lower Cost

Curation costs at educational institutions are generally lower, for a number of reasons. Primary among these is the construction and maintenance of a repository. The University of Alabama built its repository and is responsible for its maintenance, utilities, and so on. Of course, agencies share in the maintenance costs through the overhead on curation agreements, but this amounts to a small fraction of the cost of building and maintaining a separate facility.

Agencies also save on personnel. The institution ordinarily provides the primary staff members, such as the curator, registrar, conservator, and collections technicians. Again, agencies may contribute to certain of these costs, but only on an as-needed basis.

Centralization is one more cost-saving advantage of institutional curation. Having a number of agency and project-specific repositories results in a lot of redundancy, which is eliminated in an institutional repository.

I can provide a strong example of the savings. A couple of years ago, we met with the individual responsible for curation of archeological and historical collections from a major military installation here in the South. He toured the facility. We explained our policies and procedures to him. And we discussed the size of the collections he was responsible for. At the end of the day he remarked that he wished he could work out an arrangement with us, but he had already committed to the Corps of Engineers Construction Engineering Research Laboratories to develop a temporary facility at his base. He went on to say, however, that the collections would likely come to us at some point for permanent curation, "after they were gotten into better shape in the temporary facility." His cost for phase I of a temporary facility? $100,000. Our cost for permanent curation of all his collections? $95,000. For less than the cost of phase I of the temporary facility, we could have solved his problem permanently. The temporary facility ultimately cost several times the amount for phase I, and the collections still have no real home. I find that unsatisfactory both as a curator and as a taxpayer.

Enhanced Research Climate

The primary reason to curate collections is to preserve their research potential. It is reasonable, then, to curate collections in an environment that enhances that potential. Research institutions are ordinarily able to provide many facilities and amenities to visiting researchers that would be impossible to duplicate at smaller repositories. Here at the David L. DeJarnette Research Center—a complex encompassing the Office of Archaeological Services, a lab, a repository, and a residence for researchers—we possess all of the ordinary field and laboratory facilities to support a large, active research program. In addition, we have the Alabama State Site File, we are the state coordinators for the National Archeological Database Bibliography, and we have a library of over 10,000 works dealing primarily with the archeology of the Southeast. About a third of the library holdings are unpublished research manuscripts. A mobile home at the center serves as a residence for visiting researchers. Nine archeologists on the staff contribute to a stimulating atmosphere in which to conduct research.

The Ramsay Repository's flat files.
UNIVERSITY OF ALABAMA MUSEUMS

In an institutional setting, students and other researchers have ready access to collections. These individuals are actively seeking research opportunities. Since 1990, five University of Alabama M.A. theses and five Ph.D. dissertations have been based, at least in part, on research on our collections. The dissertations were written at Queens College, the University of Massachusetts, the University of Michigan (2), and the University of North Carolina at Chapel Hill. Four of the five dissertations have now been published. During that same period, research on collections we house resulted in at least 13 articles or book chapters and 24 papers presented at professional meetings.

Special Facilities

From electron probes to DNA sequencing equipment to rare book and manuscript collections, research institutions may provide ready access to facilities that could never be available to specialized repositories. A wide range of faculty and staff skills may also be available.

The best example at the university's Office of Archaeological Services is the close relationship we have with the Advanced Technology Group of the Seebeck Computer Center, a team of specialists working at the state of the art in multimedia technology for teaching and research. We have developed a number of multimedia applications with the group, among them our NAGPRA inventory; a Moundville site database for collections management, teaching, and research; and a Dust Cave project teaching database to be put on microcomputers and provided to each student in the field school. We are in the initial stages of developing a CD ROM on the collections from Richard B. Russell Reservoir projects to support lesson plans being developed by the Bureau of Land Management in a joint project sponsored by the Corps of Engineers and the National Park Service.

Institutional Benefits

Partnerships are two-way relationships. The University of Alabama has received significant benefits from its federal curation program, most of them already noted. The resources to renovate our repository came from curation projects. We were motivated to implement up-to-date procedures and standards. Our position as a research institution has been enhanced.

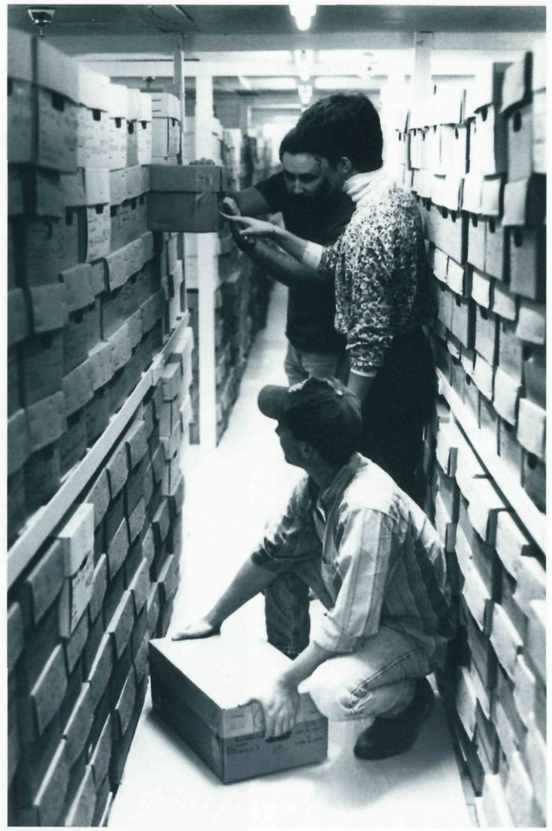
What is important to the university, however, is how our curation program fits into our mission: teaching, research, and service. Again, the answer is obvious. High quality, documented research collections maintained in good order and with ease of access facilitate teaching and research. Curation is a service provided to federal, state, and private concerns.

The Downside

What are some of the negative aspects of institutional curation? On the federal side, an agency loses direct control. It's true that curation standards, personnel qualifications, inspection schedules, requirements for access and use, and other concerns can all be spelled out in curation agreements. Nevertheless, federal personnel do not directly manage the collections.

Also in the debit column, no staff is hired, no new offices or facilities are built, and no turf is gained. This may seem unimportant, but several times I have heard agency or installation repositories described as a way for cultural resource personnel to "get some office space and a small laboratory."

On the institutional side, the main problem seems to be overcoming inertia and implementing a flexible, responsive program. For example, agencies have a variety of requirements for billing. Institutions have to be prepared to meet these requirements. Our preparation costs on curation projects can be fixed price or cost reimbursable; collection preparation and maintenance can be done together or under separate agreements, collection maintenance fees can be single payment or annual, etc., etc. Institutional curators must be prepared to handle different procedures and policies for different agencies, or even for different regions or districts of the same agency. For example, the procedures to access the Corps of Engineers Savannah district collections differ slightly from those for the collections of the Corps of Engineers Mobile district.



Everything in its place; map and chart storage.
UNIVERSITY OF ALABAMA MUSEUMS

A common complaint among curators in the Southeast is that institutions are not interested in spending a lot of money on "a storage building." This is an education issue. Our repository is not a storage building. It is an integral part of the university's teaching and research program and that is how the university sees it.

Overall, I believe our experience with federal-institutional partnerships for curation has been highly beneficial for both parties. We provide low cost, cost effective collections management in a setting that facilitates and encourages use of collections. In return, we receive assistance with facilities and staff and an enhanced position as a research institution. It's been a win-win situation.

For more information, contact Eugene M. Futato, Curator of Archaeological Collections, University of Alabama Museums, Office of Archaeological Services, 13075 Moundville Archaeological Park, Moundville, AL 35474, (205) 371-2266, fax (205) 371-2494, e-mail efutato@ua1um.ua.edu.

NAGPRA NEWS

Implementing the Native American Graves Protection and Repatriation Act

What's Next for NAGPRA?

The future of the act was a central theme when the NAGPRA review committee met June 9-11 in Billings, Montana. Clarifying the meaning of "shared group identity," finding a process whereby museums and agencies can repatriate to tribes that are not federally recognized, seeing that the act is implemented with recently acquired collections, and presenting newly recognized tribes with summaries and inventories were among the issues considered. Members of the Smithsonian's National Museum of Natural History review committee were present to discuss how their museum is dealing with these issues.

Departmental Consulting Archeologist Francis McManamon updated the committee on important events since its last meeting, including the arrival of the deadline for inventory completion and publication of the final regulations. McManamon also discussed the Senate oversight hearing on NAGPRA's progress (see story this issue), the NAGPRA grant applications deadline, and the prosecution of several individuals for illegal trafficking of Native American human remains and cultural items (see Sitewatch).

The committee reviewed several drafts of its recommendations regarding the disposition of culturally unidentifiable human remains. It proposed additional wording in order to clarify the meaning of "shared group identity" as used in the definition of cultural affiliation. The committee also considered proposals that would provide museums and federal agencies with a process to repatriate human remains to culturally affiliated but non-federally recognized Native American groups. The committee's revised draft recommendations will be published in the *Federal Register* and circulated for public comment.

Concerning NAGPRA's future applicability, the committee reviewed a draft proposal that would deal with an as yet unwritten part of the act (reserved as 43 CFR 10.12). As currently written, the draft would require museums and federal agencies to provide summaries and inventories of recently acquired human remains and cultural items to the appropriate Indian tribes and Native Hawaiian organizations. Newly federally recognized tribes would also have to receive summaries and inventories. It was recommended that this proposal be published in the *Federal Register* and circulated for public comment as well.

The next meeting of the review committee will take place November 1-3 in Myrtle Beach, South Carolina, to be held in conjunction with the annual meeting of the United South and Eastern Tribes.

C. TIMOTHY MCKEOWN

From left: NAGPRA review committee member Phil Walker, Smithsonian review committee member Andrea Hunter, DOI Departmental Consulting Archeologist Francis McManamon, NAGPRA review committee member Tessie Naranjo, Little Bighorn Superintendent Gerald Baker, Tom Killian of the Smithsonian's repatriation office.

Final Regulations Published

The *Federal Register* has published the final regulations implementing the Native American Graves Protection and Repatriation Act. Fourteen sections of the regulations and two appendices appeared in the December 4, 1995, issue and went into effect 30 days later.

The finalized regulations (subparts A through D, sections 10.1 through 10.17) deal with all aspects of NAGPRA. Two sections clarify the purpose and applicability of the act, and provide necessary definitions as well. Other sections outline the procedures for the disposition of human remains, funerary objects, sacred objects, and objects of cultural patrimony found on federal or tribal land after November 16, 1990. Also outlined are the process for the repatriation of items currently held in museums or federal agency collections, and the general provisions of the Native American Graves Protection and Repatriation Act..

The two appendices (A and B) present examples of a summary and a notice of inventory completion. Four sections dealing with the disposition of unclaimed human remains and cultural items from federal or tribal lands, disposition of unidentifiable human remains, civil penalties, and NAGPRA's future applicability have been reserved for future consideration.

Senate Reviews NAGPRA's Progress

The Senate Committee on Indian Affairs held oversight hearings last December to identify the concerns of Indian tribes, Native Hawaiian organizations, and museums regarding the implementation of NAGPRA. Testimony was given by representatives of the Gila River Indian Community, the Pawnee Tribe of Oklahoma, the Standing Rock Sioux Tribe, the American Association of Museums, the Milwaukee Public Museum, and members of the NAGPRA review committee.

Most of those testifying cited inadequate funds as the primary obstacle to their meeting the requirements of the act. Other comments made during testimony concerned NAGPRA's applicability to Native American groups that are not federally recognized. There was also discussion about the disposition of culturally unidentifiable human remains and repatriation efforts at the Smithsonian Institution, which is specifically exempted from NAGPRA . (The Smithsonian Institution's collection of Native American human remains and associated funerary objects is covered by the National Museum of the American Indian Act, which was passed before NAGPRA. Though the policy does have provisions for repatriation, they are not as elaborate or as stringent as those of NAGPRA.)

Senator Daniel Inouye (D, HI) voiced concern with the implications of a recent court case in Hawaii, in which a federal court ruled that Native Hawaiian human remains in the possession of the U.S. Navy have no standing under the law to assert injury based upon their desecration. The Native Hawaiian group Hui Malama I Na Kupuna'O Hawai'i Nei had maintained that, according to custom, human remains are spiritual beings that possess all the traits of a living person.

Hui Malama also wanted the court to address the legality of research the Navy conducted on the remains and whether the resulting information could be withheld from the public under an exemption to the Freedom of Information Act that protects individuals from public scrutiny regarding their personal affairs. The federal court ruled that the FOIA exemption did not apply because it was specifically intended to protect information concerning particular living persons.

"This litigation has raised several interesting questions," Inouye said, "some of which I believe we did not anticipate at the time Congress was considering [NAGPRA]." He went on to say that he believed the issues in the Hawaii case to be important considerations that native people may want Congress to address in the future.

Other congressional representatives present were Senators Ben Nighthorse Campbell (R, CO), Byron Dorgan (D, ND), and the staffs of several other committee members. The Hearing Report (Senate Hearing 104-399) can be purchased for $12 from the U.S. Government Printing Office, Superintendent of Documents, Congressional Sales Office, Washington, DC 20402, (202) 512-1808, ISBN 0-16-052459-8.

NAGPRA Online Gets Upgrade

Users of the National Archeological Database will find that its NAGPRA component has been redesigned. The new version is not only easier to use, it also provides more information.

The site is broken down into four categories: "Legal Mandates," which provides the text of the act; "Guidance," providing information such as the tribal contacts list and memoranda on compliance; "Notices" of both inventory completions and intents to repatriate; and "Review Committee," which contains a listing of the group's charter, roster, meetings, findings, and draft recommendations.

New information is being added on a regular basis. The National Archeological Database's NAGPRA component can be reached at http://www.cast.uark.edu/products/NAGPRA/nagpra.html or telnet cast.uark.edu (login: nadb). Via modem, dial (501) 575-2021 (login: nadb).

Grant Applications Now Available for 1997

Applications for 1997 NAGPRA grants are now available. Awards ranging from $5,000 to $75,000 will be given to tribes, Alaska Native villages and corporations, and Native Hawaiian

continued on page 62

Deadline Brings Wave of Inventories from Museums, Agencies

The May 16 notification deadline has prompted a sharp increase in completed inventories sent by museums and federal agencies with Native American human remains and associated funerary objects in their possession. Below are a few detailed descriptions, followed by a full list of the rest.

Big Cypress National Preserve, Ochopee, FL. Remains and burial objects were collected from seven sites by NPS archeologists in 1977. Cranial bone fragments were found near U.S. 41 in Collier County, believed to be the remains of one individual, most likely from an early 20th century grave site.

At a site known as Seminole Camp, cranial fragments from at least two individuals were recovered, as well as glass beads, rifle parts, a brass boot buckle, and other items. This, too, is believed to be an early 20th century grave site.

At four other sites at Big Cypress, human remains and funerary objects were found but left in place. Most date from the late 19th to early 20th centuries. All the above sites have been ascertained to be earlier occupation areas of the Miccosukee Tribe. No lineal descendants have been identified. An additional site yielding human remains is believed to have been occupied by the Seminoles at the time of the individual's burial (sometime prior to 1860). The total of four human remains and 5,042 associated funerary objects are identified as culturally affiliated with the Miccosukee Tribe of Indians and the Seminole Tribe of Florida.

Grand Portage National Monument, Grand Marais, MN. In 1962, members of the Minnesota Historical Society excavated on a low hill on Grand Portage Creek within the monument's boundaries, uncovering the remains of four people and burial objects. They were taken to St. Paul for analysis, and most were returned to the monument in 1968. These remains were destroyed in a fire the following year. The historical society retained the remains of two individuals.

The 11,000 objects found with the four original burials include glass trade beads, trade silver and brass jewelry, iron knives, textile fragments, birch bark, clay pipe fragments, and non-human bone fragments, dating between 1800 and 1825.

Ethnographic information gathered at the time of the excavation identified the hillside burial as consistent with traditional Chippewa practice. The site is also within the traditional use lands of Grand Portage village, which was a permanent occupation in the early 1800s. The NPS has notified the Grand Portage Reservation business committee of the inventory.

Hood Museum of Art, Dartmouth College, Hanover, NH. Three bone fragments and 35 beads were collected in Alaska by anthropologist Robert McKennan in 1929. They were taken from what records indicate was "an old grave" on the edge of Tetlin Village. McKennan describes the excavation of these remains in his 1959 monograph, *The Upper Tanana Indians*. He dates the burial to post-1870 based on the position of the body, the artifacts, and the location of the grave. The Hood museum has determined that the remains and funerary object are culturally affiliated with the Tanana Chiefs Conference and the Tetlin Native Corporation.

The Hood also inventoried the remains of an individual ascertained to be affiliated with the Abenaki Nation of Missisquoi. The remains, discovered on the shore of New Hampshire's Lake Winnepesauke in 1945, are those of a Native American child buried during the mid-18th century. The Western Abenaki are known to have occupied the area at that time, and the location of the remains is consistent with Abenaki burial practices.

The tribe requested repatriation, but since it is not federally recognized, the museum consulted the NAGPRA review committee on what to do. The committee recommended that the museum publicize the repatriation request in New Hampshire's and Vermont's newspapers, with 30 days for other claimants to come forward. At this writing, the museum plans to return the remains to the Abenaki.

Also from the Hood Museum are the remains of one individual identified as affiliated with the Seminole Tribe of Florida and the Seminole Nation of Oklahoma, and the remains of three individuals and a burial jar affiliated with the Gila River Indian Community. The jar contained about 200 bone fragments, including some that appear to be from a fetus.

Since the spring 1996 issue of *Common Ground*, 11 notices of inventory completion have been published in the *Federal Register*. Publication of the 29 notices in this issue brings the total to 79 notices of inventory completion describing 2,978 human remains and 131,113 associated funerary objects.

Ojibways bringing in their guests, the Dakota. White Earth, MN, 1901.

STEARNS COUNTY HISTORICAL SOCIETY

Taking Stock of a Legacy

LOCATION OF INVENTORY	CONTENTS	CULTURALLY AFFILIATED WITH
E A S T		
Everglades National Park Homestead, FL	2 human remains and 41 associated funerary objects	The Miccosukee Tribe of Indians of Florida
Rome Historical Society Rome, NY	85 human remains and 598 associated funerary objects	The Onondaga Indian Nation
Peabody Museum-Harvard University Cambridge	2 human remains	The Jamestown S'Klallam Tribe, Lower Elwa Klallam Tribe, and Port Gamble S'Klallam Tribe
Fruitlands Museums Harvard, MA	3 human remains	The Santee Sioux Tribe of Nebraska, Cheyenne River Sioux, Omaha Tribe, Winnebago Tribe of Nebraska, Ponca Tribe of Nebraska, Pawnee Tribe of Oklahoma, Flandreau Santee Sioux Tribe, Sisseton-Wahpeton Dakota Nation, Crow Creek Sioux Tribe, Yankton Sioux Tribe, Lower Brule Sioux Tribe, Rosebud Sioux Tribe, and Oglala Sioux Tribe
Acadia National Park Bar Harbor, ME	10 human remains	The Aroostook Band of Micmac Indians of Maine, Houlton Band of Maliseet Indians of Maine, Passamaquoddy Tribe of Maine, and Penobscot Nation
M I D W E S T		
Minnesota Historical Society St. Paul	3 human remains	The Iowa Tribe of Oklahoma and Iowa Tribe of Kansas and Nebraska
Putnam Museum of History and Natural Science Davenport, IA	2 human remains and 281 associated funerary objects	The Little Traverse Bay Bands of Odawa Indians and Grand Traverse Bay Band of Chippewa and Ottawa
P L A I N S		
U.S. Army Corps of Engineers Tulsa (two notices)	3 human remains and 28 associated funerary objects	The Wichita and Affiliated Tribes and the Comanche Kiowa, Apache, and Caddo Tribes of Oklahoma
	62 human remains and 1,787 associated funerary objects	The Caddo Tribe of Oklahoma and the Wichita and Affiliated Tribes of Oklahoma
Bureau of Land Management Cheyenne	1 human remain and 502 associated funerary objects	The Eastern Shoshone and Northern Arapaho Tribes of the Wind River Reservation, Shoshone Bannock Tribes, Unitah and Ouray Tribes, Northern Cheyenne Tribe, and Crow Tribe
S O U T H W E S T		
Pioneers Museum Colorado Springs	4 human remains	The Hopi Tribe, Pueblo of San Juan, Pueblo of Santa Clara, and Pueblo of Zuni
Santa Fe National Forest	16 human remains and 203 associated funerary objects	The Pueblo of Cochiti, Pueblo of Santa Domingo, Pueblo of San Felipe, Pueblo of Santa Ana, Pueblo of San Ildefonso, Pueblo of Santa Clara, Pueblo of Pojoaque, Pueblo of Tesuque, Pueblo of Nambe, Pueblo of San Juan, Pueblo of Zia, and Pueblo of Jemez

LOCATION OF INVENTORY	CONTENTS	CULTURALLY AFFILIATED WITH
Hubbell Trading Post National Historic Site Ganado, AZ	10 human remains and 970 associated funerary objects	The Apache Tribe of Oklahoma, Fort McDowell Mohave-Apache Tribe, Hopi Tribe, Jicarilla Apache Tribe, Mescalero Apache Tribe, Kaibab Paiute Tribe, Navajo Nation, San Carlos Apache Tribe, Pueblo of Jemez, Pueblo of Laguna, Pueblo of Nambe, Pueblo of Pojoaque, Pueblo of San Ildefonso, Pueblo of Tesuque, Southern Ute Tribe, Ute Mountain Ute Tribe, White Mountain Apache Tribe, and Zuni Tribe
Casa Grande National Monument Coolidge, AZ	63 human remains and 63 associated funerary objects	The Zuni Tribe, Hopi Tribe, Tohono O'odham Nation, Gila River Indian Community, Salt River Pima-Maricopa Indian Community, and Ak-Chin Indian Community
Bureau of Land Management Phoenix	5 human remains and 16 associated funerary objects	The Hopi Tribe and Kaibab Band of Paiute Indians
Apache-Sitgreaves National Forest Springerville, AZ	36 human remains and 5,880 associated funerary objects	The Hopi Tribe, Pueblo of Acoma, and Pueblo of Zuni
Kaibab National Forest, Williams, AZ	5 human remains	The Havasupai Tribe, Hopi Tribe, and Hualapai Tribe
Brigham Young University Provo, UT	1 human remain and 2 associated funerary objects	The Havasupai Tribe, Hualapai Tribe, Hopi Tribe, Kaibab Band of Paiute Indians, San Juan Southern Paiute Tribe, Pueblo of Acoma, Pueblo of Cochiti, Pueblo of Isleta, Pueblo of Jemez, Pueblo of Laguna, Pueblo of Sandia, Pueblo of San Felipe, Pueblo of Santa Ana, Pueblo of Santo Domingo, Pueblo of Zia, and Pueblo of Zuni
U.S. Department of Energy Las Vegas	1 human remain and 1318 associated funerary objects	The Benton Paiute Tribe, Big Pine Paiute Tribe, Bishop Paiute Tribe, Chemehuevi Paiute Tribe, Colorado River Indian Tribes, Duckwater Shoshone Tribe, Ely Shoshone Tribe, Fort Independence Indian Community of Paiute Indians, Lone Pine Paiute Tribe, Las Vegas Paiute Tribe, Kaibab Paiute Tribe, Moapa Band of Paiutes, Paiute Indian Tribe of Utah, Timbisha Shoshone Tribe, and Yomba Shoshone Tribe
C A L I F O R N I A		
Santa Cruz City Museum of Natural History	1 associated funerary object	The Hui Malama I Na Kupuna O Hawai'i Nei and the Maui/Lanai'i Islands Burial Council
Los Angeles County Museum of Natural History	4 human remains and 3 associated funerary objects	The San Manuel Band of Mission Indians
P A C I F I C N O R T H W E S T		
Washington State Historical Society, Tacoma	2 human remains	The Puyallup Tribe of Indians of Washington
Burke Museum, University of Washington Seattle	2 human remains and 13 associated funerary objects	The Chugach Alaska Corporation
Cheney Cowles Museum, Spokane	3 human remains and 1,409 associated funerary objects	The Spokane Tribe of Indians

Additional Objects To Be Returned

The rise in completed inventories has brought about a similar increase in intents to repatriate. The *Federal Register* has published ten notices of intent to repatriate since the spring issue of *Common Ground*.

Eiteljorg Museum of American Indians and Western Art, Indianapolis. A Tlingit clan hat culturally affiliated with the Kaagwaantaan Clan of Tlingit Indians. The red, green, and black cedar hat is topped with a carved Murrelet bird with wings of human hair. According to museum records, Harrison Eiteljorg acquired the hat sometime prior to 1982. In 1987, he donated it to the museum. The hat is presumed to have been removed from the Tlingit community during the 1970s or early 1980s. Consultation with the Tlingits indicates that the hat's bird crest is the symbol for the Brown Bear house of the Kaagwaataan Clan. According to Tlingit law, crests are the property of the clan, and not any individual.

Officials at the Eiteljorg Museum have determined that the hat is an item of cultural patrimony, having ongoing historical, cultural, and traditional importance.

Buffalo Bill Historical Center, Cody, WY. Two Sun Dance medicine rattles and one Sun Dance paint sack with contents. The items are from a collection assembled from the Northern Cheyenne reservation over several years prior to 1971. Donated to the center by Ann Hanks Black, it is not known how they came to be in her possession. Northern Cheyenne traditional religious leaders and other tribal members claimed that the objects are vital to their religious practices, and further identified them as having belonged to Braided Locks, also known as Arthur Brady. Ray Brady, Sr., a grandson of Braided Locks, has requested repatriation. The rattles and paint sack have been determined to qualify as sacred objects as described by NAGPRA.

Connecticut State Museum of Natural History, University of Connecticut, Storrs. Nineteen items determined to be sacred objects and unassociated funerary objects culturally affiliated with the Mohegan Indian Tribe of Connecticut. Most of the items were found with human remains in 17th century Mohegan cemeteries that were disturbed by looting or development. They were given to the museum in 1961 by the family of Norris L. Bull. Among them are a faceted orange glass bead, a trade axe, a petroglyph, a paint pot with red stain, a bone spearpoint, and a pewter trade pipe.

MOHEGAN TRIBE OF CONNECTICUT

A two-faced effigy soapstone pipe was found in the cellar of the Uncas Cabin—the known residence of the 17th century Mohegan sachem Uncas, who is still regarded to be the single greatest Mohegan cultural hero of the post-contact period. Mohegan oral tradition indicates that pipes such as this were used long before the arrival of Europeans and are still in use among Mohegans today.

A total of 33 notices of intent to repatriate have appeared in the *Federal Register*. They represent 31,669 unassociated funerary objects, 256 sacred objects, 21 objects of cultural patrimony, and 21 items that are both sacred objects and objects of cultural patrimony.

Intending to Repatriate

Organization	Intends to Repatriate	Culturally Affiliated With
Peabody Museum, Harvard University	1 Beaver Bundle (sacred object)	The Blackfeet Nation
Science Museum of Minnesota, Minneapolis	9 False Face Masks of the False Face Society (sacred objects and cultural patrimony)	The Cayuga Nation, the Mohawk Nation, the Onondaga Nation, the Seneca Nation of Indians, the Tonowanda Band of Seneca, and the Tuscarora Nation
Milwaukee Public Museum	1 parrot clan mask (cultural patrimony)	The Hopi Tribe
Olmsted County Historical Society Rochester, MN	1 one birchbark scroll with mnemonic symbols (sacred object)	The Leech Lake Band of Chippewa
Museum of New Mexico, Santa Fe	1 snake effigy, 1 parrot effigy; 2 wooden balls; 2 katsina figures; 3 fetishes; and prayersticks, fetishes, and tailsmans comprising 1 shrine (sacred objects)	The Pueblo of Acoma
Arizona State Museum, University of Arizona, Tucson	4 Dilzini Gaan masks, 1 Clown mask, 9 accompanying wands and 1 associated bull-roarer (cultural patrimony)	The San Carlos Apache Tribe
Hubbell Trading Post National Historic Site Ganado, AZ	1 hide pollen bag, 3 stone fetishes, 1 velvet fetish cover, 2 projectile points, 1 crystal, 1 fossilized shell, 1 pipe with center hole, 2 prayer stones, 2 polished stones, 2 prayer sticks, 2 stone figures bundled with yarn and feathers attached, and 1 coiled Navajo ceremonial basket (sacred objects)	Claimed by the lineal descendant of the previous owner
U.S. Department of Energy, Las Vegas	12 unassociated funerary objects, 22 sacred objects	(See affiliation for DOE inventory, previous page)
Modoc National Forest, Alturas, CA	1 stone pipe (sacred)	The Ft. Bidwell Indian Community
Cheney Cowles Museum, Spokane	1 Thunder bundle (sacred object)	The Blackfeet Nation

Inventory Extensions Approved

The Secretary of the Interior has granted NAGPRA inventory extensions to 58 institutions that have demonstrated that they have made good faith efforts to complete their inventories and had sound reasons for being unable to meet the November 16, 1995, deadline. Section 5(c) of NAGPRA provides for the granting of such extensions. The overwhelming reason for failing to meet the deadline was lack of staff and funds.

Guidelines for applying for an extension were published in the summer 1995 *Federal Archeology*. Institutions were required to provide the following: a letter from their governing bodies describing the reasons for their anticipated failure to meet the deadline; a description of their collections citing their place of origin and their current location; an estimate of the number of human remains and associated funerary objects in their possession; and a list of all tribal officials and religious leaders who had been consulted regarding the collections. Lastly, applicants had to submit a detailed plan for completing their inventories.

Alabama
Auburn University 04/30/97

Arkansas
Arkansas Tech University, Museum of Prehistory & History 05/16/96
Old Fort Museum 08/31/96

California
Cabrillo College 12/01/96
California Dept. of Parks & Recreation 11/16/97
California State University, Sacramento 11/16/96
Foothill-DeAnza Community College District 09/30/96
Natural History Museum of Los Angeles County 11/16/98
San Diego State University 07/15/96
San Francisco State University 05/31/98
Santa Barbara Museum of Natural History 11/16/96
University of California at Berkeley, Hearst Museum 11/16/98
University of California at Los Angeles, Fowler Museum 03/31/96

Colorado
Trinidad State Junior College, Louden-Henritze Archaeology Museum 11/16/96

Florida
Graves Museum of Archaeology & Natural History 12/31/96
University of Florida, Florida Museum of Natural History 08/16/96
University of West Florida, Archaeology Institute 06/15/96

Georgia
Georgia Dept. of Natural Resources 11/16/96
Georgia Dept. of Transportation 05/16/96

Idaho
University of Idaho 11/16/96

Illinois
Southern Illinois University at Carbondale, Center for Archeological Investigations 12/15/96
University of Illinois at Urbana 11/16/96

Indiana
Northern Indiana Center for History 09/30/96

Iowa
Iowa Historical Society 08/31/97
Putnam Museum 09/30/96

Kansas
University of Kansas, Museum of Anthropology 04/30/96

Kentucky
Western Kentucky University, Kentucky Museum 12/31/96
Western Kentucky University, Dept. of Modern Languages & Intercultural Studies 11/16/98

Louisiana
Louisiana State University 05/31/96
Northeast Louisiana University 12/31/97

Massachusetts
Harvard University, Peabody Museum of Archaeology & Ethnography 11/16/98
Robert S. Peabody Museum at Phillips Academy 11/16/98

Michigan
Grand Valley State University 05/16/96
Michigan State University 05/31/96

Minnesota
Minnesota Indian Affairs Council 07/01/97

Nevada
Nevada State Museum, Nevada Historical Society & Lost City Museum 06/16/96

New Jersey
Jersey City Museum 09/01/96

New Mexico
New Mexico State University 09/19/96
San Juan County Museum Association 06/01/97

New York
American Museum of Natural History 11/16/98
Brooklyn Museum 11/16/97
Fort Ticonderoga 05/16/97
New York State Museum 11/16/98
Rochester Museum & Science Center 07/31/96
State University of NY at Binghamton 11/16/96

Ohio
Ohio Historical Society 11/16/98

Oklahoma
Museum of the Great Plains 05/16/96

Oregon
University of Oregon 06/30/96

Pennsylvania
Reading Public Museum 11/16/98
University of Pennsylvania, Museum of Archaeology & Anthropology 12/31/96
Wagner Free Institute of Science 12/31/97

South Dakota
South Dakota State Archeological Research Center 12/31/98

Texas
Baylor University 11/16/96
Hutchinson County Historical Museum 05/16/96
University of Texas at Austin, Texas Archeological Research Laboratory 11/16/98

Washington
Washington State University 05/17/97

West Virginia
West Virginia Division of Culture & History, State Historic Preservation Office & Blennerhasset Museum 12/31/96

Wisconsin
Milwaukee Public Museum 11/16/97

continued from page 55

organizations. Grants are also awarded to museums that have submitted summaries and inventories to the NAGPRA office.

Grants will not be available until May 1, 1997. Applications from Indian tribes must be postmarked no later than December 6, 1996. Museum applications must be postmarked by December 20, 1996.

Updating Tribal Contacts

The archeology and ethnography program is updating its NAGPRA tribal contacts list. The list contains the names of individuals who have been designated by their tribe or organization to deal with NAGPRA-related issues. In cases where notification of an authorized contact has not been received, the chairperson or president is identified. Any changes of personnel, address, phone, or fax numbers should be brought to the attention of Mandy Murphy (202) 343-1095, fax (202) 523-1547, e-mail mandy_murphy@nps.gov. Changes in authorized NAGPRA contacts must be in the form of a resolution or letter from the tribe or organization's governing body.

Cheyenne and Arapaho Request Clarification

The Cheyenne and Arapaho Tribes of Oklahoma have asked that *Common Ground* confirm that Gordon Yellowman is the authorized NAGPRA tribal contact for the Southern Cheyenne. A letter authorizing John C. Stipes, of Norman, Oklahoma, to act for the tribe in matters of repatriation has been rescinded.

For confirmation of the status of individuals authorized to act for the Southern Cheyenne in NAGPRA claims, contact the Cheyenne and Arapaho Tribes of Oklahoma, P.O. Box 38, Concho, OK, (405) 262-0345.

Training

Representatives of the archeology and ethnography program will conduct workshops, make presentations, or teach classes on NAGPRA implementation at the following locations:

NAGPRA: Implications and Practical Application (3-day course offered by the University of Nevada-Reno). Phoenix, AZ, October 20-23 [Leanne Stone: (702) 784-4046]

National Congress of American Indians annual meeting, Phoenix, AZ, October 20-25

NAGPRA: Implications and Practical Applications (3-day course offered by the University of Nevada-Reno). San Francisco, CA, November 18-20 [Leanne Stone: (702) 784-4046]

American Association of Anthropology annual meeting, San Francisco, CA, November 20-24

Society for American Archaeology annual meeting, Nashville, TN, April 2-6

NAGPRA: Implications and Practical Applications (3-day course offered by the University of Nevada-Reno). Nashville, TN, April 6-8 [Leanne Stone: (702) 784-4046]

NAGPRA: Implications and Practical Applications (3-day course offered by the University of Nevada-Reno). Atlanta, GA, April 23-25 [Leanne Stone: (702) 784-4046]

American Association of Museums annual meeting, Atlanta, GA, April 26-30

NAGPRA: Implications and Practical Applications (3-day course offered by the University of Nevada-Reno). Anchorage, AK, May 5-7 [Leanne Stone: (702) 784-4046]

Keepers of the Treasures annual meeting, Anchorage, AK, May 7-11 (Contact Mary Stuart Irion, (202) 673-4207) 343-5260.

Cheyenne Elder William Tallbull Dies

Northern Cheyenne elder William Tallbull, known for his efforts to protect the Medicine Wheel National Historic Landmark in Wyoming's Bighorn Mountains and his role in Indian affairs, died March 7, 1996. He was 75.

A full-blooded Cheyenne whose grandparents survived the massacre at Sand Creek and fought in the Battle of the Little Bighorn, Mr. Tallbull lived his entire life on the Northern Cheyenne reservation. As an educator and spiritual leader, he inspired generations of Cheyenne and devoted his life to the protection of Native American culture and heritage.

Mr. Tallbull served as chairman and executive director of the Medicine Wheel Alliance, a Native American organization dedicated to the protection of sacred sites. In 1990, he was the first Native American to receive the Montana state historic preservation award. In 1991, he was appointed by former Secretary of the Interior Manuel Lujan to serve on the first review committee authorized by NAGPRA. President Bush appointed Tallbull in 1994 as the first Native American to serve on the Advisory Council on Historic Preservation, where he worked to represent Indian concerns.

In a statement issued shortly after Mr. Tallbull's death, National Park Service Director Roger Kennedy said, "the American people have lost a living treasure."

For More Information

Contact Timothy McKeown, NAGPRA Team Leader, Archeology and Ethnography Program, National Park Service, P.O. Box 37127, Washington, D.C. 20013-7127, (202) 343-4101, fax (202) 343-5260.

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Common Ground: Archeology and Ethnography in the Public Interest is published by the National Park Service Departmental Consulting Archeologist and Archeology and Ethnography Program.

Statements of fact and views are the responsibility of the authors and do not necessarily reflect an opinion or an endorsement by the editors or the National Park Service.

Send comments, articles, address changes, and information on conferences, training, and publications to Editor, NPS Archeology and Ethnography Program, P.O. Box 37127, Washington, DC 20013-7127, (202) 343-4101, fax (202) 523-1547, e-mail david_andrews@nps.gov or joe_flanagan@nps.gov.

Cover: Examining sherds at Bandelier National Monument; *Contents:* Mapping Bandelier (Joseph Courtney White).

ISSN 1087-9889

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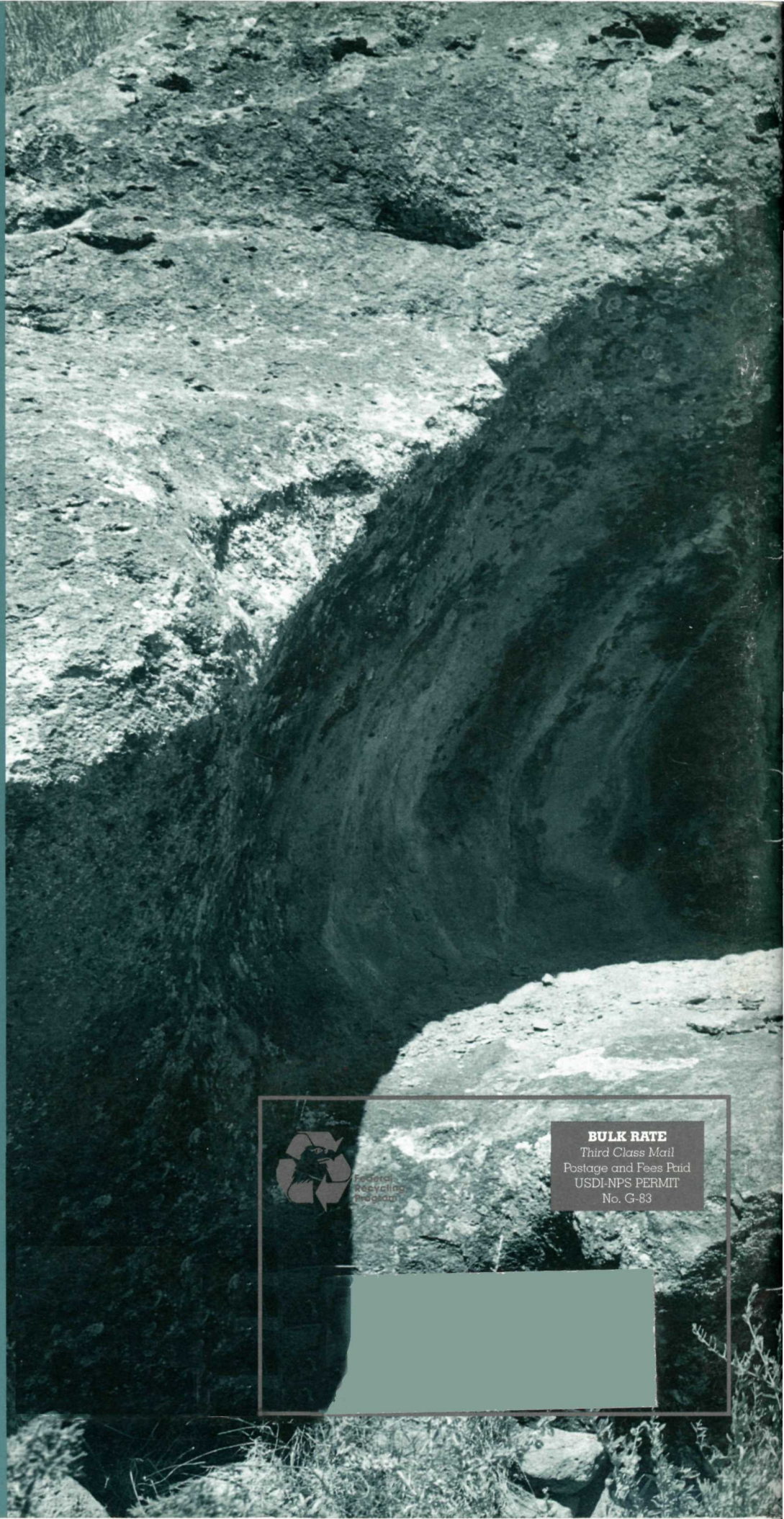

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