
INSTR. A. MARTINDALE: Good morning everybody. Let's get started. You may have noticed that we've got a Zoom feature functioning right now. Doing a special request for a hybrid class. One of our colleagues is stuck in Mexico as a result of the events down there and the ban or the cancellation of flights, so I'm happy to try to add Willow to our list. If you notice that Willow said something there might be a notification on the screen that something is in the chat. Let me know if I ignore it for too long otherwise I'm sure she is can hear and if Willow if you have questions that you can answer while we are talking reach out to me we'll catch up a little bit later. If I wander too far from the computer you won't here me too well. I'm going to try to stand here. I hope you had a reasonably good break and caught up, we are back now tore the second half of our class and we are going to be looking at the application of archaeological content in a range of stakeholder views and today we are going to consider a dimension of what we think of broadly at repositories but also intersects with museums which builds out of our last conversation around looting and collecting we will return to museums down the road, not that museums are looters but there is a relationship as we mentioned. We will return to museums in a later class when weigh talk about public dimensions of archaeology and museums are a prominent face but today we are

going to talk about their role as curations of collection. Spaces and warehouses of knowledge, belongings, the product of archeological inquiry. We'll consider that role and take a look at some examples and our readings point us in a number of directions we'll take a look on Thursday including issues of repatriation and the conversations around the return of things that exist in museums. As well as important issues around data repositories, the knowledge that activities of archaeology produce that end up in places and the issues and ethics around curation, dissemination access, control, over those important sources. It's an interesting space. Repositories are often the hidden dimension of museums and other administrative spaces for archaeological product. I have a thesis that is that they are an under supported components. To our detriment they doesn't get enough attention for archaeological activity the end product of all archaeological work but one that needs greater support and often unrecognized. So we will go there in a few minutes first I wanted to mention that your second paper is due. If I push the button. Your literature review paper. This assignment I'm breaking the standard essay into four parts and asking you to follow along with me giving specific energy to each of these components and in our first instance it was an imagination, evaluation identification of some ideas that might interest you of subjects of archaeology in this course.

Many of you outlined possibilities some of you had hypotheses
mows of you identify the subject frequently I said you are
probably going to need to narrow it down as you advance this
work which is a very appropriate space to be. A lot of our
work starts in a larger brainstorming game where we were
interested in big issues now we want to narrow down in some
fashion, not only because it's strategic choice when writing
an essay to have a core that is more narrow, this allows you
to say something with greater detail about a smaller subject.
That can be a strategic way of mobilizing your creativity and
logic. It also echoes what we do in the social sciences and
specifically in anthropology will we look at big issues in
the context of big case studies. You don't have to but I
encourage you to find a narrow dimension. You'll have a
richer experience, I think it will be easier for you to do
it. But it's also points of conversation about how. That is
what this next assignment asks you. It asks you to go and
find a set of sources that are available to you to study the
subject that you have proposed. Chances are it will be
similar to the subject you propose, sometimes students try to
revolutionize why do that when you've already done some work
on this subject. You are not exclusively beholden to the
arguments you made in first assignment but I want you to
build from that. Do a bit of a deeper dive. I've suggested
10 sources to help you across a five page double space essay.

That is about right. Doesn't have to be 10. If you do 8, if you give me 30 that is fantastic. If you do 3 you will probably have a harder time making the case that you have done an adequate evaluation of sources available to you. And we now face the challenge of too many sources of information, not too few. The question is this second point, find a subset of relevant sources. That is the one of the most difficult things to do. If I were to give you 10 relevant sources on any particular subject, you'll be able to do this assignment quite easily and well. So your challenge is to find those 10 sources. That are relevant to the subject that you want to speak to that cover a breadth so they are representative of the issue, you are not missing too much. And that they are germane to the subject. That they give you the information that you are looking are to. 10 is too few but it's a good starting point. We want to find overviews, key articles, the voices that speak to us, authoritatively that are cited and different ways to do this. As a scholarly endeavour. I frequently use things like Google scholarly which is a handy tool. Citation indices are helpful. You can track who is citing which paper where we might go. A lot of the core literature appears in the search engines quite quickly. You do a Google scholarly or scholarly investigation and a more general web search they will often intersect. I would encourage you to do both. You type in

almost any combination of key words are you are going to get tens of thousands of hits. The relevance algorithm will try to narrow it down. I would recommend you explore different keywords different ideas if you encounter article you already have that gives you insight go to the abstract and read the abstract. It will give you the keywords that the author has used to identify the taxonomy of their thinking. Use those. Use words that you may think might narrow the focus. You can do for authors and follow their work and also the work of people who have cited papers that you have encountered. These are all basic skills. I'm happy to talk you through it. Not in the class so much it would take us the rest of the day. But one on one or office hours I'm happy to help you navigate through. This is the most difficult task, finding the sources that will be relevant to you, that is the conversation I see your hand up. I'll finish this last point. It is a conversation between you and the literature that is available to you. You may have a great idea nobody written about not going to be useful. You may have great idea that hundreds of thousands of people have written about. You want to have that balance between a focused subject and available resources. You will be going back and forth to the available literature. Do not take the first ten articles that you finds it won't lead you on appropriate rate path. It's often I find dialogue with the available resources and

for every 10 articles I look at I might find one that is valuable. There's diminishing return or subset of data that is going to be germane to your subjects. That the task. Not just writing it's inquiring and finding then you can do the writing

>> I was just wondering would we be getting the first assignment back before the due date of this next one because.

INSTR. A. MARTINDALE: Is it not already back.

STUDENT: No.

INSTR. A. MARTINDALE: They are already marked. I thought I posted those grades. I pushed the wrong button, sorry. My mistake. I will do that. Yeah. I thought I did that two weeks ago. I apologize that was error on my part. Really surprised that they haven't appeared. Thank you for asking I will do that and if you have any questions about your assignment thus far please reach out to me. That is disturbing. I meant to give you those information long before the reading break. Let me think on that and get back to you how we my instincts are to give you more time to do this assignment you should have had that information before today. Let me think on that. I'll reply via email. It seems unfair for you not to have that information well in vans of this next assignment due I don't want to penalize for you.

STUDENT: For the references can we use one or two that you already provided.

INSTR. A. MARTINDALE: Yeah, would I use this opportunity to expand your research rather than redo what you've done. You can make reference to the things. This is a chance to take a look at new literature. I've included this as step 2, it's the one that often gets overlooked. You run out of time and so this is the piece that you are rushing to do a deadline you won't do as well so I want to give you time to spend a little bit of time with the literature inquiring about the subject do a bit of a deep dive considering what these authors have to say to you what the subject reveals itself to be then later the next assignment we'll craft a logical path through 2. This time we don't have to do a lot about understanding what your final essay is going to look like. Instead we are asking what do authors say on a subject around which you'll write a paper. That is the limit we don't need to go too far into how we make sense of it. The key theme that is will jump out at you that you will make use of are useful to identify in this task. You have a couple of options in writing these. By the way this assignment builds on what we do in scholarship known as annotations or annotative bibliographies. Many times these are assignments we ask of ourselves assign them to graduate students take a look at a series of resources write a half page annotation. I go into the UBC system they don't have as much advice as other schools. U of T has a great set. This one is from UBC.

It's more of writing an essay annotative essay rather than a series of annotations. You can do both. You can weave them all together or give me annotation of each paper. Those are your options you can do a little bit of both. I suggest if you are encountering maybe ten essays you may want to give each a few sentences to speak of in broad terms typically we would restrict this to half a page. And with five pages in total you are going to run out of room if you give too much attention to each of your ten sources. So we want to attend to them but at the same time identify the parts of the essays or the articles that you are encountering that are meaningful to you, typically annotated annotation of a source would include a series of things. What is the source's thesis. What is the main point. What is the theoretical framing. Is there a way you can understand the genealogy of logic. What are its data, where is its drawing observations from method how is it compiled the information that will be relevant for work. How does it conduct analysis and what conclusions does it draw. These are pieces of annotated bibliography adding one more how is it meaningful to your research. Squeezing that into half a page is a challenge. We ask them to do 90 of these as part of a three set series of annotations for PhD I am not asking to you do that many I am not asking you to them in a formal way I'm asking you to consider it and what use that knowledge to remind ourselves that this is a more

descriptive exercise you are going to understand and analyze what these sources have to say you are not going to conduct your research in analytical way too much. You are going to start thinking how can I use this what does it tell me, I don't want to stop you from doing that I want to you attend to the sources what they say what their arguments are and value for your paper. So it is an in between space perhaps a bit of unfamiliar assignment for you but if you devote yourself to it you'll do just fine I'm not asking for a lot of analytical results. I'm asking instead for you to find the sources that are meaningful, tell me what they say and what purpose they might play in your analysis. And next paper will be an analysis.

Okay. I will get back to you later today on the deadline I will likely move it because I haven't given you the results back let's move on to the subject of today's conversation which the discussion question today is about experiences in museums and these are places that I think we encounter throughout our lives and chances are if you are in this course you've been to a museum perhaps you even have an enthusiasm for museums which is not surprising. My question is reflect on some of your experiences in archaeological museological space. What comes to mind. We have one of the world's foremost museums here on campus we have many museums as well not just that one MOA but if you are interested in

archaeology that is great place to visit. They are places that are really at the front window of what we think of as being repositories. So they are a dimension of the repository. The Museum of Anthropology is unusual in its presentation of its repository. So all museums have collections things they house they accumulated over the many years of their existence and these are represented in the exhibits that they create some of these exhibits are permanent exhibits. They are there all the time, some are rotational, they appear for short durations show like exhibits. Typically a museum will present somewhere less than 5 percent of it's holdings in the public space. So you get in the door you pay your admission and you are going to see less than 5 percent of what a museum has. Museum anthropology shows more than 65 percent of its material collections, if you go to what is known as visible galleries which are down the main ramp to the right and through the sliding glass doors that is where a considerable proportion of the collections on display the cabinetry invites you to investigate. The electronic data system allows to you do some deep inquiries into what these objects and belongings represent and even in some cases with high resolution three dimensional imageries that you can look closely at them, this effort was intentional as part of the renovation of the museum to try to make it less of a gatekeeper of knowledge

and more of an invitation to consider the kind of knowledge that could be and perhaps should be discussed around the collections that it houses. And this is part of a hallmark of critical curatorial theory by MOA has been at the forefront of all museums are engaging with this issue which is shift from presenting authoritative understanding of what the subject might be history in archaeological case, to having instead a conversation about the role and nature of both museums, of collections, of subject of inquiry. And of how the museum operates. Including its apparent authoritative voice. Undermining those things bringing those conversations into the fore for debate is part of the hallmark of contemporary museology. I am a sure you've taken courses are in museology here in our department and MOA and I want to observe that you are that is a rare opportunities. We don't have too much teaching museums in North America. MOA is one of the few you are lucky it it's a subject of interest to you encourage you to pursue it. Many people come here specifically to learn at MOA. It teaches and trains generations of curatorial researchers for the then move across the world to take up positions. A few teaching museums in North America.

So this is the kind of question that I want us to explore today. Behind the front facade of a museum visible to some extent in places like MOA there is the collections,

the repositories, the things that have accumulated the museum is a front face of this larger endeavour. Has anybody been to a repository other than a museological kind of exhibit? Anybody?

STUDENT: I've volunteered for a while at the this place or organization called SMOG, society for the museum of original costume so it's all old clothes. But it was just started by one guy who started collecting and he ended up keeping everything in the attic at Hycroft manor which is a historical house I think it's also related to the UBC women's club or something like that. But it was just a guy that started out collecting all these gorgeous clothes going back they are all from people who lived in Vancouver too. And he has developed such an extensive collection that he does loan them out to museums but he is not officially a museum. There was a couple of years ago an exhibit at the Museum of Vancouver that displayed a bunch of things. He is just a private collector working on hopefully becoming a museum at some point interesting.

INSTR. A. MARTINDALE: That is a great illustration I think a great genealogy of how museums emerge. The notion of a official museum I am not sure there is a definition. Typically they will get public money, have a certain formality to them, structure, support system but they often emerge from the endeavours of small groups of people who have collections so

this association with our last conversation I think emerges. And then they become more formalized, take on this larger public service and that is a question we can sort of examine a little bit today in classes ahead how do they take on that role what role do they carve for themselves. We all encounter museums in my generation we are more deferential to them as being repositories. They come to us from antiquity. People with a museological space so they are aren't just a contemporary phenomena. They have this plastic role in life in that they are funded but and they have some sort of quasi-formal role but it typically is not being a museum. So most of the formality of a role of a museum is in being a repository. MOA is not a repository for archaeology but it's parallel entity the laboratory of archaeology LOA is. It takes on a legal role of being a steward of things that are produced through archaeological permitting in the province. It's a licensed space where material that comes out of a archaeological endeavour has to end up somewhere, one of the places is LOA.

STUDENT: For a different kind of repository it kind of makes me think of the idea of going to a place that has been preserved like Pompei or Auschwitz, going to a place that is the location is a subject and location is the material thing that is being preserved how is it that perceived differently.

INSTR. A. MARTINDALE: That is a great example. The notion of a

curatorial repository takes on this kind of extractive space in contemporary worlds we find things collect them and then many of the collections emerge through collectors there is in many jurisdictions an interesting association between private and public. Private collectors the provenance maintenance of their collections notwithstanding will generate enormous tax benefits by donating so they are benefactors of the museum but they are not without self-aggrandizement and self-benefit. That comes to a considerable value. So museums have this history of accumulating of collecting of formalizing controlling the materiality of whatever their subject is and that in cultural spaces often encounters domains of power. If we are looking at natural history museum it's slightly different dimension. Less of a sort of culture engagement but when it comes to human endeavours the museological space is often one that is contested around audiences consumption exploitation the power dynamics.

But your second point is excellent one are these the only places where we find a museological sort of repository like space the answer is no. Pompei is a great example a living museum. Somewhat unintentionally we know Mount Vesuvius exploded in 1869. People that are represented in Pompei probably didn't ever want to be. But it represents a remarkable moment in time that has a museological component. If I read the news articles, but there are more intentional

spaces. When we encounter across North America places of rock art where imagery are placed in clusters and associations... I think we are seeing there in one dimension is the mnemonic presentation of a series or indexes towards knowledge that is held in probably oral or narrative form. So rock art panels, assembly may be a curatorial repository acknowledgement, a series of memory aids as an experience of being in these places where in knowledge is retrievable, accountable, updateable and shareable, so these places I think exist beyond the domain. The domain of what we think of as contemporary space as a repository. Fascinating conversation.

Let's take a look at some of these. If you have been to a repository, you will encounter the collections space, the many many boxes and shelves. Why do people go to museum what is their motivation. If we look at the literature it tells us tourist looking for new experiences, seeking education, there's different language that people use about how tourists engage with them, people who run through very quickly get the experience and go. I guess these are from literature before contemporary social media. People who meander through it and those who are there for investigation. People don't go to museum that is are close to where they live that is really interesting space. Most of the attendees of museums are tourists. Demographic assessments of

participants are fairly consistent across the world. Museums attract a tourist or exotic population. In part I think because the idea of the local seems mundane people go to museums in part to be experience something new. To see something dramatic something that they didn't expect. I wonder also is if there's not a dimension of not only the common place but also the complexities of local dynamics that people want to avoid. I know that the MOA and we participate in laboratory of archaeology we are trying to recruit people to visit from Vancouver, from the area. We have outreach programs. Indeed we have a long-standing program where grade 4 and 7 students come and visit the museum we provide them with a few hours of conversation and training and interactions with archaeology. Has anybody ever been on one of those? Did anybody come to MOA in grade 7 or 4? Wow. You've been doing it for a long time. Did you enjoy it was it meaningful? It's volunteers. Who are part of the museum volunteers, subset of them want to become archaeological volunteers and this is a program that happens every Wednesday if you go by the cafe there's that board and research room in there on Wednesdays you will see four classes a day of elementary school students 4 and 7. Those are the intersections where First Nations history is discussed and they have instruction to Musqueam history and get a chance to explore some of the archaeological dimensions

of that materiality. It's always booked. Gets booked from September to June. Very popular component. Was that some of your first experience encountering museums or archaeology? Not really.

So the conversations around museums then are about the delivery and voice of the knowledge that they contain and the analysis of museological assessment is that nobody wants to be lectured to although there is this authoritative space they inhabit, they want to be invited in making it more conversational. And storytelling has become intriguing kind of component of it. And I think that sort of conversation, I am not expert in museums, has been on this delivery mechanism. How do we invite people into the conversation about the knowledge contained within the collections of a museum rather than just simply telling them what is going on. I'm reminded of a time when I was undergraduate students at U of T, the Royal Ontario Museum had a new exhibit and you were faced when you went to the front room with two doors and no direction but which one you would choose. One was a door that explored the history through an Indigenous perspective the other was through colonial perspective inviting you to explore the same story from different points of view they did meet in the end you could walk backwards through the exhibit. I am he reminds of that because it was for me one of the first times where as a museum visitor I was challenged to

recognize that there is no singular authoritative conversation and the museum was intentionally trying to disrupt the notion that a single story would be adequate to understand a complex subject such as this. The anticipated audiences are complicate. Many museums are underfunded and looking for a way to bring tourist money or local people in. So they are inviting people into the excitement of the experience. And statement I think they hold this important space in culture. They are venerated for their scholarly view, but I think they are also uncomfortable or at least contending with that notion that their voices authoritative. I'm reminded of -- when my children were little we went to the Victoria to the RBCM to see the dinosaur exhibit. He went through everybody goes through a dinosaur phase and it was quite exciting. They were big and loud. There was one place you could smell T Rex breath. I had the same reaction. Do you think I smelt it? Of course I did. Push the button you stick your nose in. Terrible. Repulsive smell. Who knows what they smelled like. It was millions of years ago. But it was still one of those sort of titillating exploratory events and drew us in. I think that was one of the things that my son said early on he wanted to go and smell the T Rex. This is the balancing act that museums face. A researcher has explored this subject the her assessment of the museum of the National Museum on the American Indian on

United States in Washington. This is a new exhibit that occurred in the last ten years. New institution. As you know many of the national museums in the United States are undergoing a renovation for their mandate and their narrative based on the current administrations guidance which is shifting their conversation in a way from stories of contestation and traumatic history of North America to ones of seventeen regeneration and dismissal and sort of see quest tearing that knowledge of one of seventeen regeneration of orthodox narrative tropes. Same conversation happened in Canada more than 15 years ago when the national museum. Museum of civilization got changed to the museum of history under the conservative government of Stephen Harper arguing the same thing, Canada's museums is problematizing Canada's history too much. We should instead have a national institution that celebrates what Canada's history and you'll the good things that focused typically on historical European events and military Victories that those seem to be the two things. It had pushback although the name still remains interesting the museum of civilization predecessor which replaced the National Museum of Man, for obvious reasons, George MacPherson Donald was director and he argued that to retain that word not to create a hierarchy of civilized versus uncivilized which it has been interpreted as, but to argue that everybody has civilization. This notion of

civility and civilization is not unique to contemporary society. Interesting point. One that got lost. That was erase through the museum of history. Anybody been to the Ottawa museum. Pretty dramatic. Pretty extraordinary space. Go to Ottawa all the buildings are expensive and big. It's a fascinating exhibit. Across the main gallery again the work of now late George MacPherson Donald there is the Indigenous village, the longhouses they are all front of northwest coast British Columbia First Nations. There's 11 of them representing different First Nations so different houses and that was George MacPherson Donald's directors condition. Anyway, story about how museums are part of this conversation around identity and narrative of history and Atalay's point is that the museum this museum is illustration of the changing role of museums and Indigenous peoples creating museum run by Indigenous members to explore the history of Indigenous life in North America. And attempt to listen to the people it represents attempt be ethical to explore social justice issues and to change views of Indigenous peoples particularly among non-Indigenous peoples. In United States this is a fraught space more so than in Canada where the notion of political intervention in any publicly funded endeavour including museums seems to be one that is highly contested. I notice that Smithsonian, the current US administration is changing the narrative around slavery.

Indeed in United States, the federal parks have been asked to remove any reference to slavery as a way of white washing the history of the United States. To steer away from difficult conversations about its past. And Atalay, this is one of the key issues key role is to reveal the difficult parts of one's history which is may not be what everyone thinks. Her tone suggests there's still place to go and critique I didn't assign this article for you but want today relay late to you her vision it is didn't go far enough it was a museum that down plays the trauma and violence of colonization even though it's focused on telling story of Indigenous peoples in the United States from Indigenous perspective. I think she would suggest that this is partly in anticipation of a critique from political and financial spaces to try to ameliorate, and self-disciplining, forestall critique, avoiding of some of the colonial struggles in the case of specific examples that the display around guns lacks any conversation about violence and the display featuring Bibles lacking any nuance around the role of missionization in the colonial project.

So spaces then where even in places where people are trying to have these conversation they remain contested and I think that's a rich thing important thing for museums to do. Anticipated kind of audience. It can be done there are places where you can weave these together and that is

intentional pun. Famous example at the MOA of Musqueam weavers has anybody heard of this story. I will relate it to you. In the museum was created in 1979 and exhibits included a number of materials considerable number of materials from Musqueam including woven materials, woven blankets and the like. And group of weavers from Musqueam who had descended from weavers who had not been trained in the cavity of weaving wanted to exam their objects their ancestral belongings to relearn the craft. And after much deliberation the museum curators of the day this would be in the 1980s, not that long ago, agreed that they could on one condition they weren't allowed to touch them. And so you had to this extraordinary moment where I think there were three or four Musqueam women at the museum studying the belongings manufactured craft of their direct ancestors and not able to touch them. But in doing so they were able to divine how they were put together and relearned, retaught themselves the craft from the legacy of their ancestors. I found the stipulation that they weren't allowed to touch these objects, was an extraordinary restriction. One that I think the museum itself now tells to illustrate it's myopic visions of the past, although it continues to engage in this issue and try and resolve these issues and likely continues to make mistakes. There is at least more of a willingness to recognize it and own up to those of the past. The mouse I'm

of the weavers is example of how museums act as gatekeepers of knowledge. For this purpose in this case I am not sure. Let's fast forward 20 years to an event that happened in 2000s where a community identified an object that was held in museum specific statute this a community in Asia. Not sure which one. Other than it was a venerated object used in ceremony and the ceremony involved taking the object and covering it in food. As parts of the event ceremonial event. There was an exhibit at the museum I found this to be exciting where they had the object because the community said can we have it back or can we use it in our ceremonies and the director said well, actually that is our mandate to try to help people make use of materials in the collection. They were appropriate descent community they were going to cover it in food which was antithetical to which a museum tries to do. Curate and make sure they are not damaged. The exhibit was temporary exhibit, was the belonging, the videos of it being used and covered in food and on the walls all the emails between the museum director and the community reviewing this issue and you could see the story changing initial opposition to the idea that the object can could be subjected to food and then eventually the recognition that was an appropriate use of the belongings that the museum's only role was to facilitate the community to make use of it as they saw fit. You can see that trajectory in the emails.

Emails were the exhibit. Materiality of this was this one object sitting on a table. It was a fantastic example for me of the kind of conversational space these can happen. I am going to skip this one talk to you about different dimensions. There's a role in museums depending on the nationality the spaces where they finds them is hes the subs they are telling the narrative that is they are exploring their own HIV trees intersecting and archaeology sits in those spaces we can compare the Museum of Anthropology to British museums you will find the stories different.

Let's take a time and look at repositories themselves. The behind the scenes component of museums. MOA is a little bit different. In renovation of 20 years ago tried to create a permeable boundary between the exhibit space and curatorial space. That is why if you walk through the museum you can look in the windows of the various facilities conservation laboratory spaces and see the archaeological research room has a big window between the cafe and doors and it's intentionally placed there so that people visitors to the museum can see the operations of the museum. Inviting into it. I taught classes in there. I typically will leave the doors open while I teach classes and people will show up and wander into my classes. We have a visitor here who hanging out with us just because he happened to be in the room. Hopefully you can get some work done good

for you.

I've had families show up on tours sitting in my classes. Taken classes through the archaeological back section of the museum and they all come along with us. We taken everybody along and that was part of the mandate of the museum to try to imagine a space where the division between the authoritative collection space and what we allow people to see, the story we chose to tell was broken down through the physical permeability of the room. Doors are sometimes locked. One could see a more permeable boundary but nevertheless interesting association and attempt to bring that conversation into the fore.

Let's take a look at what this has to say around the issue of archaeological materials. Of course being museums and academic we tend to be taxonomic MOA is divisible into two spaces. Ethnographic space which is the museum anything archaeological is the laboratory of archaeology space. All in the same building they have separate collection spaces separate administrative and management infrastructure and that division is one of the museum's own making. Community members whose materiality is in both I suspect would not see that distinction as being particularly meaningful but we are going to spend time thinking about archaeology similarly because it is tied to this extraordinary output of the archaeology endeavour. The creation of new materiality often

unintentional maybe but certainly not created in the same way we know graphic collection may be curated. This is ... Some specific qualities around archaeological repositories that are worth our attention.

First of all archaeology has stories it tells around things that it puts into his repositories. In the past it represents as a resource and importantly a non-renewable resource so it's to be curated and collected and maintained because it is not renewable. It will be exhausted you account no make more of the archaeological record. Important observation people use to generate leverage over the control and curation of archaeological material.

The value of these belongings are typically assigned to the archaeologist the meaning the signification the purpose of these materials come from archaeology Allen defer. That is why at MOA archaeology is held in a separate entity because it is discrete to the archaeological practice. It requires a mitigative space the idea that the archaeological record could be damaged and in fact is intentionally damaged is part of the heritage legislation of this province. We've spoken of it, it's this bargain or relationship we have between damaging the archaeological record in order to accommodate development and saving the archaeological record from simple erasure by bringing in archaeologists. Archaeological role is to extract information from material

that is going to be destroyed in order to facilitate the development of the infrastructure and resource extraction of the profits. That is the relationship that exists. Creates inventory of site. Avoidance is preferred but not always possible as a result when impacted the exchange is damage or destruction in exchange or careful study and investigation. Careful study and investigation most, I'll cut to the end, the most of the energy effort and funds goes into the extraction of the archaeological record. Very little of it goes into its analysis and long-term curation. So the very purpose of the CRM legislation to preserve knowledge that would otherwise be destroyed is somewhat undermined by the model by which material from archaeology end up in repositories and is often lost. Not misplaced but inaccessible reburied in some people's language. The archaeologists would argue this is ethical and legal frame it should be protected and facilitated by laws and the argument is this responsibility is best fulfilled through archaeology. These are issues that are being challenged by descend communities BC First Nations many of whom have become archaeologists and the issue that is still outstanding is the crisis around repositories one which few things have moved. This is why, so archaeological work that is done creates all of these things. And the question that repositories try to answer is how do we house them. How do we stabilize them how

do we keep them safe how do we know what is there. How do we build knowledge out of them and provide appropriate access to them and the answer is that other than warehousing not as much of this gets done as you might think. So let's take a look at some of these. We have material things that come out of the excavation. Anything that is material object or belonging but it's also associated with things you such as animal bones, plant seeds, the byproduct of human activity the sediments which we find archaeological layer are revealing important information through new technologies of geochemistry and biochemistry. The practice of archeology tends to be revolutionized by new technology those can be deployed on existing collections in repository to arrive at entirely new understandings of the subject of history.

We are on the cusp of a very profound revolution. Most of what is associated beyond the objects of belonging with archaeological investigations are animal bones. That is in terms of numbers the largest representation. Hundreds of thousands, millions of animal bones are associated with archaeological excavation in BC alone and I would suggest even in a laboratory of archaeology. We probably a hundreds of millions of animal bones. These tell the story of the people who created the archaeological record. We identify which species were represented in their lives through a metric analysis, shape and size of distinctive bones reveal

to us the species they represent. Sometimes with greater certainty than others. Of the things that we can identify this these bones only a small percentage are identified. Many are fragmentary, many too small, too friable knots able to identify through looking at them and identifying shape and size and their thus their osteological association. Anybody taken a course by Camilla Speller. We now have here in our department one of the world's foremost biochemists who has expanded and developed a new technology mass spectroscopy for zooarchaeology known as ZooMS, zooarchaeology through mass spectroscopy which in a small amount of material, very, very small amount of material from these bones can identify the species using protein structures. It allows us to take the 95 percent of those bones that are not identified and identify them. And we haven't done any of it. I think maybe we've done 1,000. Of the hundreds of millions of bones that we have. What would it look like if instead of not knowing what they are we could identify their species. Chances are it would revolutionize our understanding of Indigenous history in the province. We are on the cusp of that revolution. We will start seeing that becoming more common place. It will change how we understand the past and improve our understanding of history through this singular domain of archaeology. Right now they all sit in boxes and very little analysis has been done of most of these collection. At the

laboratory of archaeology we have collections going back to the 1940s. We have a new facility that houses them, there are over 2400 boxes approximately the size of the podium here, banker's size boxes containing these materials most of which would be animal bones. And none of that ever been studied. So there is a long constitutional legacy of projects going back generations of archaeologists unattended to in this world that if we did understand them we would have a different vision of history that they represent. We aren't stopping from telling the stories that these data represent but if the data are not correct their stories are unlikely to be as well. In addition to materiality the documents endless field notes photographs sketches pictures profiles forms videos photographic slides all the media of archaeological explore regeneration. Various catalogues indexes databases lists that people make over the many generations. Increasingly done digital forms. People will use iPads or tablets, they will collect their data directly to database. Spreadsheets, digital files, GIS systems, LiDAR data sets. Enormous sets of new data showing up in association with archaeology all that has to go it ends up in repositories we have done the analyses and reports that are produced by these not as many as perhaps we would like but they exist. Student papers, graduate theses, compliance reports when you get a permit those get archived into the provincial database and

else where as long as occasional book and articles and chapters that academics write. We have housing for ancestors that are in encountering these excavations as well. These represent the dimensions of the laboratory archaeologies repositories. So we have four. We have a belonging repository which houses somewhere in the neighbourhood of 560,000 belongings going back to the 1940s. Most from BC but not all they come from around the world. We have an archive of all of these catalogues and documents pictures and field notes. We have a full-time archivist who is trying to keep up with the influx but makes sense of existing materials that were given to the repository in generations past. We have an associated belongings material is the 2400 boxes that I mentioned the things after archaeologist were done approximate with the work they put everything in a box they send it to us. We have 2400 of those boxes they haven't been studied in any dimension. We are embarking upon a new process of trying to evaluate what is there. We have ancestral housing where the ancestors die in the care of Musqueam and others to maintain their well-being before they are able to make their journey home. So those are the four basic repositories that we have. None of these are appropriately -- resourced as well as they should be. We are always struggling to maintain a facility that does the things basic needs but also engages with collation and analysis and

speaks to descent communities invites them to understand what we house and be part of a conversation of how we might proceed. Our 2400 boxes, we don't know what is in them. We know what is in them, but we are embarking upon a project where we are going try to find more clearly what they contain then we are going to reach out to communities who are impacted by that and invite them to be part of a conversation with us. They may not know that archaeologists were there 70 years ago and lifted boxes of material. This is ongoing and important process that we haven't begun. We wouldn't know what to do, we want to start a conversation with communities how to take those steps and make they might look like. That is a added burden to communities for overstretched or other sources to so we are seeking funding. ... So the simple act of being archaeological creates this enormous legacy that is difficult to attend to. I will tell you despite our challenges the laboratory of archaeology is one of the best in the country it is probably the best in the province which is a low bar. In many cases this job is handled by institutions that are not able to do it, the RBCM is example. Royal BC Museum is a repository. If things are brought to it if they typically bet put on pallets and wrapped in plastic and put into cold storage without much attention other than maybe the basic intake information. A lot of these collections exist within the hands of

archaeologists themselves, the permit holders who go do this work they have a collection that they haven't yet pass on to institution. In order to get a permit you have to define a repository that is going to house this. And the role of the repository is house that materiality indefinite as stewards for the people of the province of British Columbia. It's an extraordinary obligation that will spend generations for which there is no provincial funding. Very little. The RBCM gets some funding but other institutions get none. The museum of archaeology is better funded by institution by university grants we acquire and fees we can charge ... That is how we maintain the base level of what we do is as I've suggested ... There is a lot of challenge here not just in BC. This crisis of repositories extends across the world I think it's particularly acute in colonial spaces but true in many jurisdictions. The output of geological investigation is enormous it's been tried to develop and compliance work. A requirement through heritage legislation and generates this enormous volume because of this exchange the heritage legislation retain that is ... Archaeology is going to produce all of this information. As I say the funning for doing the archaeology the field component is in place but it's this legacy obligation that is one ha is under attended to and leaves us where this collective Burt I don't have an easy answer for you. Here is where things go in

BC you have to have a permit, the repository is a defined or requirement of getting the permit but the notion of repository is not defined by the provincial government there is no definition of what a repository is, no funding mechanism for repositories, you have to have one but nobody really knows what they are. They show up much as the examples we have heard of people starting collections end up being in museums, suddenly they are repositories. There is interesting new dimension one that many of us have argued for many years for decades that nations themselves should have their own that curate the material of their landscapes they should be funded. Many of them are starting to think about this but there's still no funding. And so it's a big task to have a facility a climate controlled space, accession, administrative obligation all those things in perpetuity in the absence of funding. The government makes enormous amount of money from development. It uses archaeology to facilitate that but not dedicating itself to this consequence.

Smaller ones exist, UBC is one example of them. In practice we have a lot challenges. The separation of things from knowledge, incompleteness of records, selection of what is accepted. If somebody shows up with bins of soil samples some say we can't take that and we are taking the belongings what happens to those materials nobody fully knows. And some

collections never make it into a repository. An archaeologist who was a consulting archaeologist worked closely with local First Nations passed away and in his basement they found almost 100 boxes of things that should have belonged to a repository. We got pulled in as part of that conversation it was funded by a province one time affair try to make sense of it most of that ended up in a laboratory of archaeology and all of us who worked on that project I had a very small role, arrived at the same conclusion if this is happening here it's happening in many places. It is all because the heritage legislation does not define this part of what is the obvious outcome of its process.

So what am I saying in this slide. I think I'm going to skip this. Here is the crisis that I was mentioning. Heritage legislation focuses on extraction, ostensibly as a role of stewardship for the people of the Province of British Columbia and consequences then are not defined. So activity of archaeology is legislated but the outcomes of that activity are not accommodated. There is no legal definition of repository. No funding for them, no accounting of how they operate and there is increasing stream of material and data as development increases so too does the output of archaeology and the effort of archaeologists which is monetized in the CRM industry does not have any monetization possibility for this part. Once everything is in the box

they show up at our door we have an agreement Musqueam that we will take materiality within their traditional territory. We charge I think we charge \$650 for a box so if somebody gives us a box of stuff \$650 which a modest seems like a loss lot to me but we have to keep it forever. We have to take care of it forever. That is the obligation. \$650 is too small to do that we rely on university to pay the bills keep the building height and heat on to pay for staff. To allow us to expand facilities they pay for some of our expansions and we seek funding elsewhere to try to do it is it an inadequate event. We are some of the best. First Nations repositories some have taken the step of starting their own but they do not have stable provincial funding or federal funding. It's a provincial mandate so it should be provincial. It is really inadequate space so the back side of these museum front is this space that is often in crisis. You see when you go into the museum a museum like MOA, you'll see archaeological component see a story told see the curation of belongings you'll see almost seems like there's peacefulness, benevolence about it but behind that there's extraordinary crisis going on and the loss of information the loss of data is profound and inaccessibility of that information is difficult. If you have a question that says I want to know more about this place I'm going to give you an example, it's really hard. Really hard to answer that

question. I've done this.

A project up north major research project funded by the national museum in the Prince Rupert harbour region, well known, did a lot of excavation across a lot of spaces I asked the national museum of the archive of the archaeological record and I received it in PDF form. It was none sense. I could make no sense. It was random notes with the occasional picture. It was just though people who didn't know anything about archaeology had done all this work they created exhibits they created publications they wrote articles and even books but the actual material on which they based it which is in the museum is inaccessible the records they created in the field don't exist or done in half baked fashion we spent years trying to figure out and we were unable to go I have to go to communities and say yes we all remember these people spending years and digging all these holes in your ancestral villages, we know the material is in the museum, we can't tell you what they did because the records are nonsensical. This is the crisis that we face in this dimension in archaeology.

I'm going to give you an example. Here is our example. Our laboratory of archaeology and founded by Charles Borden in association with Andrew Charles muse /KWAOEPL archaeologist they did a lot of work together and Borden created the LOA and as I've mentioned was a founding

figure in the development of the Heritage Conservation Act. Partly because he sought a way to prevent archaeology from being destroyed. Or he wanted a record to be made of what was there before it was destroyed. He has been criticized of seeking a way to generate funding for archaeological research. You might be surprised to know that he never finished his work. There are no reports of the work that he did. Fortunately for us Borden's field notes are good but obligation to complete the task remains unfulfilled and that is a representation of what goes on in archaeology. This is a great example of intersection I mentioned this one written in the earth exhibit in the museum in the early 90s that archaeologists proposed to take this legacy and create an exhibit and the Musqueam community said you can't do that without our permission and the museum exhibit was stopped and new exhibit was created. It was originally called under the Delta and then it which used these objects that Borden had encountered and got transformed to writ non-the earth which the obvious were never displayed but artists were hired to create meditations replicas versions of them which were presented as part of the narrative. The narrative was written by Musqueam peoples. This is from the 90s showing this tension that existed between archaeologists of the day and museum and community and has this benevolent story where the creators under the Delta, the curators pivoted and did

written in the earth but they did so of a threat under legal action. Took them a while to come to the point that they should not do it. It was a legal action.

We have this process too when Sue Rowley joined UBC she began this project called the journey home which went to the laboratory of archaeology and said who are the ancestors and where are their homes. And began a long process that is still ongoing of taking the ancestors inviting their communities to come back to reacquaint themselves with them and ultimately returning them home. We have a number of these ongoing we do a few every year and we are dedicated to the task of finding the homes of the people that we have in ancestral housing. They all come from originally they all came from archaeological inquiry. Now come from different paths. We have become the as sue puts it the guesthouse for ancestors across the university's institution and task is to make them welcome and treat them with dignity and respect make sure they are safe cared for under the guidance of Musqueam and find their homes and help them on their journey back home. It's a long process. It is expensive process we are committed to paying for everything involved in the endeavour. Which requires funds which we seek from various sources including the university.

This is an ongoing process this is an example of the return of Sto:lo ancestors. Really meaningful when these

things happen.

We are also part of this the reciprocal research network which was create by people like Musqueam and mow awe including Anthony shell ton and sue Rowley this was a collaborative project started 25 years ago that turned the collections that MOA and LOA and originally I think there were 11 other institutions into a digital framework that they all could share. Online digital repository so that people could find what it was that everybody had from their territory. And this reciprocal research network was created with guidance and direction it was managed by Indigenous partners and funding was sought to create the digital infrastructure, the physical infrastructure and the programming and still ongoing it was a world leader at the time. Still ahead of its time and if you know anything about it you can visit it and you can explore and seek an account and start virtually navigating through the collections. I think there's now over 40 institutions around the world that are part of this reciprocal research network to attempt to invite people into the arena space it did involve at MOA and LOA the digitization of hundreds of thousands of belongings. It's not complete. Of the 560,000 belongings I think over 300,000 have been added to this reciprocal research network. The remainders we are chipping away from through the process of photographing and accessioning. So that community members

can find them and make use of them.

There's the reciprocal research network website space and some of the inventories that you can access including the digital archives. Not everything is available but we try to put our documentation available so that people can find it. And make use of the data or at least know that it exists. It's archived and parallel to the network which is largely an object driven database we have archival driven database which is based on archival system and that allows us to go some distance towards inviting people into the repository space that we house. We provide people with service in responding to requests. We have we invite communities to speak to us, we have multiple requests come in everything month people saying I know you have things from our territory usually it's leadership, can you help us understand them. Where they came from, what you have and what the path might look like to understand more. We are consistently responding to these requests and appropriately so as some of my colleagues observed our job is to stop being a repository. It's going to take us many generations to go to that point but you can see that the task is complicated we have a lot of collections we have different spaces where archives belongings associated materials analytical component to understand and even a scientific endeavour in this case they are photographing objects to try to create that legacy so that the data are not

lost into the space of the repository collection itself.

Andrew Charles observes that the physical evidence of pre-contact existence there's some theory of the artifacts predated the occupation of the people on the coast. Disagreeing with Borden saying that the belongings that Borden encountered are Musqueam. Borden said they were from different people that preceded the Musqueam. Charles disagrees. He say this is not what I believe, I believe otherwise. We've been here since the beginning. Charles didn't carry as much as Bordens now it resonates more clearly than Borden's. There is the territory, everything within this boundary that is encountered by archaeology end up with us. It's a big territory this boundary of Musqueam traditional claim. We are agnostic on whether that intersection with other people's boundary. Anything within this polygon enters into the laboratory of archeology... the because of the request for Musqueam and partners other nations that are within this polygon or also part of that conversation. But you can imagine that every year the number of archaeological projects that goes on in that space in the hundreds. The volumes of archaeological material that is is produced, all of that ends up on trucks and cars and shipped to us. Although we charge 650 a box we have to process it store it and keep it forever at least until we can return it to some place. I wonder if Musqueam will ever have its own

repository. But for now we are the only space that exists to do this. Some of our colleagues are building their own. Tsawwassen is starting to create their own repository space. I want to give you bit of a sense of this legacy. What this material legacy looks like. What Borden left behind as an example of the repository side of this things. We've seen the written in the earth we've seen that what does the back story look like. We have some interfaces here is the links to research reciprocal research network and I'm going to look at cesna?em the archaeological site. There are over 10,000 belongings that Borden excavated from cesna?em. In the archives you can find photographs notes, there are 32 centimetres that is how archivists measure volume, 691 photographs, 47 maps, we've tried to find different way toss digitize this and share it with Musqueam some have worked others this one is now defunct we built it for a while. Here is some of the examples. First of all, if you know anything about cesna?em there's it's a national historic site but the monument is nowhere near the site. It's in a park several kilometres away. For reasons that I don't know. The story I want to give you James points view long ago according to country was only water, and none of the places that appear today there were none it was only water their records trace this history back through changes in relative sea level going whack to the places and so the landscape of archaeology

transformed over those thousands of years and the archaeological record captures some of that narrative. Not a static space but a dramatic and transformative space we can see this archeologically the story of time is told across this as well. Delbert Guerin in the short space off a hundred years the City of Vancouver has grown up a huge monitor which has almost swallowed our land. There's nations of this around the world Musqueam in the space is their territory has been taken over by urban monster, the case of this language. This is what cesna?em looked like early on I may have shown you this picture before and I will spare you the details here, Borden started working there in 1949 excavating because he wanted to know more about Musqueam history here is the landscape today in terms of a potential map. This is the land form used to be on the river. This is silted in BC TransLink yard there is a the Alex Fraser Bridge this is the landscape highly urbanized. This is where the archaeologists have been active up until 2001 projects had stopped at that point there's a lot of intervention archaeologically on this lands. This is the legacy. This is Charles Borden this is what we find. In addition to boxes of belongings and samples bones and soils and sometimes seeds, we find notebooks including excavation records by I don't know if you know who Knut Fladmark. Famous archeologist. Professor at SFU. As undergraduate he took Charles Borden's

course and apparently he did good work. He took the courses Borden often mobilized undergraduate labour to do the excavations and conduct analyses. This is a map of one space. This is a legacy that exists. Here is more. We have notices within here of where they worked. We were lucky in this case because Borden used that fire hydrant in 1946 as a reference marker for all of his maps and the fire hydrant is still there. We were able to put all of his map noose the correct position when would he looked at them. Here are some of the maps this is a map of Borden made of the places he worked the excavations he conducted his notes are pretty good we have had to go into and try to make better sense of them to understand what each one means and locate them correctly on the earth's surface today because now it's a parking lot with a bunch of retail buildings on top of it. Dramatic transformation to the lands form. In anticipation of that development that was why Borden was there. These houses were getting torn down this was being turned into commercial development Borden inserted himself or worked to salvage that archaeology so it wouldn't be lost. There was no heritage conservation act at the time it would have been destroy. He did a lot of work and he worked with Andrew Charles. If you know anything about archaeology here is example of a large feature in this case a post part of a space within the map orientation. We know more about it and part of our task has

been to assemble a jigsaw puzzle all of these fragmentary pieces. My example was from Prince Rupert we couldn't do it the good news about it this is yes we can. We can get pictures of the archaeological record that Borden excavated and encountered now underneath the parking lot of the Dollarama store we can tell this story for clearly. We can do things like taxonomies of belongings based on analysis we can build spreadsheets of, they did more than 250, 5 foot by 5 foot excavation units from 1946 to 55. That is an enormous amount of archaeological investigation and you'll that material exists in repository that nobody looked at until we started opening boxes and taking materials off of the archival shell. Our purpose is to tell the story that Borden never completed and we have begun might help us we would have made more progress before I retire but it's a long endeavour. The legacy is extraordinary and that is one site across the entire territory of Musqueam which is just one nation across the many nations of the province of British Columbia. This issue that we face here we can do it because Borden was good at notetaking in many cases we can't do it even if we can do it it will take us generation to attend to his legacy our story for you is the repositories great ideas typically unfulfilled obligations by the state and by the archaeologists that are supported by the state.

I ran out of time we'll pick up these stories on

Thursday and take a look at some readings.

Lana Grace Allen, RCR, RPR.

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