CONNECTING ARCHAEOLOGY AND COMMUNITY AT

SANTA CRUZ MISSION STATE HISTORIC PARK

A Project Report

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By

Kären E. Johansson

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Johansson

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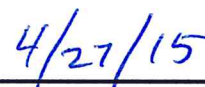The Undersigned Graduate Committee Approves the Project Report Titled

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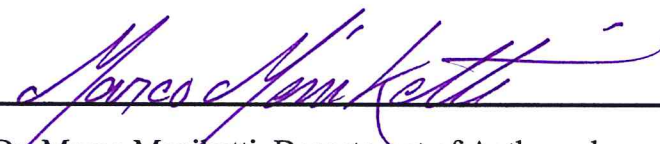

By

Karen E. Johansson

APPROVED FOR THE DEPARTMENT OF ANTHROPOLOGY

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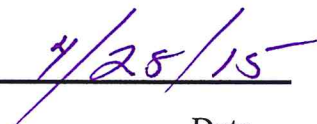Dr. Charlotte Sunseri, Department of Anthropology   Date
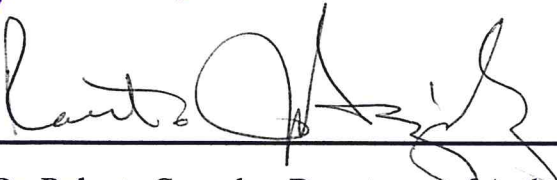

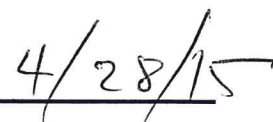_____   4/28/15
Dr. Marco Meniketti, Department of Anthropology   Date

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Dr. Roberto Gonzalez, Department of Anthropology   Date

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ABSTRACT

Community archaeology is paradoxical in its inclusive approach to community while relying on a combination of the historical development of anthropology and its sequestered, academic role in research and methodology. The sub-discipline of community archaeology addresses this paradox by side-stepping academic authority in order to unveil and visualize new and unexpected sources of knowledge. This project uses an anthropological approach to bring mission archaeology to young learners from the general public through a set of interactive modules focused on mission artifacts. Participants experience the inclusivity and multivocality of the Mission Period that is often subject to past and contemporary agendas by handling both Ohlone and Spanish artifacts and participating in the Park's interpretive museum program. Leveraging the collaborative efforts of two organizations, the Santa Cruz Archaeological Society and the Santa Cruz Mission State Historic Park broadens the narrative of a local, globally significant site. This project's collaborative, participatory, holistic, and applied approaches to community engagement provide a vehicle for its intellectual merit, the production of new processes and data that inform the broader discipline of archaeology.

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I. INTRODUCTION AND OBJECTIVES

The integration of co-created knowledge, largely between academic archaeologists and public stakeholders is at the forefront of community archaeology efforts. Where that knowledge comes from, how it is constructed and presented and where it resides are dialects of community engagement. This project examines a collaborative effort between two organizations, the Santa Cruz Archaeological Society (SCAS) and the Santa Cruz Mission State Historic Park (SHP)[1] and adds a new voice, an archaeological perspective to the existing interpretive program at the State Historic Park. This project explores the resulting community-based archaeology program tentatively known as "The Archaeology Demonstration Program," and the development of the Santa Cruz Archaeological outreach initiatives, and examines ways in which this kind of community effort brings archaeology more broadly into the public sphere, and provides local and diverse meaning. This study uses a critical, qualitative approach to examine community integration, collaboration, and participation in the context of an unknown public. By evaluating the successes and challenges of a new outreach program that is collaborative and inclusive, this study seeks to demonstrate community archaeology's anthropological voice and general fit within the larger discipline of archaeology.

In publically-integrated archaeology, there is an exchange of knowledge between the archaeologist and a public audience that benefits both archaeologists and public stakeholders (Atalay 2012, Silliman 2008). The design and delivery of this information are essential components in maintaining the professional integrity of archeological information while also accommodating participatory processes and protecting resources from misuse and abuse. Participating in a collaborative program provides insights into how the design and

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[1]Research indicates that "Santa Cruz Mission SHP" is an accepted name used in documents published by the California Department of Parks and Recreation.

implementation of public programs lead to the emergence of participatory voices outside of the discipline. Scaling this project to include Indigenous and descendant individuals or groups contributes to the production of new knowledge, an increased awareness, appreciation, and stewardship of heritage resources.

Underlying concepts and theoretical positions of engagement with affiliate communities have as a core and challenging principle, the integration of academic archaeological knowledge through practical, meaningful, community, needs-based approaches (Atalay 2010, Moser et al. 2002, Wilson 2004). "Community-Based Participatory Research" is a form of community interaction that dynamically addresses questions of "access, relevance, and benefit," while also building lasting relationships between significance of place in the past, its broader social relevance in the present, and its place in archival knowledge (Atalay 2012, Ferguson 2014). This and other similar approaches offer a framework for this project to begin to engage in dialogues with multiple communities through contexts of public education.

This project considers the challenges of the SCAS' outreach mission: to present valid, though differently-sourced archaeological data to a diverse local audience in informal educational settings. This process will augment the Society's current efforts to provide a version of public archaeology that is a hybrid between a Boasian-styled, more passive, yet vividly public presence through lecture/presentation formats predicated on the anthropological idea that understanding difference matters, and outreach programs that increase the awareness and appreciation of archaeological diversity through direct engagement and participation. Collaboration between two distinct entities in this project connects history and archeology in locally meaningful ways. It offers a vehicle to critically examine the historical narratives told at a local, regional, and globally important site from archaeological, anthropological, and historical

perspectives, while also uncovering some of the difficulties working with unknown and young audiences in participatory ways. The processes undertaken in this project broaden the scope of local heritage programs through the integration and maintenance of community voices and values.

II. PROJECT SUMMARY

Key components of community archaeology reveal its connection to public and applied anthropology, and to the larger discipline of anthropology that in an academic context, provides the umbrella of sub-disciplines including archaeology. Community archaeology is theoretically grounded in several key concepts and in principles established through histories of public anthropology and the development of historical archaeology as a response to the effects of colonialism on both anthropology and archaeology. Within community archaeology, knowledge is multi-sourced, reflexive, participatory and community-based (Atalay 2012, Hodder 2003). Community archaeology provides a doorway to connect cultural resource management (CRM) with the results of local archaeological processes. This project explores working with young learners in a public context, at a local, globally-recognized Spanish Colonial Era site in Santa Cruz, California using a community-based framework to model working with broader, communities affected by local archaeologies.

Proposal

This study considers that working with the public at a prominent heritage site offers ways to broaden the reach of cultural resource management and museum resource heritage by making local archaeology collaborative, relevant and participatory to local communities (Nicholas 2014). By connecting with the broader educational goals of community archaeology, definitions of cultural resource management expand, practices become more visible, and significant social and personal contexts of place emerge. By integrating the public in this way, community archaeology becomes an aspect of localized cultural resources, potentially expanding definitions of resource ownership, while broadening and challenging accepted ideas of authority. "Who can tell the stories?" becomes an implicit question within this process (Rossen 2008).

A diverse public, an appreciation of the past, an interest in preservation and archaeological stewardship are planted seeds in the process, and as emblems of tolerance, are antidotes to the destruction of the archaeological record (McManamon 1991). The significance of this project lies in its approach to community education by working with the materiality of the past to disentangle and re-articulate power imbalances inherent in the Mission Period. Community archaeology expands definitions of archeological significance and complements the goal of the larger discipline of archaeology to advance resource protection, preservation, and interpretation. Formalizing educational programs within community archaeology forums have a lasting effect on cultural awareness of diversity, the importance of the past, and a connection between past and present.

A compelling feature of public archaeology is that the audience participates in the past in a personal way. Making archaeology personal in an informal, public context demystifies the profession and offers ways to deconstruct stereotypes about people in the past as a means of better understanding and coping with difference in the present. The success of large public archaeology projects informs this study because in those settings, success is attributable to an expansive portrayal of historically marginalized people (Little 2007, McDavid 2004). Those projects contextualize the past in order to provide a broader understanding of change in the present. This study offers a model to understand that communicating what is known from the material evidence of the past to a variety of public audiences within the boundaries of a small, community-based project builds contemporary social relevance into both public and academic spheres. The anthropology of community archaeology offers simultaneous residence in applied and academic contexts. A holistic approach to community education is an important goal of the

Santa Cruz Archaeological Society. Collaboration articulates community archaeology's contribution to the Academy (Moser et al. 2002).

The Need for Community Anthropology in Santa Cruz County

A lack of engagement with contemporary Indigenous and descendant communities emphasizes a level of distrust between those populations and professional and academic archaeologists even though hands-on archaeological experiences offer the possibility of public acknowledgement and validation of lines of evidence that connect particular communities with the past (Chidester and Gadsby 2009, Chirikure and Pwiti 2008, Kerber 2002). Connections between time and place in the present and the past are what make up written and remembered history, and questions of whose history and whose past remain at the forefront of this discussion (Little 2007, McDavid 2004, Moshenska 2007). Civil responsibility informs how archaeological stories are told, written, and remembered. Federal laws concerning access to certain heritage materials underscore the importance of place. Together, these influences affect issues of land rights ownership (Atalay 2012, Kerber 2002, Little 2007, Murray 2011).

The histories told by archaeological evidence affect possibilities of changing the social order and social status of groups and individuals living in the present (Chidester and Gadsby 2009, Clemmer 2004). Significant social meaning potentially awaits those understood through the archaeological record (Little 2007). Community archaeology in general whether prehistoric or historic, including the archaeology of the Santa Cruz Mission State Historic Park is pervasively political (Pokotylo and Guppy 1999, Simpson and Williams 2008, Wood 2002). Some researchers believe that historical archaeologists in particular, are obligated to discover the voices of the "underrepresented," and provide space for the emergence of fuller, more grounded truths in the present (Little 2007, McDavid 2004). Anthropological and archaeological voices are

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potential instruments in creating social capital that may be useful to descendant populations living in the present (Little 2007).

Many non-recognized Native Americans and particularly groups of Native Californians including Ohlone descendants from the Santa Cruz area are historically without federally-recognized tribal status and the access that affords, or the opportunity to engage with relevant heritage materials and archaeological information about their ancestors. This fact underscores the need for cross-organization collaborations in publically noticeable ways. The geographic and environmental reorganizations that resulted from the Spanish and other Colonial entities driving their agendas into California deconstructed the social and physical organization of entire groups of people living there (Mihesuah 2004). In Santa Cruz, displacement came in the form of labor and Catholic recruitment. The eventual, distinctly-designed Spanish adobe housing and the creation of agricultural lands continued the dislocation of Native populations from their physical environment and conceptual sense of place. These effects continue to exist today as legacies of colonial entanglements (Lightfoot 2005).

Population decimation, the necessity of assuming non-Native identities in order to survive, and the portrayal of Native Californians by early anthropologists helped ensure their erasure from contemporary contexts (Leventhal et al. 1994). The difficulties that Native communities have in reassembling their heritage are crucial factors in understanding the subtle, ingrained effects of colonialism. The archaeological evidence at Santa Cruz mission SHP provides an opportunity to disrupt the narrative that it is Spanish culture that has survived while Native Californians are required by law to assert their survival in officially-accepted ways (Leventhal et al. 1994).

The potential exists for community-based programs in Santa Cruz to be more effective through contributions by community participants engaged together in co-created processes of discovery (Reeves 2004). When the past and present are conjoined, change becomes possible for descendant and Indigenous populations and for professional participants (Chirikure and Pwiti 2008). In this context, reflexivity is a component of personal and professional accountability and serves as a reminder to participants and program designers to consciously evaluate one's own approach as well as the contributions of others by subjecting contexts and methodologies to rigorous assessments and ethical reflections within the larger discipline of archaeology (Little 2007, Simpson and Williams 2008). Through community processes that acknowledge diverse histories, multiple community identities emerge, and the larger discipline of archaeology retains its interconnectedness with anthropology (Reeves 2004).

Contemporary Context

Working with young learners in an educational context in order to broaden chapters of local history has been a long-term interest of SCAS. In 2011, Charr Simpson-Smith, as past President of the Board and the Society's Outreach Coordinator developed a program that was intended to use tool replicas from the Rancho Period of California to conduct mock archaeological surveys with 4th-grade public school students. This program carefully followed math and California History curricula guidelines (www.cde.ca.gov/ci).

While that project has not moved forward in that setting, Simpson-Smith's holistic approach inspired moving this project forward with California State Parks. It is the goal of this project to work collaboratively at the Mission Adobe site to explore ways to integrate voices not easily heard through the Park's historic focus. Spanish traditions are amplified at this site by the Catholic Church's proximity to the Park and by educational programs that focus on historic lifeways associated with the Spanish, Mexican Rancho, and American Periods that came later.

By working with the material evidence associated with Ohlone as well as Spanish and Mexican occupants of the site with young learners, this project seeks to broaden the Society's educational outreach and Park's interpretive strategies.

Benefits that will accrue to both entities can be expressed in the following section. For the Santa Cruz Mission State Historic Park, it is anticipated that a collaborative effort will:

Explore an unmet-potential of the Park while re-kindling the relationship between SCAS and the Santa Cruz mission SHP;

Provide a connection between archaeology and the Park's museum;

Broaden the stories told through the museum displays;

Make collaboration part of a systematic approach to public education program designs for the site.

For The Santa Cruz Archaeological Society, the project will:

Advance the Society's outreach program and explore new ways to bring archaeology into a public sphere that is not lecture-based;

Explore community archaeology in a general public, non-classroom setting;

Explore the program's potential to integrate Society-trained docents with trained State Parks' interpretive staff.

Several deliverables were designed through this project.

Written resources particular for SCAS docents and Park staff with cohesive scripted program steps for a presentation of history and archaeology at the Mission site, informed by both anthropological and archaeological perspectives (see Chapter VII and Appendix D).

A 2012 field notebook originally designed by SCAS Outreach Coordinator, Charr Simpson-Smith for an archaeology demonstration with a home school group visiting the museum

was revised for this project to include SCAS and California State Parks' logos, photos taken at this project's outreach days, photos of artifacts, questions for participants to answer, and additional space to record observations and comments (see Appendix B, Deliverable 2). Postings on the SCAS website, www.santacruzarchsociety.org include links to the California State Parks site, www. parks.ca.gov.

Because this project spanned multiple field days, an evaluative approach was taken and program delivery and flow of activities revised as the project moved forward. Anthropological methods including participant observation and deep description were employed in order to create project deliverables that were dynamically informed by an evaluative narrative. These methodologies collectively provided an understanding of process that began with a proposal for scripted program guide; responses to suggestions for change; an initial trial run; and, continued discussions among collaborators. This iterative process allowed new questions to emerge, script revisions, and the exploration of different techniques to use to engage participants during lab exercises and museum tours. I, along with Park staff and at times, other SCAS docents were present during these informal, post-mortem-like discussions.

Later, this process became more nuanced as we addressed issues relating to voice. It was during these sessions that it became clear that the artifacts were voices from the past, although the artifacts in the kits were artificially contextualized and contrived to be perceived in relationship to each other, rather than in an archaeological context. These methods provided a platform for the project to explore how diverse voices emerge or are muted during program delivery. The results of this project have been interleaved with the text in the Methods Section.

III. COLLABORATORS

The Location

The most common date associated with the founding of the Santa Cruz Mission by Franciscan priest, Fr. Fermin Lasuen is 1791. The Santa Cruz Mission site proved to be one of the least successful missions in the new Alta California colony (Elder 1913). Fewer conversions took place; resources were scarce; and the establishment in 1797 of the secular Branciforte Pueblo located a short distance away on the opposite side of the San Lorenzo River meant that fewer resources were required to provide for a growing population (Reader 1997).

Once the Mission Period began its decline, the adobe that housed Native families (called "neophytes") underwent a series of physical changes under various ownership banners. While parts of the building eventually were dismantled, other parts became the residence of various prominent families, ultimately including Cordelia Lunes Hopcroft, the Rodriquez family heir. Various restorations took place in the following years, and in 1958, Hopcroft sold her interests in the adobe and adjacent property to the State of California with the stipulation that she be allowed to live in the adobe structure until her death. In 1983, California State Parks took possession of the adobe building and additional land stipulated in the purchase agreement (Allen 1998).

California State Parks, Santa Cruz Mission State Historic Park

In 1984, the State of California Resources Agency passed a resolution to restore the surviving mission adobe structure so that the building and surrounding land could be converted to an interpretive site within the California State Park's system (State Park and Recreation Commission 1985). Restoration of the adobe required that a number of studies including archaeological investigations in and around the adobe building take place in order to understand and mitigate the effects park development would have on additional cultural resources present at the site (www.parks.ca.gov). Excavations at this site and at the adjacent property on School St.

and other Mission Hill neighborhood locales were conducted by various entities including California State Parks and the Cabrillo College Archaeology Technology Program[2] (Allen 1998). The following drawing by State Park's archaeologist, Larry Felton (AKA David L. Felton) presents an image of one of the living quarters that housed one or more Native California family during their internment at the site (California Department of Parks and Recreation 1985:169).
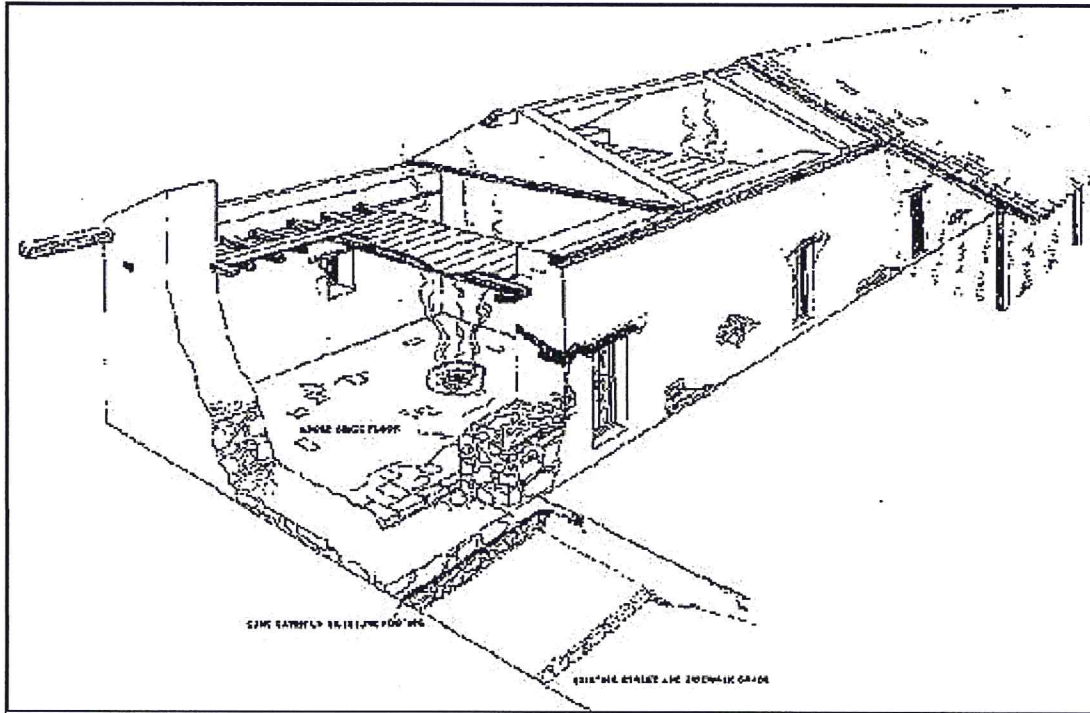
Used by Permission from David L. Felton, California State Parks – (see Appendix C. Correspondence)

The restoration of the original adobe at this time was spearheaded by adobe expert, Edna Kimbro, consulting with State Parks, the City of Santa Cruz restoration teams, and Rob Edwards from Cabrillo College. Kimbro's work helped to ensure that the Mission Period's imprint on Santa Cruz local history would be preserved through a restored rebuild and provide a segue to re-purposing the site for public educational needs. Interpreted and self-guided tours of the refurbished adobe building that was later converted to a small museum continue to take place for school groups, and individual visitors to the Park (www.parks.ca.gov).

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[2] This program was discontinued in 2008 when Edwards and Simpson-Smith retired from Cabrillo College.

Santa Cruz Archaeological Society (SCAS)

In 1972, Rob Edwards along with Charr Simpson-Smith co-founded the Santa Cruz Archaeological Society (Charr Simpson-Smith, personal communication, June 10, 2013). In June, 2014, the Society celebrated its 42nd birthday (www.facebook.com). The Cabrillo College Archaeology Technology Program was also instituted in the early 1970s and the Society became a vehicle for students to participate in archaeological activities while also receiving support and encouragement in archaeological, academic and vocational endeavors. Attending monthly speaker meetings and reporting on presentations became a way for students to receive extra credit in Edwards' classes at Cabrillo (Rob Edwards, Charr Simpson-Smith, personal communication, February 10, 2013). Publically-accessible, monthly speaker meetings have taken place ten months out of each year ever since.

The Society's history has taken its members in various directions including working under contractual agreement with the County of Santa Cruz to provide archaeological surveys for various development projects, and working alongside California State Parks and Interpreter, Sidel at other intervals in the past. While this current project's collaborative outreach formalizes the Park's and Society's long-term relationship in a recognized and acknowledged collaboration by both parties, the Society has worked collaboratively with other individuals and entities as well. For example, in the context of the Mission site, in 1986, SCAS helped promote a collaborative presentation about the adobe restoration with the Cabrillo College Archaeology Technology Program, the Adobe Coalition, and the Santa Cruz Historical Society (SCAN 1986).[3] Numerous articles concerning subsequent Mission Period archaeological finds and the ongoing work of the restoration teams were reprinted in many subsequent SCANs. SCAS'

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[3] SCAN is an acronym for "Santa Cruz Archaeological Notes," SCAS' newsletter that is distributed free to its members. Archived newsletters are available at www.santacruzarchsociety.org.

involvement in archeological discoveries at the Mission Adobe site, and work with the restoration teams was also reflected in multiple, articles and reprinted in various SCANs written by Santa Cruz Sentinel staff writer, Margaret Koch.

History tends to romanticize the past, and mission buildings often invite the colorization of truth that conveys a contemporary meaning of the diocese in which they are located, rather than a more multifaceted view of a past that is difficult to talk about. Illuminating the Mission Period in that context obfuscates other parts of the story. The Santa Cruz Mission SHP is tasked with engaging with those complexities and supporting California's 4th grade history curriculum. In this project, collaboration between two agencies with different mandates and perspectives offers the potential to add a nuanced and textured layer to that task. The joint venture of SCAS and the Santa Cruz Mission SHP leverages the site and the museum to bring a past sense of place into the present. From a museum perspective, the restored adobe structure offers a way to re-tell the story of the Spanish and Mexican inhabitants from a contemporary observation point (Dartt-Newton 2011). Adding an archaeological dimension to the Park's educational mission helps make Ohlone whose lives upended during the Spanish colonization more visible. The combination of the Ohlone and historic artifacts that participants handle in this program offer participants during lab sessions the potential to reassemble parts of disaggregated identity in a historic, colonial place. The place of the mission becomes holistically known by playing with a combination of the language of the Park's interpretive mandate, the imagery in the museum's displays, and the physical nature of the artifacts.

IV. THEORY AND LITERATURE REVIEW

Community-Based Participatory Research (CBPR)

Community archaeology contributes theory to the larger discipline of archaeology in distinctive and lasting ways by asserting that control is not solely owned by the archaeologist but instead, is shared and moves fluidly between professional and public realms of archaeology and anthropology, and the knowledge-base that resides in Indigenous, descendant, and local communities (Hodder 2003). Community archaeology aligns itself with the common person and expands human meaning by inviting others to participate and collaborate in the interpretation of data and co-creation of knowledge (Berggren and Hodder 2003). A project among the Zuni from the 1990s redefined cultural resource management as an essential element of collaboration with an Indigenous group that began "at the trowel's edge" (Hodder 2003:58). Anthropologically applying Nader's bottom-up approach to community archaeology settings provides a practical sensitivity to archaeological fieldwork that becomes inclusive and iterative (Nader 2004, Silliman 2008). Community archaeology enhances and enriches inquiry by broadening the base of the origin of questions. Practitioners of this approach use collaborative opportunities to create new and lasting scholarship that is more often broadly associated with large heritage projects, and less a part of small, local archaeological projects (Marshall 2002).

For Atalay (2012), whose continued archaeological work includes a large "9,000-year old rural village site" in "Çatalhöyük, Turkey," there is a synergy at play that comes from methodologies used in community-based programs and the social sciences but, which originated in the physical sciences. Atalay cites practitioners from multiple disciplines including early adopters from anthropology such as Schensul, for their work in "Participatory Action Research," and other archaeologists including Ferguson, Lightfoot, and Little whose respective work links

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social justice to the broader field of archaeology (Ferguson 2014, Lightfoot 2008 Little and Shackel 2014). A key methodological component that Atalay borrowed from these disciplines and translated and applied to her own work is built on the principle that relationships between Western-based investigators and non-academic community members allow other sources of knowledge to bear on the design of investigative questions. In community-based scenarios, knowledge comes from a broader source than what may enfold from a sole academic approach and has meaning for all participants (Atalay 2012).

Ian Hodder's influence in the development of community archaeology as a sub-discipline of archaeology is reflected in the term, "reflexivity," a process whereby the researcher endeavors to lower their own voice in order to allow the voices from the research community to be heard (Hodder 2003). Processes of reflexivity counter biases that are inherent in research assumptions and data interpretations. In the context of Atalay's work in Turkey, reflexive processes allowed community-based, interactive revisions of information to reduce the impacts of harm that researcher bias would bring to the community. Reflexivity is a process that is responsive to interpretive processes in general, and relevant to participatory processes in particular (Atalay 2012).

Archaeological activities occur in relationship to contexts of place and the past and in the experience of people's lives in the present. In Community-Based Participatory Research, CBPR, there is an explicit need for contemporary relevance that brings benefits to people living in the present (Peters et al. 2009). In scientific and archaeological contexts, CBPR represents a paradigm shift in archaeology that marks a trend to address the sustainability of preservation and stewardship while providing an opportunity for professionals to translate their archaeological knowledge into language that provides collaborative meaning. Collaboration with diverse public

audiences begins at the moment research begins and brings disparate people into dialogue with each other at the onset of an applied project in order to add new knowledge from sources not typically accessed during academic inquiry. The shift in thinking that occurs as a result decolonizes the research process, while offering a different route to the authentication of research products (Atalay 2012).

A key feature of CBPR, reciprocity, infers that a relationship and/or partnership exists or is in the process of coming into being. This "host-guest model" places archaeologists as guests in Indigenous communities (Atalay 2012:38). Archaeologists working under the umbrella of Indigenous archaeology are able to conduct research only when asked, and when the community is the primary beneficiary of that research (McGuire 2008). This model brings issues of interpretation back into the discussion by highlighting the fact that collaboration is meaningful because it requires an ongoing examination of what it means to incorporate Indigenous methods and cultural information into collaborative approaches. Iterative processes of intellectual and scholastic soul-searching continue to influence how collaboration and methodologies evolve to provide forums for Indigenous voices to speak (Zimmerman 2008).

Internal influences on the development of the theoretical underpinnings of CBPR, from post-processual theory and the historic development of archaeology to feminist and Marxist theories guide the collaborative direction of archaeological work toward an expectation of social change in the present (Wylie 2007). The term collaboration implies that the importance of the end result is inseparable from the act of achievement. In archaeology, this means that collaboration with an engaged, connected public is particularly important because "the field deals with the heritages of living people" (Atalay 2012:56).

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CBPR offers ways for archaeologists to overcome barriers that exist between archaeologists, other Western-trained professionals, and Native populations. Building capacity through knowledge production is a compelling benefit and core element of anthropological archaeology (Nicholas 2014). Collaborative community-based archaeology fits within this larger framework because it actively seeks to decolonize the research process and the production of knowledge (Berggren and Hodder 2003). Community archaeology's interface with social justice is built upon systems that holistically respond to history's long-term disenfranchisement of marginalized people.

In the twenty-first century, community engagement is at the core of bringing real, substantial meaning to contemporary lives. Although there are complex waters to navigate in the context of heritage work, helping local communities successfully win land dispute battles and in some cases, gain access to the benefits of cultural tourism revitalizes economies that are often compromised (Ferguson 2014). Localized efforts can erase fallout from colonization albeit over larger timeframes and smaller benefits. Teaching CBPR at the university level implements collaboration in ways that can knit together local, regional, national, and global communities under a language banner of collaboration and social activism (Atalay 2012).

Multiple researchers have pointed out that conversations with descendant communities and community outreach program designers disintegrate when there is a disconnection between excavation and the interpretation of material remains (Atalay 2010, Berggren and Hodder 2003). In the context of community involvement, parallel work efforts intersect, and interleave what happens in the classroom and the library with what happens in the field, with archaeological interpretation, and the design of research objectives (Silliman 2008). While this readily applies to issues of land ownership and community social order, by conceptualizing community

archaeology at a midpoint between the Academy and cultural resource management, public educational gaps can be better mitigated and understood (Chidester and Gadsby 2009, Silliman 2008).

Public Anthropology

Public anthropology's long history has contributed to the continuation of public lecture formats in the delivery of archaeological information to broad general audiences. In contrast, the growth and wider acceptance among professional and academic archaeologists practicing community archaeology offers a potential model that bridges the gap between information that is embedded in the gray literature of cultural resource management, other professional project reports, and less accessible information that is academically housed. Community archaeology provides a natural bridge between university-based expertise and data that produces "citizen-science" (Wals et al. 2014). Collaboration between archaeologists and Indigenous groups means that there are two-way streets of equitable acceptance possible within the discipline. What about an ongoing relationship between cultural resource management and academic archaeology? How might distinct fields within the discipline collaborate in honor of the descendant groups that are at the core of their separate efforts?

By articulating diverse voices, community archaeology illuminates an understanding of the past that is often driven by the viewpoints of the dominant culture. Public memory is preserved through the creation of different landscapes and architectural or monumental elements that potentially edit realities of the past and re-tell stories in order to perpetuate social discontinuities in the present (Moshenska 2007, Shackel 2001). Shackel uses the example of a particular commemoration of the Civil War to illustrate distorted, trickle-down effects of covert racism. The White colonel portrayed in the monument, who led an all-Black regiment of soldiers into battle, was the dominant figure in the commemoration while a group of Black soldiers stood

behind their White leader even though they held a dominant role in the commemorated event (Shackel 2001). This example illustrates how the dominant white culture living in the present deflected and diminished the reality of the past by reinforcing a narrative of racial discrimination and controlling how the commemorated historic story was re-told (Shackel 2001). Using community archaeology that is anchored in anthropological principles of relativistic ethnographic representation and the principle of inclusivity becomes a form of activism that is personal and ethical (Pyburn 2014).

However, supporting social realities that are unearthed during archaeological processes can be perceived as part of a "closed system" approach (Pyburn 2014). Those who are most affected by the archaeologies that emerge in settings such as the Santa Cruz Mission SHP, where a dominant social force significantly disrupted existing cultural systems, may broaden the story in such a way as to change it entirely. Lightfoot's "catch and release" process, where artifacts uncovered at Fort Ross during field school sessions were examined and recorded by archaeology teams but, returned to living descendants of the archaeological inhabitants provides an example. Mitigating the disconnections that existed between archaeologists and Indigenous groups in that area fundamentally changed the system of knowledge preservation.

In contrast to public archaeology, community archaeology proceeds in a more linear fashion and is focused on the delivery of information from a non-integrated, authoritative perspective. Community archaeology is messy. It moves in and around concentric circles, simultaneously reflecting the effects of multiple influences. Concepts of expertise and knowledge evolve in and around the perpetuation of minority silence in complex global societies. Collaborative methodologies are forms of social activism that broadens the participatory base; levels the playing field; and, deconstructs hierarchies of Westernized forms of knowing. Other

sources of information that are tradition-based and exist outside of the academic realm become valuable and valid contributions in their own right (Atalay 2012). The formation of "equitable partnerships" creates reciprocal meaning for communities and archaeologists by illuminating social contexts and reducing power imbalances (Atalay 2012:35).

Ties to Boasian Anthropology

Boas' pioneering work in American anthropology, specifically in the formation of distinct definitions of cultural and biological anthropology is foundational to a contemporary understanding of the field as a discipline that is multifaceted and multidisciplinary. Boas' work in physical anthropology significantly influenced more modern sensibilities, and this in turn, informed his cultural work and tireless writing that collectively changed scientific reasoning at the beginning of the 20th century. His work specifically set a course for cultural anthropology in America that contextualized the laws of science in discussions of race and recognized the truth and importance of social diversity (Harris 1968).

Holding Boas' processes of discovery of scientific truth with a kind of public engagement one hand and the portrayal of the power of diversity discovered through field work in the other, has provided a chemistry that over time, has produced multiple perfect storms. In the eyes of such formations, community-based, anthropologically-defined archaeology has evolved, advanced forward, fallen behind, thrived, and pitched about in known and unknown seas. The underlying principles of this project consider that anthropology is in dialogue with humanity, and that communities contribute to archaeological projects. In Boas' words, "If it is our serious purpose to understand the thoughts of a people, the whole analysis of experience must be based on their concepts, not ours" (quoted in Harris 1968:317).

Community archaeology begins with a Boasian conflict: that there are multi-faceted visions that understand the purpose of the university and the role of the public. This project suggests that both can work in a hybridized form and contribute to knowledge in the interest of science and society (Stocking, Jr. 1974). Boas' dual concept of the discipline of anthropology and its audiences can be understood as an early, rudimentary conduit between academic and public spheres. Innovative awareness of cultural diversity is central to archaeologists working with descendant and Indigenous communities today. While other facts of community-based programs involve different tenets today, Boas' notion of blending public education and entertainment without diluting the underlying science continues its legacy in the present (Stocking, Jr. 1974).

Although Boasian and present-day anthropologies have different spokespersons, the fact that science is interconnected with various theoretical positions, and that anthropology is in dialogue with humanity are prevailing attributes of the field. Community archaeology's niche as a focused discipline has sought ways to discover diverse cultural meaning with members of multiple populations. Processes of discovery are guided by the tenets of the larger discipline of anthropology, and use archaeological principles and methods in a public forum to teach about heritage and diversity. Boas' division of anthropology, as it would be advanced at the university and available for a defined public, illustrates the problems and issues that continue to inform how community-based anthropology approaches public education.

Connections to "Ethnohistory"

Cultural anthropology resides in the same neighborhood as historic inquiry where the "how" and "why" connections between history and anthropology have endured. Anthropologists' focus on the mundane realities of contemporary cultures often reveals residual

effects of events and circumstances originating in the historic past (Brumfiel 2003). Cultural anthropologists observe and annotate what is significant about change for those who are the subjects of their inquiries, and in how these contribute to the larger, structural order of the discipline. Archaeology is the fulcrum on which anthropology and history are balanced. It can be understood as a conduit that uses the material past to transmit information and offer the possibility of connecting a particular present with a known past (Brumfiel 2003).

The confluence of history and archaeology also offers a language about the past that affects the formation of public memory. To recall references to Shackel above, "social identity…heritage…patriotism…and nostalgia" are complex elements that confer legitimacy or create fiction through political interpretive processes (Shackel 2001:662). The multiplicity of perceptions of the past highlights the reality that the past is part of multiple memories (Chaves 2001). As a meaningful attribute of community archaeology, public memory poses several questions: 1) Does community archaeology engender patriotism or ideas associated with nationalism? 2) Does community archaeology create feelings of nostalgia and a yearning for some particular element of the past? "The historical memory of transformative or controversial cultural processes such as the Mission period emerges from "the choice to confront the past and to debate and manipulate its meaning" to a particular end (Shackel 2001:660).

While the term, "ethnohistory" is no longer in fashion, it is of interest to note that in its modern configuration, it offers a contradiction of ideas. It is not currently understood as an amalgamation of ethnology and history or anthropology and history, but as a way to engage in social inquiry and ask how cultural anthropologists think about the past when inquiring about the present state of a specific society or social phenomenon. As is implied by the term, ethnohistory employs historic and ethnographic inquiry to emically understand cultural processes and

articulate the theoretical foundations of political, environmental, and cultural realities of the past (Brumfiel 2003, Chaves 2008). From a contemporary archaeological perspective, this ties to Wilkie's idea that there is an inherent contradiction in archaeology: stories of the past depend on the present (Wilkie 2005).

Archaeology also intersects with ethnohistory's understanding of power structures and social inequities originating in the past. Examining material remains of that past illuminates the effects of power generated by the materiality itself, shedding further light on the importance of anthropology's consideration of history's effect on the present. Revisionist histories of Indigenous cultures are created from perspectives that are historically imbued with the racial biases of anthropologists in the 19th century, and from the lack of information about Indigenous cultures in the historic record. Historical documentation may distort or disallow archaeological contributions to the prevailing historic narrative. Corrected history may not be the result of the inclusion of select and composite data into one picture, but instead, the result of a multiplicity of voices and perspectives that constitute a plurality of people and events in the past. An archaeological voice in the investigation of history secures anthropology's relationship to ethnohistory and to archaeology (Brumfiel 2003).

Response to Colonialism

Community archaeologists are uniquely positioned to work within power structures as community partners in order to unravel the complexities of dealing with diversity, expose history, and de-mask the remnants of colonialism that were part of archaeology's past (McDavid 1997). A collaborative framework and reflexive theoretical base provides ballast for reciprocal research that engages communities in the co-discovery of new knowledge, and in the visualization, and implementation of important community values (Little 2007). These efforts

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supplant history's negative effect on the field of archaeology. Community archaeology transforms the larger discipline when the democratization of Indigenous rights is superimposed on academic, archaeological research and, when fieldwork design and interpretation comingle as a result (Murray 2011). The project described in this report offers an alternative introduction to meaningful local archaeology (McDavid 2004). This project will explore how the scholarship of historical and anthropological inquiry connect to collaborative invitation; how engaged co-research, co-fieldwork, and co-interpretive phases emerge to produce a new locally-meaningful approach to knowledge (Clarke 2002, Silliman 2008).

Exploring ways to use oral history in community archaeology projects also distances the field from its colonial beginnings (Hollowell and Nicholas 2009). In cultural resource management, the focus is on impacts to archaeological resources, the presentation of cultural resources, and compliance with regional, state, and federal laws. Integrating a community archaeology approach with cultural resource management broadens legislative reach by spreading responsibility for heritage protection among members of an engaged public (Marshall 2002). An anthropological voice cultivates relationships by acknowledging and supporting diversity. Stepping outside of "black-boxed methodologies and perspectives" identifies variables that examine issues of place that originated in the past (Silliman 2008:7).

Historical archaeology has other ways to articulate the relationship between anthropology and history and these have significance for understanding the implications of colonial impacts on the effectiveness of community archaeology. In *Race and Affluence*, Mullins (2002) illuminates one way to better understand the layered implications of archaeological objects. Artifacts associated with the white upper classes of Annapolis, Maryland at the beginning of the last century, at the end of the prior period were found among the remains of homes inhabited by

African-American families. Mullins theorized that the discovery of artifacts in that setting fell into a unique category because racism was an accepted institution in American culture. In this instance, historical documents encouraged Mullins to view African-Americans' adoption of goods as symbols of "White privilege," but the actual presence of the artifacts diluted notions of "exclusivity" (Mullins 2002:38).

Historical Background of Community Archeology

While public memory is "tactical power," the dominant messages in many California museums focuses on the goals and efforts of the Spanish and Catholic Church, with particular emphasis on how few survived the long trek from Mexico to Northern California (Dartt-Newton 2011, Shackel 2001). Although that description is correct and can be corroborated through historic documents, Indigenous stories are often eclipsed or entirely missing from this narrative. If Indigenous stories are visible, they are often without their own reality, instead understood as part of a larger, more powerful message. Although sites in local settings receive archaeological attention, there may not be an overt ethnohistoric or ethnographic, anthropological by professionals managing these locations. The lack of coordination among archaeologists, anthropologists, and historians distorts processes that support diversity and the sense of community that derives from telling others' histories and values.

Historical archaeology's relationship to ethnohistory and history has influenced the underlying theoretical positions of community archaeology's effort to engage the public and explore connections to the past in ways that assert a belief in the plurality of historical truths. The pursuit of Indigenous truth is grounded in the disciplines of anthropology and history, informed by ethnohistory's effects on these disciplines, and confronted by the political production of public memory. Collectively, these move the argument to the realm where diversity includes local and other immigrant groups. By placing community archaeology under a microscope, one

is required to look through the lens of cultural anthropology and communicate with diverse audiences. Investigations of community-based knowledge become possible when anthropologists and archaeologists collaborate with each other to explore the places where humanity resides, between physical and idealized domains, and between "material" and symbolic" arenas (Brumfiel 2003:217).

Archaeological Context

This study considers interpretive aspects of archaeology as an integrative result of two positions. The first asserts that authenticity emerges from interpretations by related or descendant communities (Atalay 2012, Hodder 2003). The second position is based upon a primary goal of community archaeology to create a conduit for the flow of information between the professional arena in which most archaeological work takes place, and the public sphere in which archaeological information becomes visible, accessible, and interpreted for and by a broader audience (Little 2007, Silliman 2008). Talking *with* descendant communities creates a process of discovery of differences in archaeological significance; talking *about* archaeological interpretation shows the face of just one side of a multi-sided portrait (McDavid 2004). Archaeology in community settings is the antithesis of singularity because it is collaborative, reflects multiple perspectives, and actively engages others (Atalay 2012).

In integrative models, different voices present knowledge of the past that may be in conflict with historic perspectives but contribute to collective history. A participatory model encourages cultural and interpretive multiplicities, connects the narratives that embody unique, personal perspectives of Indigenous or descendant communities with material evidence (Murray 2011). This project is built on the premise that community archaeology provides models of communication that lessen the distance implied by diversity. Multiple participants working within the Santa Cruz Archaeological Society's outreach format represent viewpoints from

multiple disciplines including approaches by archaeologists from academic and professional cultural resource management fields, avocational archaeologists and other professionals, as well as heritage perspectives of local Ohlone descendants. An array of speakers presents different topics at monthly public meetings suggesting that the Society's underlying approach is multicultural and diverse.

While reports produced outside of the academy in CRM may be of significant concern to local communities, they are typically unavailable, often archived in publically inaccessible storage facilities. Thousands of boxes of disembodied artifacts, though recorded in site reports, reside in collections that are rarely examined or curated, and may be destroyed as newer boxes of materials arrive (Annamarie Leon-Guerrero, personal communication, October 6, 2014). The lack of interpretation of this data disconnects ancestral stories told by Indigenous or other descendant groups from the archaeological record, and creates disinformation that further clouds an important question that many archaeologists struggle with, "Who owns the past?" (Pokotylo and Guppy 1999). Atalay (2014) in an earlier reference, and Little (2007) separately remind us that archaeological cultural resources of the past are part of the heritage of living people.

There are significant challenges surrounding issues of access to archaeological data that is neither mined nor interpreted. This project seeks to examine how community archaeology helps position cultural resource management as a form of rescue archaeology and applied anthropology thereby becoming additional resources of co-research. This process is collaborative, and offers ways to connect Indigenous and local communities living today with each other and with groups of people who lived in the past.

Cultural Resource Management

Community-oriented archaeologists from many sectors inspired by collaborative, anthropological principles, move their projects in and around the question, "Who Owns the Past?"[4] (Chirikure and Pwiti 2008). The concept of ownership connected to this question opens the door for democratic principles to infiltrate ensuing discussions. Collaboration with Indigenous communities fundamentally changes the role of the archaeologist (Ferris and Welch 2014). Communities become more involved in processes that produce representations of the past that are relevant to their present. Archaeology that is with, by, and for Indigenous communities is a game-changer that defines the nature of community engagement as participatory (Silliman 2008). Bringing Indigenous participation into field school settings expands the concept of contemporary relevance by holistically connecting separate components of archaeological inquiry, and research, investigation, and analysis become part of a whole approach (Lightfoot 2008, Silliman 2008).

For Lightfoot, a "quiet revolution brewing in the method and theory of North American archaeology," accompanied by the need to "mainstream" collaborative archaeological practice became a personal, academic, and practical response to his participation in the 2005 "Amerind Foundation seminar" (Lightfoot 2008:211-212). Lightfoot worked with various entities including the Kashaya Pomo and California's Department of Parks and Recreation to design an interpretive trail at Fort Ross, California that highlighted the intersection of Pomo cultural history and Russia's imperial economic move into Northern California. In this work, joint research questions defined the primacy of collaborative work, and these in turn, contributed to the creation of new social connections. That archaeology project moved forward by virtue of a reflexive response to

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[4] This question also emerges in multiple examples including: academic lectures & world stage community-based projects (Hodder, Stanford University); in historical archaeology discussions and analyses (Little, University of Maryland); and community archaeology projects (McDavid, Community Archaeology Research Institute, Inc.).

diverse interests and inquiries, and allowed what was important and significant to evolve (Lightfoot 2008).

Lightfoot's anthropological, multi-dimensional approach allowed for two seemingly contradictory elements to engage with each other: 1) a well-defined plan of action; 2) a fluid and flexible applied approach that supported "interactive, reflexive methodologies" (Lightfoot 2008:216). Reflexivity implies that design plans can react to cultural incompatibilities with methods that come to light during work processes. In this instance, because all or part of sacred sites were off-limits for the Kashaya Pomo, researchers agreed to observe cultural rules that forbade "drinking alcohol" while working with certain cultural materials and significant places. Lightfoot's work illuminated important differences in concepts of heritage that may exist between a Native group and an archaeologist because archaeological training has historically separated Western thought from other systems (Lightfoot 2008).

For the Kashaya Pomo, archaeological materials are not considered "data" but, are "cultural objects" that connect living descendants with their ancestors (Lightfoot 2008:218). Kashaya ancestral grounds are alive partially through their connection to living descendants but, also through the understanding that the physical earth is a live organism. In this instance, collaborative processes indicated a willingness to change and broaden archaeological field and lab methods without needing to abandon archaeological investigative principles, and instructors and students were asked to think deeply about their professional and personal understanding, appreciation, and acceptance of difference (Lightfoot 2008).

Presenting difference may not always mean that a decided collaborative response is the desired goal. As long as mutual respect informs processes of community engagement, archaeologists and Native Americans may present their differences but incorporate each other's

views and methods. Alternatively, collaboration may be the co- acceptance of parallel views. Because of the example above, Lightfoot (2008) calls for "a greater commitment" to expand the role of field schools as collaborative research labs, and to incorporate collaborative training in academic-based archaeology programs.

Hunter (2008) brings the role of Indigenous perspectives of teaching archaeology in general and cultural resource management in particular to the university by demonstrating that the integration of Indigenous voices at an instructional level is a crucial step in building community- and university-based archaeology programs. There are global needs to listen to and acknowledge the validity of Indigenous perspectives, and to incorporate the contributions of Indigenous communities[5] in the creation of global policies and practices concerning physical and cultural resources.

The literature referenced here in support of the integration of community voices in archaeology reduces the discipline's tendency to exclusively rely on Western science in archaeological interpretation. Hunter's sense of integration informs the perceived need to bring collaborative archaeology into the university by integrating academic and cultural resource management programs. Echoing Silliman's reference to the divisiveness of authoritative archaeology, Hunter (2008) indicates that the processes needed to change how archaeology is taught depend on unifying university-based programs and CRM training. This will reduce the need for stand-alone, positivist inquiries that the historic archaeological theory demonstrates (Trigger 1989). Hunter's approach is built upon a consortium of guidelines that informs the future development of archeological curriculum (Neusius 2009).

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[5] For an example, see www.democracynow.org, and the link to the Brazilian Indigenous leader's plea at the December 2014 climate talks in Lima, Peru to stop the carbon trading scheme known as "REDD."

Applied Anthropology

Community archaeology approaches public outreach efforts from an anthropological perspective as a practice that is separate from archaeology, but which evolved from a multijurisdictional, multidisciplinary place (Marshall 2002). Its pervasive presence in contemporary archaeological literature originated in a practical context associated with the enactment of federal laws that oversee and control access and protection of the heritage resources of many Indigenous groups in the United States. The National Historic Preservation Act and the Native American Graves Protection and Repatriation Act (NAGPRA) changed the dialogues that had been taking place for decades between archaeologists and Native Americans. These laws require that a series of strict protocols be followed in the treatment and preservation of heritage materials originating on Federal land (Kerber 2002). These and other Federal mandates subsequently influenced the development of California-mandated protocols such as CEQA,[6] used in the educational and collaborative designs of community archaeology programs that engage with Federally-recognized groups on Federal land and cultural resources that are found in the State of California (Kerber 2002, Murray 2011).

Trends in collaborative community-based approaches were influenced by a number of factors including an increase in the volume of Native American voices amplified in the 1960s and 1970s. Native American influences that also affected the development of Indigenous-focused practices through the American Indian Movement, provided a counter-point to what might be seen as a modern response to the colonial degradation of Native societies at the beginning of the development of North American archaeology (Atalay 2012). The development of Native American Studies at universities was related to this activism and eventually contributed to the

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[6] The California Environment Quality Act

development of participatory models affecting North American archaeological practices that specifically address repatriation (Atalay 2012:33).

While Atalay demonstrated that positive changes, particularly legislation that had been conspicuously absent beforehand, emerged from a political soup that had been brewing as a result of a confluence of social factors including protests against the Vietnam War, the legislation itself was biased and fell short of an ability to equally address all Native American populations. Once legislation was introduced, multiple camps formed on both pro and con sides of the issues. As a long-term result, arguments for and against repatriation can be found throughout the breadth of contemporary archaeological scholarship. These complexities are at the crux of collaborative partnerships where both voluntary and legislated collaboration have come into play (Atalay 2012).

Community Archaeology: Multilayered and Multi-textured

The literature strongly suggests that holistic cultural history emerges from multiple data sources rather than from a single, authoritative, professional voice (Silliman 2008). Working at a community level suggests ways to reinvent education that incorporate historic events in an anthropological dialogue where participants are also informants of cultural significance. An anthropological approach to archaeology systematically examines evidence connecting "a thing…a people, a biography, a story, a metaphor" to place and the present and provides a model that can be used in conjunction with resource management projects (Shore and Wright 2011:12). This reflexive approach extends the definitions and goals of community archaeology projects to issues of social justice, and applies the ethics of that domain to behavior towards colleagues, external entities, and community organizations (Hansen and Rossen 2007, Silliman 2008, Wood 2002). Because community archaeology reflects the conditions of current political landscapes,

reflexive research is a reminder that there are relationships between processes of what we know, and how we choose to act on that knowledge (King 1983, Voss 2008, Wood 2002). The Colorado Coal Field War Archeology Project is an example of a fair and equitable integration of disparate participants (Wood 2002). Throughout the life cycle of that project, the study's themes contextualized the roles of various participants, identified multiple voices of authority, and enabled reciprocal engagement with local communities in the creation of collective, public memory (Biddlecombe et al. 2003, Wood 2002).

Rossen (2008) defined a contemporary community role for a particular group of archaeologists by literally re-inventing archaeology on the side of Native communities as archaeology of a disenfranchised group (Scham 2001). By forming a relationship with the Cayuga, members of the Haudenosaunee Iroquois Confederacy, Rossen and colleagues functionally changed their identity from "archaeologist" to "community activist," and advocating and supporting members of the Cayuga tribe in their response to an annual, fictionalized enactment of a historic battle that had taken place in their territory (Rossen 2008:108). Generally, land is at the center of archaeological conflict and Rossen's field school was on land that had historically belonged to the Cayuga. Through private processes, that land was returned to the Cayuga, and the field school that was created in that place was eventually turned over as well. The resulting Native-owned and managed, cooperative farm and field school became a symbol for holding onto Native American land and history (Rossen 2008).

Silliman (2008) provides a multi-textured understanding of the implications for sharing archaeology across long-standing, historic, cultural divides. With different kinds of collaborative approaches as recurring themes that identify cooperation and advocacy as professional values, Silliman reflects the possibility held by many community archaeologists that the inclusion of

collaborative approaches in archaeology redefines the field in and out of the academy, while also addressing embedded legacies of local, regional, and global colonialism (Silliman 2008).

The importance and influence of field schools is highlighted by key points that apply to multiple field school settings and pivot on the need for dialogue with visitors and others outside of the immediate community interchange. Field schools and public venues are opportunities to teach "the importance of process versus product" so that that social and political activism is integrated in an understanding of complex relationships between past and present (Rossen 2008:113). These elements confer validity, provide a consistent voice in communication issues, and create safeguards against overbearing assertions of archaeological authority that may undermine the goal of bringing Indigenous voices to the forefront. Rossen's field schools became collectively known as tools of "reconciliation and cultural survival" that healed "old archaeologist-Indian rifts" (Rossen 2008:111).

V. METHODS

An Anthropological Perspective

This project seeks to maintain multiple voices in project development and implementation, in interactions between entities, and in the archaeological and historic interpretive information that is shared with individuals attending each public outreach sessions. Capturing both the Society's historical experience with their outreach initiatives as well as recent history helps contextualize both the challenges and successes of this project. Taking an anthropological stance in data gathering at several levels of the project has revealed that SCAS has a long story of public outreach associated. This project's anthropological foundation offers the potential to include an ethnographic approach in the future.

While the current project is focused on bringing a new program into an existing public educational venue, in order to contextualize SCAS' approach to outreach, the following section details the Society's recent outreach history. Initial SCAS' outreach programs were developed as a result of its connection to the Cabrillo College Archaeology Technology Program that was open to Cabrillo College students as well as from other colleges and universities, SCAS members, and individuals pursuing a vocational career in archaeology (Charr Simpson-Smith, personal communication, April 15, 2012). As a result, volunteers from these sources provided a robust resource that helped the Society fulfill its outreach mission. With the close of the Archaeology Technology Program in 2008, and with changes to the survey consulting contract with the County of Santa Cruz, the number of individuals available to work on SCAS projects diminished dramatically (Rob Edwards, personal communication, March 10, 2013).

From an applied perspective, this project unfolded as a business relationship between two interested parties but based on prior history, evolved into a meaningful partnership. The

processes that emerged over time led to the production of a scripted archaeology demonstration program. An example of the project's original script can be found in the Appendices Section of this report (see Appendix A).The following text describes SCAS past and current outreach programs with Santa Cruz Mission SHP.

Outreach Activities 2010

In 2010, under the guidance of Simpson-Smith, the Society launched a major effort to develop a path for volunteer docents to train for an archaeology program designed to integrate archaeological tools with existing school programs in ways that would conform to California curricula standards. An information session was held on the Cabrillo College campus in collaboration with Cabrillo College faculty, Dustin McKenzie. Dozens of Cabrillo College students, several SCAS Board members, and members of the general public attended. It was Simpson-Smith's hope that some participants in the training would eventually become volunteers interested in outreach who with additional training, would participate in school-based programs in the county of Santa Cruz. Although local grammar and middle school teachers were also invited, none attended. Finding the right contacts and the right moments to engage with the public school system in Santa Cruz Count continues to be challenging, and this initiative is currently on hold.

Outreach Activities 2012

An entry appearing first on Cabrillo College's Field School Blog and then on the Santa Cruz Archaeological Society's Blog later captured a result of the initial public outreach to students and teachers when a teacher at a local private school invited Simpson-Smith to bring archaeology to their campus. Two sessions were subsequently held on the private school campus located in a rural setting. The presence of large historic farm equipment and smaller surface artifacts on the property prompted the Society to conduct a small survey documenting some of

the historic equipment. Students from multiple grade levels participated in a variety of archaeological tasks (www.santacruzarchsociety.org). Several Board and Society members also participated.

Outreach Activities 2014

This current project's inception began in 2014 when SCAS was contacted by the Santa Cruz Mission State SHP Interpreter, Julie Sidel. The Park was interested in looking into the possibility of combining archaeology and museum interpretation in a public program for young learners and their families. As the current appointed Outreach Chair interested in engaging the public in a hands-on learning experience, and as a graduate student interested in archaeological outreach, I was asked to take the lead to explore the project's potential ability to strengthen the Society's outreach mission to become more involved in bringing an archaeological project into a public venue. After several meetings with members of the Outreach Committee, I began development tasks in collaboration with Sidel. In preparation, SCAS Board Officer, Pat Paramoure helped collate historical background information, and San Jose State University alumni Amanda Trujillo produced Committee meeting notes.

Participant Observation and Deep Description

To become familiar with how California State Parks' programs are run, I observed an event that was a modern re-enactment of Ohlone and early Spanish bread-making in the adobe oven replica that is housed on the Park property. It was intended that I observe at a distance in order to see how the Park's Interpreter and staff interact with the public in what has become a well-established, popular program. Bread-making at the Mission requires extensive planning and setup procedures by staff in order to accommodate all aspects of the demonstration. At least forty public participants typically attend this event. Sidel believed that observing this program would

help me understand how interpretive processes enfold within the California State Park's system in general, and at this State Park in particular, where visitors arrive on a drop-in basis.

It was clear early on that I would not be a detached observer, but instead, a fully-active event volunteer, interacting with the public in all stages of the presentation including preparation and all aspects of participant activities that took place at each bread-making station. This included monitoring the adobe oven where staff needed to keep the over hot. I spontaneously moved with children and adults along the stations demonstrating seed-grinding, making dough, forming loaves, and awaiting the assembled, baked products.

Everyone waited for the end of their bake cycles to consume the bread they had made; most repeated the process in order to consume their delicious end products as many times as possible, and most participants stayed for the entire 3 ½ hour session. By the close of the event, I had counted 62 participants, many of whom had asked questions, told stories, or explained how this process was like "making a cake but a lot harder!" Some talked about having relatives who had baked "outside" or cooked "in an old way." As I drove home, I imagined a long and somewhat complicated archaeology demonstration program that I hoped would be as engaging as this one. What I eventually learned in this project was that each archaeology session would be different and an allotted time of two hours would be a luxury. Unless more than one interpreter is scheduled for a big event, the weekend onsite interpreter at the Park is also required to manage drop-in visitors who ask questions about the building or the mission, and the visitor center and store.

To date, including the current project's launch with the Junior Ranger's program, a total of five outreach days have taken place, with its own challenges and successes. The interactive nature of the archaeology program encourages engagement with the public. Time constraints

were not originally understood, and an initial goal of State Parks was that the entire program could be delivered by a single Park interpreter. While the interpreter has a significant role, the SCAS volunteers provide additional value. An archaeological or anthropological background has meant that technical questions and issues, especially those that fall outside of the script can be addressed by SCAS' participation.

Docent Training

This project's training and eventual integration of volunteer docents (outside of the SCAS Board) with the interpretive staff at the Santa Cruz Mission SHP has an anthropological voice at its center that invites the diversity of the past into the present. For the program, the shortest distance to the past is through the artifact assemblies. Each kit includes items that are similar to those that have been archaeologically recovered in the vicinity and are representative of the Mission Period and the secularization that followed the mission's decline (Allen 1998, www.parks.ca.gov). Within this context, docents and staff provide an opportunity for discovery and exploration that is complementary to California curricula, addresses variable skill levels, and is fun and engaging (see Appendix B.) While SCAS' volunteers are expected to have different backgrounds, to date, most are Society members who have some training or exposure to the field of archaeology.

SCAS' training of volunteers includes an introduction to anthropological, integrative concepts such as collaboration and multivocality. If asked to sort an artifact assembly, volunteers can talk about the stories that they perceive through their interactions with the material, noting which stories appear, and which ones do not. This process provides a hands-on interaction that frames the outreach events with young learners. In an atmosphere of deep engagement, docents can guide visitors through the history of the mission place where a variety of colonial players are

encountered. SCAS' outreach goals and the Park's commitment to historic interpretation are integrated in this process. One exciting aspect is that young learners, accompanying adults, and program team members engage together in learning, listening, speaking, and doing.

An Evaluative Approach

The following project documentation is the result of an evaluative and experimental approach resulting from multiple sessions that utilizes participant observation and deep description. Informal feedback by interpretive and volunteer staff helps create a process that has defined and revised different strategies of approach throughout the project. Prior to the program's first implementation of the Archaeology Demonstration Program, Sidel and I met multiple times to discuss possible concepts, designs, overriding themes, a program title, and the respective roles of Park staff and SCAS volunteers.

Once concepts and designs were agreed upon, it was determined that a written resource guide was needed to launch the program and provide a reference for those working with program participants (see Appendix A.) The core material in that resource document was adapted from educational materials available online on the Society for American Archaeology's website (www.saa.org). The initial document created for the program has been informally revisited after each session to discuss how variables of group size and participant age, and other factors inform and impact program delivery.

Sidel decided that California State Park's personnel would initially be the primary leaders of the project with SCAS participants in a secondary, though expert, interactive role with participants and park staff. It was anticipated that SCAS would provide the archaeological voice, answer questions posed by participants and park staff, and offer guidance during the lab phase of the program. It was also anticipated and I and eventual SCAS trainees would also offer

comments during the museum tour when disparities between the Spanish and the Native Californians emerge. Because the original adobe structure that housed the Native Californians now houses the museum, SCAS participants play a vital role in augmenting State Park's staff objectives to connect the archaeology of the Mission Period with the interpretive goals of the State Park.

As a result of the initial presentation, and after discussing a number of possible thematic titles, the phrase, "Blended Cultures" was chosen as the program's theme because it seemed to represent both the archaeological materials that would be used in the demonstration phase of the program, and the interpretive displays presented during the museum tour. Although the term welcomes questions rather than provides specific answers, it is critical to remember that the Mission Period is a harsh slice of California history, and therefore, the term needs further explanation that acknowledges its potential bias. In the context of this program, the term is used as an embodiment of contradiction: that harmony and dissonance, survival and cultural amalgamation are in dialogue with each other. New and lost cultural expression emerges to co-habit the program's infrastructure. When participants have been asked what blended culture means to them, words like "together," "separate," "different," and "change" were part of several responses.

Blended foodways were also expressed in the large number and variety of coastal shells in the kits, and in several large mammal bones with precise, metal-tool butchering marks. We know that the Spanish introduced cattle and that the Ohlone did not raise cattle but did forage for marine resources (Allen 1998). The term might also provoke interest and prompt questions or it may seamlessly be part of an individual's experience.

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An Experimental Lens – An Event with Junior Rangers

The first program was offered to a group of Junior Rangers on June 26, 2014 by Park staff and a SCAS docent. Approximately 20 participants, ranging in age from 7-12 years attended, some with younger siblings. Participants were accompanied by a small number of adults and/or parents. Before meeting with the Rangers, it was decided that the program would be separated into four parts:

1. An Introduction that described the day's activities and artifact sorting

2. A guided tour of the museum

3. A mock dig

4. An artifact recording session

When we imagined the program and designed the first session, we didn't realize that the program would come into being in stages and develop as a result of a series of experiments, each with a different calculus informed by unpredictable audiences, volunteer numbers, their demographics and variable abilities. While this program helped the team to revise content and flow of activities, the narratives of each session changed as the team moved through each of the five events. The mock dig offered the most excitement and was the most challenging aspect of the Junior Ranger's event: it was its own cultural element and was ethnographically challenging.

Building the Artifact Kits

The artifacts used to build the kits reflect cultural material from two sources: various excavated State Park sites that were recorded into the gray literature, and surface finds at the Santa Cruz Mission site that have appeared as a result of gopher activity. Reference to these artifacts can be found in multiple records including field reports by the Cabrillo College Archaeological Program. While the artifacts gathered for this purpose can generally be associated with Ohlone and Spanish cultures in the Historic Era, they cannot be contextually understood or time-stamped in an archaeological or scientific way.

The following table summarizes the artifacts included in each kit, organized by class, with observable attributes and cultural interpretations relating to the archaeology conducted at the adobe site and surrounding mission properties (Allen 1998, Edwards et al. 1999).

Table 1. Artifacts Used in Kit Assemblies (Adapted from Morris: *A Field Guide to Pacific Coast Shells*, and Chesterman, *The National Audubon Field Guide to Rocks and Minerals*)

Material	Genus	Species	Type	Description	Interpretation
Shell	Haliotis	rufescens	Abalone	Iridescent interior; red exterior	Ohlone food source
		cracherodii		Iridescent interior; black exterior	
	Mytilus	californianus	Mussel	Iridescent purple interior; black, ridged exterior	
	Mytilus	edulis		Iridescent purple interior, black, smooth exterior	
	Mult Unk	mult unk	Clam	White with irregular concentric lines on outer shell	
	Olivella	unk	Snail	Small brown or purple & white cylindrical	Decoration; monetary exchange
	Olivella	unk		White with darker tones	
Bone	Unk	unk	Faunal – small	Variable	Small mammal
	Bovine	unk	Faunal – large	Variable	Domestic - introduced by Spanish
	Unk	unk	Fish Vertebrae		Ohlone food source
Stone			Unk	Easy fit in hand	Possible hammerstone
			Chert	Worked	Tool
			Projectile Points		Modern, purchased
			Tile	Orange, brown fragments	Roof tile
Metal			Nail	Round	Unknown
			Nail	Square	Unknown
			Misc. fragments		May appear like photos in museum displays
			File		Probable Spanish introduction
			Saw blade		Probable Spanish introduction
			Horseshoe		Probable Spanish introduction
			Fish Hook	Unk	
Glass			Bottle Fragments	Blue, not sourced	
			Bottle Fragments	Green, not sources	
			Porcelain	White w/ blurred lettering	Poss. Jar Lid
			Beads	Tiny blue, green, yellow	Added to kit from other locales
Pottery			White w/ brown		Mission Period and later

The presence of metal fragments, the horseshoe, and nails indicate later, overlapping periods, and suggest that some may be from the construction that took place after the Mission Period. Various historic records indicate that large domestic animals such as oxen used for labor,

and cattle raised for food were brought to the region by the Spanish. The archaeological records provide extensive examples of domesticated animals from this time period (Lightfoot 2005).

Chert debitage and pottery fragments are included in the kits, and Ohlone manufactured points made from Chert and European pottery can be found in the museum displays. While the Ohlone did hunt some small game in the near environs before their internment, freedom to leave the mission site was severely constrained (Allen 1998).

Artifact Sorting

With degrees of difference, each sub-group, a child and their parent or accompanying adult enthusiastically participated in the lab portion of each of the programs. Each participant was asked to categorize the artifacts found in their kits, select a favorite to draw, and answer a series of questions. Select pages of a "Field Notebook," currently in prototype development, was given to participants for their use during the sessions (see Appendix B). The following questions are currently included in the prototype:

1. What is the artifact's color?

2. What is it made of?

3. What does it feel like?

4. What is it used for? By Whom?

5. What is it called?

Ideas of "blended culture" were represented in different ways by different participants. Some categorized artifacts by their use, putting more food types together because a food category would include all shells and bone fragments. Other individuals grouped artifacts by material type and put *Olivella* shells that were known to be used by the Ohlone for decoration with other shells understood as food. This latter grouping of an artifact type would not carry the

suggestion of cultural blend. Other participants organized their assembly by notions of what is "Ohlone," "Spanish," or "American." This alignment might abstractly suggest a mix of cultures.

While the intent was to talk about cultures at the location as blended, that is not the only way to talk about the site, and it was important to allow participants to find their own paths of discovery, and ask questions and draw conclusions that we were not controlling. The collection of artifacts in each kit assembly is designed to create an impression of "blended culture." Quantitative methods have not being used to investigate variable patterns of response.

Walking the line between conducting an exercise designed to be fun and informative in a non-school environment while teaching participants in a way that does not resemble homework is challenging. Simplifying the complexities of archaeology and the Mission Period led to over-complication. Working closely with individual participants became a successful strategy to stay on course. While it was effortless to recruit parents to work alongside their kids, it was more difficult to create a community of kids and parents working together in groups. Observing program flow revealed that it is more likely that participants will interact with each other if there is an opening ice-breaker and per Sidel, a few moments of organized "meet-and-greet."

Inside the Museum (March 7, 2015)

In early March, 2015, we changed the order of events. After introductions were over, we moved inside the museum and began a forty-five-minute tour of five of the rooms inside the adobe structure. Although we didn't lose anyone in our group, the amount of fidgeting and talking seemed to indicate that it was challenging for some to stay focused for the full indoor tour. Features of many of the interior rooms in the adobe building are in stark contrast to contemporary buildings which are often filled with open spaces that emphasize easy movement and natural light. Modern lighting in this space has not helped illuminate the dark rooms with their cool-to-touch, two-foot deep walls made of adobe bricks, mud, and straw. The white of the

walls is in stark contrast to the dark, wood floors, a modern though aged-looking addition. The thickness of the walls is compelling but, disturbingly confining. In a visceral way, the building itself, especially, the original, shortened doorways forces one to travel back in time. The display cases are heavily-made with solid wood frames and heavy glass covers. Strangely, several of them are too high for small children to peer inside.

VI. RESULTS AND CRITICAL ANALYSIS

Archaeology and the Public

The following table provides a brief look at the evolution of archaeology in the public sphere. This table helps define a potential trajectory for where this program began and where it might move in the future. In particular, this table identifies how gatekeepers of knowledge within archaeology have changed over time. The co-production of knowledge is one of community archaeology's goals although the landscape of concepts of co-creation continues to change (Mihesuah 2004).

Table 2. A Brief Look at Archaeology and the Public Sphere
(Adapted from Atalay, Clauss, McGuire, and Welch 2014)

Past, Present and Future		Partial Present; Increase in Future?		An Unknown Future
Top-Down		Bottom-Up		Bi-Directional
The Academic Realm	The Academy working with Descendant Communities	Descendant Communities Informing the Academy	Descendant Groups Working in Academia	The Academy & Other "Experts" Collate Science and Non-science Sources
Sources and Gatekeepers		Shared Data	New Knowledge Production	New Sources - Joint Gatekeepers

In terms of reaching the overall educational outreach goals of the Society, this project is the first step of several in a publically integrated program. Information from the archaeological record and local historical sources contributed to the production of the first draft of the scripted guide to be used by both Society docents and Park staff referenced earlier. While the Society's impetus to engage in this process was to expand its outreach efforts, the State Park's goal was to

enhance the Park's interpretive directive by using archaeology to support its museum processes. As a result, both entities expanded their respective programs. I have observed that the Society has become a little more visible to the larger community in part, through joint marketing efforts with State Parks, as measured by online inquiries about the Society's outreach programs, and both Sidel and I believe that over time, program participants and park visitors will increase (Julie Sidel, personal communication, November 8, 2014).

The program's collaborative, public, and interactive elements suggest that the future inclusion of individuals from Ohlone and other descendant groups as well as members of local resident communities would move the program from its current understanding as "public archaeology" to a community archaeology focus where participation no longer relies on learning from an expert source, but acquires personal meaning that is specific to participants through inclusive design and implemented processes.

The current program generally follows a top-down approach, i.e., the team collated information from archaeological and historical "experts." By joining archaeology with history in an interactive, museum-interpretive format, the possibility to look toward non-traditional experts emerges as well. This has resulted in a hybridized version of public education that follows an interactive format with a goal of a community archaeology focus. This approach incorporates notions of inclusivity suggested by some of the artifacts in the kit assemblies, and by some of the museum displays. The artifacts augment established authoritative voices that are the intellectual gatekeepers of data, i.e., the original archaeologies conducted by various entities at the site.

This project identifies a constellation of complex concepts associated with archaeology in the public sphere. Audience, project definition, project perception, and participant experience are elements of community archaeology approaches. While this project is bound by its launch and

subsequent sessions, the following questions emerged during design, and subsequent implementation processes and follow-up team discussions:

How is information about local archaeology made accessible to the general public?

How is archaeology in general and local archaeology in particular understood by diverse, public audiences?

How do different public formats affect the perception of archaeological information by a general audience?

How do different formats determine participant experience?

What factors affect relevance? Whose perspectives identify what is relevant?

These questions provide a stage for considering the following hypotheses:

If local archaeology is accessible to the general public, a greater interest in preservation, protection of archaeological resources, and stewardship will result, as measured through data from surveys administered to participants that track repetitive participation, volunteer assistance in this and other Society outreach activities, participation in future programs offered through California State Parks, and other outreach endeavors offered through SCAS.

Community archaeology programs measure public understanding of social issues that are connected to the past but affect local populations in the present.

For example, California's mission system remains visible in the surrounding neighborhood. The Catholic community represented by Holy Cross Church and School is located on adjacent

property, and local preservation organizations and the Santa Cruz City Planning Department enliven the area's colonial legacy.

Participation in public archaeology programs at the Mission Adobe leads to an understanding and appreciation of life for the historic Ohlone population housed at that location.

Although the program's focus on the concept of "blended culture" provides a conflicted narrative of survival and assimilation, the project's collaborative, participatory, and interactive design provides a foundation to move toward a community-defined archaeology program that directly addresses the question referenced earlier, "Archaeology for Whom?" (Atalay 2014). The artifact kits provide a way for alternative scenarios to emerge in the minds of participants. Is the presence of small faunal bones such as rabbit and deer in the artifact kits evidence that the Padres were lenient and allowed the mission laborers to leave the property to hunt small game, suggesting that a kind of harmony existed between the Native inhabitants and the priests? Or, do the artifacts suggest a different interpretation, that foods introduced by the Spanish were insufficient to support the dietary needs of the local population? Although the program does not elicit specific answers, it offers an opportunity for multiple answers to emerge.

In the future, augmenting this study with survey analyses of drop-in and invited community and professional participants at local archaeological events at the Mission and other local venues will reveal multiple roles and contexts of participation of diverse groups as well as help gain a better understanding of participant experience. These processes will help understand the successes and challenges of this project's collaborative efforts to engage non-professional audiences in ways that allows them to determine meaning. Variables that may affect community participation, the provision of non-academic sources of knowledge, and the collaborative co-

creation of new data include age, gender, ethnicity, education level, residence status, number of years of residence, and interest in archaeology.

Indiana Jones and the Legend that Casts an Enduring Shadow over Archaeology

Decisions surrounding the design for this program were fraught with questions and concerns. In fact, in the first few program runs, it was thought that "Indiana Jones," a fictional character well-known by most of the population, and a persona that is ready-made for myth and legend – two intriguing elements that many associate with the field of archaeology – should be introduced. It was believed that addressing the inevitable Indiana Jones story head-on would offer a framework for deflecting the negative connotations that associate the character in the story with the discipline of archaeology. After all, hidden in the Hollywood drama is the fact that Indiana Jones steals artifacts that belong to an Indigenous culture, a reality that is blurred and reinvented by the power of adventurous fiction – all good reasons to proactively dissociate the name from the field.

We found that the mere mention of Indiana Jones in the Mission programs encouraged enthusiastic and animated responses. While this enthusiasm was a welcome ice-breaker, it also proved to be a time-consuming distraction. That experience led to important questions for our program to address: How do we offer a counter narrative to the Indiana Jones et al. mythologies, one that communicates why the fiction in the films is not the true mystique of archaeology? Can we accomplish building a counter-narrative without mentioning the name, "Indiana Jones?" In addressing such initial concerns, this project shows that what is meaningful to children need not mask the role that real archaeology plays in our lives and in the world.

To Dig or Not to Dig?

The process of developing learning modules through trial and error allowed the fluidity to address emerging questions and undertake multiple plan revisions suggested by team members.

For example, in the first program with the Junior Rangers referenced above, we decided to include a mock dig even though doing so required extra monitoring in order to address logistical issues of continuity of information and management of participants as they moved through different activities. By modifying the unit to conform to basic archaeological principles such as unit design, unit layout, with a display of excavation tools, we expected that a suggested picture of order and control would counter the chaos of archaeological fiction. We were not entirely correct. More importantly, one SCAS docent observed that the families at the Junior Rangers event represented a broad spectrum of cultural understanding and while this was a fast-paced session, the diversity of response offered its own reward (Cathy Mistely, personal communication, June 30, 3014).

It was thought that the dig unit located next to the area where the lab would take place, and which had also been used with the home-school group referenced in the Introduction, could be repurposed for this first trial program. Even though we had learned from the earlier experience that it is not possible to have all participants working at a single station at the same time, and that there is a problem moving participants through multiple kinds of activities, we decided to experiment with a mini-excavation with this group. This was a decision that was in part influenced by the belief that participants would be disappointed if they did not get to "dig."

Going forward with the excavation meant that we would have to carefully choose the artifacts to bury in the mock dig – nothing too small, nothing with a sharp edge, etc. How careful would we need to be to not derail the participant's experience? How many volunteers would we need to run multiple stations? How much time would it take for all participants to move through each station? How would we work with the artifacts in the unit? Would they complement or interfere with the artifact assemblies to be used in the lab portion of the exercise? Would the

"discoveries" in the unit disconnect artifacts from each other diluting the idea of "blended culture," or other ideas that might emerge as the session unfolded?

At first glance, the fact that the "dig" was compelling and enthusiastically attended seemed reasonable measures of success. However, when we informally evaluated and revisited the process, it was clear that the artifacts had lost their clarity and meaning. They became less important than the process of finding them, and the theme of "blended culture" became mute in the process. By conducting the "dig," some participants only wanted to dig, and some wanted to take their "finds" home. In fact, the dig inadvertently introduced the idea of "treasure" rather than helped clarify and define archaeology, and this moved the exercise in a completely different direction, away from our ethical goals of inspiring stewardship and preservation. As a result of the Junior Ranger's program and because of the unpredictable nature of drop-in participants, it became clear that for a while, program implementation would be experimental and evaluative, and would need to be deconstructed and revised multiple times.

The Lesson of Objects

Over time, it became clear that the artifacts were the key elements of the program. That they provided a visual, tactile, and intellectual experience for participants was in synch with broader public education goals (www.cde.ca.gov). The artifacts included in the kits provided evidence of multiculturalism. In spite of the best intentions, the "manufactured kits" built out of choice and assembled from multiple sources, reflected our biases. However, it was also important that they did not communicate a disregard for the impacts of the missionization process on the local, Native population. There is an inherent conflict between communicating the concept of "blended culture" and the process of segregating Ohlone and Spanish material culture during artifact sorting, an exercise that paradoxically emphasizes distinct cultural purity and shared cultural traditions. Focusing on one or the other of these aspects of multiculturalism

camouflages these complexities. Collectively, the narratives told by the objects, the museum displays, and the volunteers interacting with participants revealed diverse images that both construct and challenge our normative narratives of Spanish Colonial history.

The agricultural narrative of the region began with the arrival of the Spanish, and the presence of some of the metal artifacts in the kits suggested that they may have been part of the gear used to drive the oxen that the Spanish introduced to cultivate the land surrounding the mission site. Farming on that scale would have been foreign and intrusive to Ohlone culture. That these metal artifacts technically define the Spanish use of Native labor is corroborated by a painting on one of the walls of the second room of the museum which depicts Indian laborers driving oxen. During one of the museum tours that took place after the lab session, a young participant entering that room and seeing the mural asked, "Were the Indians slaves at the Mission?"

Talking about brutality in the context of learning about the past by holding artifacts representative of the associated era was disturbing to a few participants and volunteers. In a couple of the programs, it was noted that interpretive staff had some difficulty acknowledging those kinds of questions. In a couple of instances, the SCAS volunteer helped by asking participants what they thought that means for us today. It was noted that while turning the question back to individual usually resulted in raised hands and added comments from others. It is important to note that working with the artifacts made conversations more concrete and part of tactile learning that connected the past to the present for many of the participants.

The questions referenced in the above paragraph challenged the team's decision to use the theme of "blended culture." The term "blended" suggests harmony, a blending together to create something new questions asked both enliven and challenge the forced association of

artifacts that were picked for the kits. Whether "blended" means dissonance or harmony, it is a term that provides a springboard for the facilitation of diversity, making the choice for the use of the term to be at the heart of anthropological discourse. In this project, it has provided ongoing ethical conversation among SCAS volunteers. Integrating historical and anthropological literature of California's Mission Period holistically broadens the interpretation of the artifact kits, disentangling both simplistic and complex strands of the term. The concept may also inadvertently essentialize identity. One way out of this dilemma is to agree with Voss and say that the real truth about people immersed in new locations is that identities change over time (Voss 2008).

Over the duration of outreach sessions, it appeared that the artifacts offered connections to diverse cultures living in the past, and by asking participants about particular artifacts, an appreciation of diversity emerged. Asking questions such as the following lessens the distance between cultures in the past and our own. "How is this artifact [holding up a piece of pottery] like an object you have at home?" Or, by holding up shell fragments of clam and mussel found in one of the kits, one group was asked, "Since we live in the same marine world that the Ohlone lived in, do you recognize any of the shells in the kits as food that you have eaten?" While responses have not been scientifically collated, when eyes lit up and heads nodded, an understanding of diversity seemed possible.

A combination of synergy and disconnection also allowed participants to ask questions that are reflective and that encourage the possibility of multiple scenarios and different answers. For example, projectile points made from European pottery viewed in one of the museum display cases connected to the Chert fragments and tool debitage in the artifact kits. Their appearance in each context tells entirely different stories. We know from prior archaeology and traditional

stories that Chert was part of Ohlone tradition and used as a primary raw material for stone tool creation (Allen 1998).

It also might be suggested that the modified pottery in the museum points to evidence of the survival of a tradition in the face of a loss of access to traditional materials. It is also interesting to note that visitors were also interested in the display case on the opposite side of the room in which shell beads made from abalone were juxtaposed with Catholic rosary beads. We know from the archaeological record that shell beads had both social and spiritual significance. Both offered a way to talk about social meaning when participants were asked about these objects.

While stories helped listeners understand possibilities, one of the goals of the program was to show that artifacts tell stories that might be misunderstood. It was important to embed this fact in the archaeological portion of the program. The thematic concept of the program, "blended cultures" was partially contrived but, it is a term that also moves on a continuum with wide experiential variability. One point of the program was to have participants briefly explore possibilities using the artifacts as evidence and the museum displays and both Park and docent narratives as possible interpretive paths.

VII. CONCLUSIONS AND REFLECTIONS

The Present

The growing bank of community archaeology literature makes it clear that professional archaeologists agree that the past must be preserved. However, how archaeological sites are advocated for and protected, how materials are preserved, and how information is made available to the public that encourages caring about cultural resources depends on variables associated with individual professionals and archaeological subfields. How those players are informed by the tenets of community archaeological theories and practice also matters. How an academic archaeologist approaches a public interface may be entirely different than an archaeologist working for a cultural resource management firm (Atalay 2012). Normalizing community archaeological practices lessens the distances among other traditional conceptualizations and practices (Welch and Ferris 2014).

An overarching goal of this project was to bring an awareness and appreciation of local heritage to a public audience of young learners and their accompanying adults in ways that encourage engagement with diversity in fun ways. By leveraging the strong interest children express when they are presented with archaeological ideas and material, this project offers a way to teach values of respect and tolerance that is in synch with lessons in formal, educational settings. Hands-on learning about how people who lived in the past provide connections to social justice issues today (Atalay 2014, McGuire 2008). This program offers archaeological docents and interpretive staff opportunities to use the particular Mission site to underscore the complex and profound relationship between the concept of blended culture and cultural loss.

As the program became more complex, it was apparent that there had been a significant lapse in the working connections between the Society and the Santa Cruz Mission SHP. In recently perusing the SCAN archives, it was clear that a strong relationship with the Park had

been established long ago and nurtured through multiple processes in and around the Park setting. The Catholic Church's expansion, the building of the adjacent school, State Park's purchase of the adobe and its restoration, as well as the number of archaeological investigations undertaken by the Cabrillo College Archaeology Technology Program, politically residing front and center on the pages of local media provide an understanding of the basis of this relationship. Countless articles in past issues of the SCAN underscore many viewpoints. They also provide a foundational understanding of how California State Parks and SCAS came to know one another (Mary Gerbic, personal communication, December 4, 2014). The focal point of the historic relationship between SCAS and the Mission State Historic Park is the mission adobe. That fact provided the foundation for the report prepared for the SCAS Board on February 17, 2015 (see Appendix D).

Working with SCAS and the Santa Cruz Mission SHP is a grassroots-effort to integrate other voices in an interpretive process, communicating facts and ideas about the Mission Period. During that process, a kind of transformation took place. The beautiful adobe structure and surrounding area became more than history, alive with hints of different ways of living. By integrating archaeology with Park interpretation, the adobe building emerges as a home; the grounds surrounding the building become a place, and the Native people from the past become the voices in the narrative that the interpreter tells. Small objects held in small hands helps introduce these realities.

Many of the participants in the archaeology demonstrations are working on Spanish Mission Period assignments focused on the Church building, the Spanish Padres, European foods, and introduced domestic animals. The collection of artifacts in the kits, though artificially arranged, upends the singularity of those historical narratives, and adds dimension to the

singularity of history. I watched participants hold artifacts and ask questions that move these players around the site. Spanish padres slip into the background; local and diverse food choices appear; deer and other local fauna arrive, and the voices of Native Californians emerge.

The Future

Archaeology in the public sphere brings an awareness of heritage and archaeological resources that inspire their preservation (Moser et al. 2002). Notions of heritage and stewardship depend on forging relationships with diverse groups of people, and on realizing that not all decisions concerning heritage reside within the professional field of archaeology. In one sense of the word, archaeology provides a service. This project offered a collaborative service to the general public. To further evaluate the program for applications to other settings, the following questions critically examine the format in place at the Santa Cruz Mission State Historic Park:

1. How do the Society's public outreach in general and the program at State Parks in particular reach multiple diverse communities and different public audiences?

2. How does community outreach in the California State Park's system contribute to the development of new research goals that de-centralize existing, culturally-different authoritative voices; use a combination of non-academic, professional, and academic sources of information; collectively contribute to a body of shared local knowledge based on both scientific and non-scientific approaches?

Other questions that are inherent elements in the current study's approach to an understanding of local community archaeology contexts for a future study include:

1. From a Park interpretative perspective, how does the archaeology program compare to other interactive programs at the Park?

2. Who will be the future beneficiaries of the current archaeology program discussed here?

This project has general and specific portability, applicable to developing potential partnerships with other agencies. A focus on inclusivity and multivocality potentiates partnering with Indigenous or descendant groups and expands the story told from within archaeology. The scalability of this project offers SCAS the potential to use collaboration as an element of work with other entities including local CRM firms who may need to engage the public or particular descendant communities connected to the material remains of a particular location or site. The observations and analyses of this particular study help tease apart some of the contextual details that are built into public environments. Applying the processes here to other environments will contribute to a better understanding of differences in other contexts.

This project offers SCAS a model for translating the processes, procedures, and lessons learned in the Spanish Mission setting to other public educational venues. SCAS may be better positioned now to contact educators at different public schools; to participate in local museum programs; to reach out to different private schools such as campuses of the local Gateway School system; volunteer at public school Career Days, or participate in specific off-site school programs such as science-related field trips. This program also offers SCAS an opportunity to revitalize its membership by providing on-going participation for members to become docent volunteers in the Santa Cruz Mission SHP program.

This project contributes to a profound need within public archaeology projects –not only to try to find ways to meaningfully connect with descendant and community groups, but to change the direction in which information moves between engaged parties: to go from talking about public archaeology to devising ways for archaeology to become usual and expected

(Atalay 2014). The popular, public perception of archeology as mystery is both an asset and a liability, a confounding reality of seeming, mutual exclusivity. As a source of mystery, it draws the public in but then becomes separate through its long history of providing the strongholds of expertise. The common person fades into the background in much the same way the public anthropology audience, and the recipients of the lectures of the lone interpreter at the Santa Cruz Mission SHP museum did. Many working alongside Atalay, McGuire, and others offer that archaeology's future rests in the ability to bring together multiple disparate entities with paradoxically conflicted views (Casteñada 2014). This project has cleared a path to move from a public delivery to a community forum; from a top-down approach to a shared exploration of community goals.

Because the artifacts in the kit assemblies in this project represent materials associated with socially distinct and diverse groups, i.e., the Ohlone, other possible Native Californians, the Spanish soldiers, Mexican workers, and Catholic priests, and contextualized by different time periods (both during and after the Mission Period), there is a danger that social identity is seen as static and unchanging. One of this project's greatest challenges is presenting complexities of identity and cultural mix in simple terms. If participants tell a story that features their favorite artifact and informs the group who they believe might have used that object, they bring dexterity to complex notions of identity.

It was evident during the outreach sessions that an applied role of the archaeological docent helped participants experience diversity while also demonstrating that diversity is mutable. The artifacts helped uncover subtleties of information that the museum interpretation did not immediately uncover. Gathered and not curated objects from the artifact kits offered an experiential moment for participants that the written archives and museum displays did not

provide. However, this community-based program's greatest strengths may be its collaborative elements that bring a holistic experience of the past to participants. By SCAS and the Santa Cruz Mission SHP joining forces, both entities have changed how they interact with the public. The immediate result is that the Mission story is told more holistically and interactively.

The delivery of information inside the museum differed over time. In one session, the Park staff mentioned that a local Ohlone helped design the diorama display located in the first room of the tour, the room that represents the oldest time period. That piece of information had not been shared in previous sessions. The painting that the staff referenced in the diorama depicts an Ohlone village with a variety of different kinds of daily activities portrayed. A mortar and pestle with acorns; projectile points; an atlatl, and some game pieces are among the artifacts included in the display case in front of the painting. The village leader is shown wearing a deer-skin apron which the staff person noted was not an authentic portrayal. An authentic painting would have depicted the people in the village without clothing. The staff's mention of this fact de-fictionalized an element of the picture while personalizing the Ohlone descendant. In a seemingly simple way, their comment connected event participants with people living in the past.

Later in that same session, a young participant commented that it was "sad about the Indians that they were made to be slaves." At other sessions, I had observed uncomfortable shifting of participants at similar comments or questions. On this particular day, the archaeology docent added a comment, agreeing that it is very sad and wrong to enslave people, adding that the Mission Period – a time of intense culture clash – is difficult to talk about. In Santa Cruz, as at other missions, Spanish soldiers, priests, and others exerted considerable power over the Ohlone. It was evident over the series of outreach days in this project that direct interactions are

opportunities for volunteers, interpreters, and staff to speak about tolerance. Being in the building that housed "neophytes;" handling real artifacts from the kits; and walking on the land where particular human and cultural loss took place connects difficult events of the past to contemporary issues of oppression and social injustice. It is valuable to provide simple, yet truthful responses to questions by young learners even when those questions undermine the comfort level of those interacting with participants.

The interactions among docents, interpreters and program recipients broadened possibilities of interpretation during the archaeological phase of the program. In the March session, one child noted that the artifacts in their kit included more pottery and that maybe that meant that the Native Californians had given up and were eating off of plates instead of in "another way." While this was a way to reference the Ohlone use of baskets as containers for food, it was also important that this was a hypothesis that was being put forth by one of the participants. The sequence of lesson delivery and participant response demonstrates how the program is unpredictable as well as contextually providing contexts for bringing science into the discussion as well as anthropology. On this day, it seemed appropriate to mention archaeologists' use the objects they have before them, written records, and other voices in its own kind of blended culture to talk about the past from several perspectives.

While it is challenging that most children participating in this program were young and conversations therefore were not long and complex, the program is potentially scalable to other educational venues. "Archaeology in a Box," is an iteration of a name that is a teaching metaphor for what is decontextualized in cultural resource management (King 1983). As a movable archaeology, it represents a portable teaching collection to be brought into a variety of settings including schools. The current program with State Park's complements SCAS' early outreach

goals of bringing archaeological education into a blended format with California History into formal school settings.

An expanded collaboration among Santa Clara University, Santa Cruz Mission SHP and potentially SCAS is in an early planning stage. Over the past two years, under the guidance of Linda Hylkema, Cultural Resource Manager at Santa Clara University's Cultural Resource Department, multiple archaeological excavations have taken place as a result of on-site development projects (Verbal communication, Linda Hylkema, February 28, 2015). Per Hylkema, those excavations have yielded between three and four thousand boxes of micro-artifacts referencing prehistoric occupations, California's Mission Period, and subsequent historic land occupations surrounding the Santa Clara site. Hylkema and Sidel hope to recruit SCAS members in a summer-long internship/public volunteer opportunity for students and members of the general public to learn basic archaeological artifact processing skills.

This project is intended to address multiple needs. While it provides a cost-effective way to process a large number of artifacts, it inserts archaeology into the State Park's interpretive process in another publically accessible way. Currently, this project is scheduled to begin in June, 2015, and will take place at the Santa Cruz Mission site where the only structure in California remains where Native Californians living in the Santa Cruz area were interred during Spanish colonization. It is hoped that SCAS will provide technical help to participants and relay project information to visitors to the mission adobe during workshop sessions. This project is referenced in Appendix D, #3 under the heading, "Addendum for Future Discussion."

Multiple researchers including Little (2007), McDavid (2004), and Lightfoot (2008) remind us that archaeology is uniquely positioned to create contemporary relevance by bringing clarity to historic inquiry and allowing the voices of oppressed and enslaved people to emerge

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and have a place in public discourse. In this project, a simple archaeological process puts physical artifacts from the Mission Period into the hands of the public, and enlivens the reality of loss in a place where staff and volunteers struggle to find a balance between the celebration of the history of place inherent in the enduring mission architecture, and the acknowledgement of the loss of Ohlone culture (Verbal communication, Sidel, February 5, 2015). It is important to note that the restoration of the adobe structure at this location also provides a step in the direction of changing how the historic mission story is told particularly because it is the place where incarcerated Native populations lived out their daily lives (Dartt-Newton 2011).

Public archaeology imbues the realities of the past with contemporary social meaning. For the general public, this brings an awareness of issues and struggles facing Indigenous descendants in particular, and marginalized groups in general. Public archaeology acts as a catalyst in the creation of inclusive conversation about the past and deconstructs the hierarchy of learning by gathering together disparate contributors from multiple domains. Although definitions of local are affected by changing demographics and economic conditions that are disconnected from specific places and people of the past, inviting the public to participate in local archeology creates a methodology of connection. If public archaeology is focused on information gathering in participatory ways, it paves the way for a community approach predicated on the integration of Indigenous and descendant groups. The multiplicity of voices expands definitions of authority.

Archaeology is often incorrectly understood as a science of mystery resulting in the discovery of exotic objects. Its real focus however, is the study of the mundane nature of people and places of the past. Bringing knowledge of the mundane reality of the past into the present requires multiple perspectives of cultural significance. Leventhal and others indicate that a lack

of inclusivity supports the cultural erasure of historic and descendant populations (Leventhal et al. 1994). Collaboration is a first step toward creating an antidote that counters the embedded effects of colonialism.

This project's holistic and investigative approach to archaeologically connect the general public with a local heritage site aligns with the broader, integrative visions of public and community archaeology in contexts of enhanced multivocality and multicultural representation. Continued implementation of the archaeology program suggests a greater role in mission adobe museum interpretation with potential revisions of some of the museum displays. The original Ohlone diorama in the first room of the museum was created in consultation with members of a local Ohlone group. This project's premise of shared authority offers a way to revisit that relationship and develop an ongoing partnership. Public archaeology opens the door to community invitation. Hands-on engagement with materials from the past creates an opening for this project to evolve and connect with multiple descendant groups.

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IX. APPENDICES

Appendix A. Initial Proposal for Script – SCAS and Park Staff

Suggested script for an event activity as a collaboration between California State Parks and the Santa Cruz Archaeological Society

The following document is based on a model offered by the Society for American Archaeology published at www.saa.org for educators to use in classroom settings, museums, heritage sites, or other venues. As a result of multiple meetings with SCAS' Outreach Committee and with the interpreter at the Santa Cruz Mission SHP, Johansson wrote the following document as a guide for both SCAS' and State Park's staff to use during program sessions with participants.

Title: Hands on the Past: Discovering who the people were who lived at the Mission Adobe

Opening Comments - *This section can be expanded given how much information you have about the specific history of the adobe.*

Today, you're going to be archaeologists working at the Santa Cruz Mission Park. You're going to take a look at the archaeological record, which is just another way to say, "a picture of the past." That picture is a way to look at the people who lived at the Adobe over two hundred years ago.

Life at the Adobe was a blend of different people and different times. The museum displays some of the ways that local Indians and others lived and worked at the Adobe. The objects that you look at today are some of things these people left behind. These objects are called artifacts.

What is an artifact?
(This can be interactive, using the narrative as a prompt, and asking this question of the participants.)

Here are some standard answers:
An artifact is an object made or changed in some way by humans.
Artifacts are portable; they can be picked up and moved around.
Artifacts tell us about moments in the past.
Artifacts give us clues about people who lived long ago.
Artifacts tell us about people who are different than us.

Archaeologists are like detectives looking for clues in old things. Archaeologists ask a lot of questions, and they use many tools in their discoveries. They look at the land and the ground; they look at rocks; they think about the food people ate; they think about where they ate, and where they slept. They think about the activities of people in the past. They think about when people did things.

As archaeologists today, you will be looking at the artifacts in your bag and asking questions about how different people lived in the past.

The Activity

Your booklet to take home, "My Archaeology Record" *(suggested title for field notebook)* will be a way for you to record information about the artifacts that you look at today.

Ask participants to:
1. Remove artifacts from the bag
2. Sort them into categories such as:
   a. Material type: stone, bone, shell, ceramic, metal
   b. Use: food preparation; tool; decoration
3. Pick a couple of artifacts (a favorite)
   a. What are the artifact's characteristics – these are called "attributes"
      1) What is its shape?
      2) How big is it?
      3) What is the surface like?
   b. Ask participants to draw a picture of one of their favorite artifacts

Archaeologists are Looking for Stories
1. Artifacts tell us stories about the past.
2. How an object was used helps tell the story. Here are some questions that help us find the stories:
   a. Was the object used:
      1) As food?
      2) To prepare food?
      3) To build the Adobe?
   b. Are there objects in your own home that are like any of the artifacts you looked at?
   c. Is there an artifact in your bag that might have been used in the same way as an object in your home?
3. When we find a lot of the same objects that can tell us what people might have liked to do, or what they liked to eat, or what was more available to them.

Archaeologists Write Reports

The archaeologist's report contains all of the information about the artifacts that were found, like the information that you have gathered about your artifacts today. The "story" is the archaeologist's best interpretation of what the artifacts tell us based on the physical evidence. If you want, you can write a couple of sentences that best tells your artifact's stories, your interpretation.

Closing
1. Carefully return all of the artifacts to the bag.
2. Give the bag to the ranger.
3. Make sure to bring your booklet home.

Comments

People in the past did a lot of the same things that we do today. They built things; they cooked food; they were different from each other. *(This can be expanded depending on how you want*

to characterize social discrepancies but with a light touch given this is a fun activity. I think an important part of archaeology especially in the context of the public is to make connections between the past and the present – my bias.)

Questions about participant's experience may help tweak the program going forward.
1. What did you like best about today's activity?
2. What surprised you most?
3. What was the most exciting part?

Source: www.saa.org/publicftp/public/resources/saalessons/

Appendix B. Deliverables - Field Tools for SCAS and California State Parks

Deliverable 1.

This field tool provides a script for SCAS outreach docents, volunteers, and California State Park's interpretive staff at Santa Cruz Mission State Historic Park in support of the collaborative archaeology demonstration program (see document prepared for SCAS Board Meeting on 2/17/15). This tool is designed to:

1. Honor the diversity of people who lived at the Mission site during the Mission period and other historic times through the inclusion of multiple voices suggested by the array of artifact types represented in the artifact kits.[7] Multiple sources will include: 1999, Edwards, Simpson-Smith, and Hampson, *Historical Resource Investigations at Holy Cross Roman Catholic Church Santa Cruz, California, 1993 - 1997*
2. Maintain relevance to 3rd through 5th grade public (and other) curriculum that is focused on: The California Mission Period. (Children often arrive with their Mission Period assignments in hand) [see curriculum details referenced for Mission Period] http://www.californias-missions.org/teachers.htm
3. Accommodate varied skills and cognitive levels of multiple-aged participants
4. Support time-constraints and irregularities associated with drop-in audiences
5. Act as an anthropological and archaeological resource to park interpreters and staff in:
   a. Archaeologically telling the story of a Mission Period site
   b. Creating relevance for young contemporary audiences
   c. Encouraging outreach to Indigenous and other descendant communities

This document was also submitted to members of the SCAS Board and Julie Sidel, California State Park Interpreter.

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[7] The artifacts selected for each artifact kit were found by California State Park staff (and some visitors) without provenience on the site's surface, likely the result of gopher activity, natural erosion, and/or intermittent landscape work conducted by State Park's staff.

Deliverable 2. Prototype Design – Field Notebook for Participants
(Adapted from 2012 Simpson-Smith Design)

The Santa Cruz Archaeological Society and The Santa Cruz Mission State Historic Park Present:

"Archaeology Day at the Mission"

(www.santacruzarchsociety.org & www.parks.ca.gov)

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Prototype Field Notebook (continued):

Page 2

Page 3

ARCHAEOLOGY FIELD NOTEBOOK

YOUR NAME

_____

DATE

_____

WHAT COLOR IS YOUR ARTIFACT?

_____

WHAT IS IT CALLED?

_____

WHAT IS IT USED FOR?

_____

WHO WOULD USE IT?_____

WHAT IS IT MADE OF _____

WHAT DOES IT FEEL LIKE? _____

_____

SOME SHELL ARTIFACTS

Prototype Field Notebook (continued):

Page 4   Page 5

DRAW YOUR FAVORITE ARTIFACT

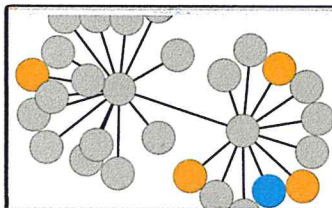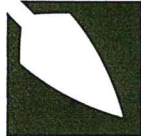IS THE ARTIFACT I'M
STUDYING
IN ONE OF THE MUSEUM
DISPLAYS?

Prototype Field Notebook (continued):

Page 6

Page 7

SOME THINGS
ARCHAEOLO-
GISTS DO WITH
ARTFACTS

USE A
TROWEL
TO DIG

MAP WHERE ARTIFACTS
ARE FOUND ON A SITE

WRITE
LOTS OF
NOTES!

ARCHAEOLOGY TAKES...

TEAMWORK

Prototype Field Notebook (continued):
  Back Cover

Johansson

Appendix C. Correspondence

Santa Cruz Archaeological Society, P.O. Box 85, Soquel, CA 95073

Kären Johannson:

A primary purpose of the Santa Cruz Archaeological Society involves outreach to the public. Not limited to activities solely initiated and conducted by our organization, the Society often has partnered with other institutions to achieve our aim of promoting the role of archaeology in interpreting the past. Your work, Kären, in creating the proposed program for educating the public at the Santa Cruz Mission State Historical Park, in conjunction with Julie Sidel of the California State Parks, fulfilis this directive in a manner that both exemplifies the knowledge and expertise we have in our membership along with the skill at translating this acumen into an educational resource for the public.

By itself, the Santa Cruz Mission State Historical Park (SCMSHP) presents a wonderful opportunity for promoting outreach to the public. Being a site holding archaeological components dating from early European contact to twentieth century habitation, the Park is enriched by the California State Park's choice to demonstrate its multiple periods of occupancy. Coupled with prior archaeological work conducted on the site, some by members of the Archaeological Society, the Park represents a prime example as a means for educating people on the methods and results of archaeological research.

The Society's past experience with local schools and the SCMSHP helped create some learning modules for children visiting the park. However, your and Julie Sidel's efforts helped utilized Char Simpson Smith's excellent prior work in creating a formalized approach directed towards educating children visitors to SCMSHP that is both comprehensive and practical. Relevant from third through fifth grades, the period where most schools fulfill their Mission History requirements, your proposed program addresses the spectrum of cognitive and physical skills demonstrated by that age set as well as accommodates the experiences of large groups visits limited by such factors as time and transportation. Despite these issues, the program succeeds in bringing an archaeologist's perspective to understanding the Mission's past while acknowledging and exploring perspectives from others involved with the Mission, including the indigenous peoples who inhabited the site.

Your efforts offer a more dynamic outreach opportunity for our organization than any we have enjoyed in our recent past. We endorse your proposed program with The California State Parks and look forward to assisting you in the future.

Sincerely:

Kevin Hildreth, President, Santa Cruz Archaeological Society.

Letter from California State Parks – Santa Cruz Mission State Historic Park

April 30, 2015

Santa Cruz Mission State Historic Park
144 School St.
Santa Cruz CA 95060

To Whom It May Concern,

This letter is to verify and commend the work done by Karen Johansson to develop public archaeology programs at the Santa Cruz Mission State Historic Park. Beginning in October of 2013, Karen has helped the park staff create, field test, and lead exciting programs for park visitors.

The Santa Cruz Mission State Historic Park expresses several interpretive themes through its features, exhibits, and programs. One of the exhibit rooms is devoted to interpreting the archaeological process. When park staff wished to bring the story into the realm of interactive interpretive programming for a group of homeschool students for Archaeology month, 2013, they reached out to the Santa Cruz Archeological Society (SCAS) as a partner. Karen came on board to work with us on our first program. It was a great success and launched our efforts to create ongoing public archaeology programs for children and for visiting families and adults.

Karen has brought her talents and ideas to developing and presenting these programs. From her practical knowledge of the logistics of archaeological work, to the theories involved in helping the public connect to that process and find significance in the programs, Karen has helped our staff to create meaningful, fun experiences. She has introduced solid concepts to underpin the glamorous aspects that folks associate with archaeology. Our Junior Rangers program has highlighted archeological methodology for the past couple of summers, and our regular offerings of hands-on living history demonstrations has expanded to include a regularly scheduled artifact sorting demonstration. All of these events have been well received, and will continue in the future.

Thank you, Karen, for all of the hard work and thoughtful ideas you have shared with us. I look forward to further exploring themes of archaeology in our thematic programming at the Santa Cruz Mission State Historic Park.

Sincerely,

Julie Sidel

Interpreter 1

Santa Cruz Mission State Historic Park

Email Correspondence with Larry Felton, California State Park's Archaeologist

Gmail
by Google

Karen Johansson <johans161@gmail.com>

Seeking Permission to Reprint Archaeological Drawing
3 messages

---

johans161@gmail.com <johans161@gmail.com>   Tue, Apr 21, 2015 at 2:13 PM
To: "info@parks.ca.gov" <info@parks.ca.gov>

Hello,

I'm not certain who the best person is to contact regarding the following request. I would appreciate it if you could forward this email to the correct person or department.

I am writing a Master's Thesis/Project Report for an Applied Anthropology degree at San Jose State University. The general topic is community archaeology. By collaborating with the Santa Cruz Archaeological Society and the State Park's interpreter at the Santa Cruz Mission State Historic Park, I have developed an interactive archaeology demonstration program with young children as part of the Park's weekend rotation of demonstrations with the public - typically parents with young children.

In one section of my thesis/report, I provide some background information on the archaeology conducted at the mission adobe site. In the process of researching that information, I discovered a drawing by State Park's archaeologist, Larry Felton at www.parks.ca.gov that I would like to reprint in my report. It is a drawing based on the materiality of the building and artifacts recovered at the site that depicts a room where neophyte families were housed.

Please advise me as to the best way to go about obtaining permission to include this drawing in my report.

Thank you kindly for your help in this matter.

Sincerely,

Karen E. Johansson
MA Candidate
Applied Anthropology
San Jose State University

Sent from Windows Mail

Felton, Larry@Parks <Larry.Felton@parks.ca.gov>   Thu, Apr 23, 2015 at 7:05 AM
To: "johans161@gmail.com" <johans161@gmail.com>

Ms Johansson,

I suspect you are referring to the drawing in the attached. I'm pleased you find it useful and want to use it in your thesis. Credit California State Parks; it's been published in a State Parks report, so the best way to cite its source is by referencing that document. The title pages are attached.

We would like to get a copy of your thesis when you're finished, if possible. A PDF copy for our in-house digital library would be best, although staff at Santa Cruz Mission may want a hard copy.

Thanks,

Larry Felton (aka David L. Felton)

From: johans161@gmail.com [mailto:johans161@gmail.com]
Sent: Tuesday, April 21, 2015 2:14 PM
To: Communications, Info@Parks
Subject: Seeking Permission to Reprint Archaeological Drawing

[Quoted text hidden]

📄 **Pages from R_433_708.pdf**
1191K

Karen Johansson <johans161@gmail.com>   Fri, Apr 24, 2015 at 7:30 AM
To: "Felton, Larry@Parks" <Larry.Felton@parks.ca.gov>

Hello,

Thank you so much for granting permission for me to use the drawing in my thesis/project report, and I'm honored that you would like a copy of the report when it is completed. I'll check with my committee chair regarding any protocol I should follow but I expect I'll be able to send that along to you over the summer.

Thank you again.

Regards,

Karen Johansson

[Quoted text hidden]

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Kären Johansson

Appendix D. Presentation by K. Johansson at the SCAS Board Meeting – 2/17/15

The Santa Cruz Archaeological Society Public Outreach Collaborative Project
"Connecting Archaeology and Community at Santa Cruz Mission State Historic Park"

On 2/5/15, I met with Julie Sidel, the interpreter for the Santa Cruz Mission State Historic Park (California State Parks) to discuss the status, progress, and future goals of the Archaeology Demonstration Program currently included in the collection of the Park's public programs offered on site. At the time of this meeting, Sidel confirmed the decision to continue the program as an ongoing collaboration with SCAS. The Park's decision was made in honor of:

1. The long-term relationship the Park has had with the Society
2. The archaeology conducted in the Park's and adjacent Church settings in which Rob Edwards and Charr Simpson-Smith were principal investigators
3. The participation in past excavations at the site by SCAS members
4. A 2013 archaeology program conducted with SCAS docents and Julie Sidel with students and parents from a home-school group from San Lorenzo Valley

The following outline summarizes the results of the February meeting:

Background Discussion – Why SCAS, and why an Archaeology Program?
1. Archaeology - relevant subtheme at the SHP interpretive programs
2. Provides a foundation for integration with stories told through the museum displays
3. Addresses un-met potential
4. Invigorates the long-term relationship with SCAS
5. Provided the impetus to develop collaborative public program that provides a format for education, and interaction with the public

A Review of Park Program Goals
1. Broad: Santa Cruz Mission SHP - bring life at the mission to the public in a unique way
2. Specific: Santa Cruz Mission SHP/SCAS collaboration – bring an archaeological voice into the interpretive process

Criteria for Future Program Evaluation
1. SCAS docents bring technical archaeological knowledge to the process
2. The program complements interpretive goals – broadens the stories told through the museum displays
3. Connects participants to the displays through the artifact assemblages
4. Engages young learners, and other participants through interaction
5. Offers the lesson that looking at the past helps us better understand the present
6. Facilitates the Park's role in student's 4th-5th grade California Mission projects

Deliverables

For the Santa Cruz Archaeological Society:
1. Provide outreach data for posting to the SCAS website to:
   a. Appeal to a diverse public

      b. Encourage community participation
2. Provide a written plan for SCAS to further develop and adapt an existing docent training program originally created and launched by Charr Simpson-Smith

For the Santa Cruz Mission State Historic Park - provide a written resource guide that:
1. Complements the interpretive mission
2. Contributes an anthropological perspective
3. Aids SCAS docents in their participation

For both – a booklet for participants to take with home them that:
1. Is a field notebook for participants to record information about an artifact they choose from the kit they are given to use during the demonstration
2. Has a section where participants can draw the artifact
3. Includes the logos of both organizations underscoring the program's collaborative nature
4. Has dedicated areas for photos
5. Includes contact information for both SCAS and the California State Parks

Addendum for Future Discussion:

1. Advance Charr Smith's docent training program in conjunction with the existing SCAS/Santa Cruz Mission SHP archaeology demo program
2. Explore State Parks/SCAS collaborations for future internship potential in conjunction with Cabrillo College, UCSC, and/or SJSU (?) at the Mission site and potentially other California State Park settings
3. Explore the creation of an on-going archaeology field lab as part of a public archaeology program curating artifacts from excavations conducted at Mission Santa Clara. A preliminary meeting is planned for 2/27/15 with participants from SCAS, California State Parks, and Santa Clara University to discuss potential collaboration.

Appendix E. First Official Public Archaeology Demonstrations

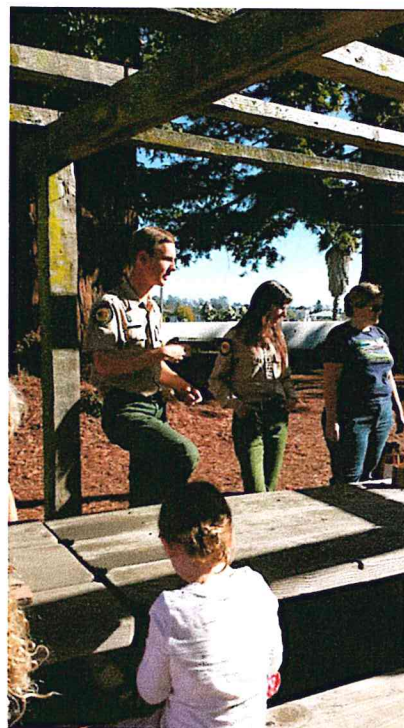**Santa Cruz Mission State Historic Park October 18, 2014 (1 of 2)**

Introduction to Artifact Sorting

Photos by Cathy Phipps

Johansson

Second Public Archaeology Demonstration
Santa Cruz Mission State Historic Park

Introduction to Artifact Sorting

Inside the Mission Adobe Museum

Photos by Kären Johansson

Johansson