"As We Gather Each Year": A Public Archaeology Exhibit for Iosepa

A Thesis

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Abstract

Public archaeology emphasizes methods and interpretations which benefit indigenous, stakeholder, and descendant communities. This thesis explores the use of collaboration in the pursuit of creating a mobile artifact exhibit as a method of public outreach. I created the exhibit using artifacts originating from Iosepa, a settlement site established by The Church of Jesus Christ of Latter-day Saints in Skull Valley, Utah from 1889 to 1917, where the majority of residents were Hawaiian and Pacific Islander Latter-day Saints. I collaborated with both members of the Iosepa descendant community, as well as the Museum of Peoples and Cultures in Provo, Utah, which houses Iosepa artifacts that were recovered in 2008 and 2010 excavations conducted by SUNY Potsdam. The goal of this collaboration was to create a mobile artifact exhibit to be used at annual Memorial Day celebrations held by the Iosepa descendant community at the Iosepa cemetery. Combining community interviews, archival research, and excavated material culture, the exhibit offers a glimpse into the personal stories of Iosepa's first residents while also educating about the practice of archaeology. I include a description of my methodologies, providing a blueprint for future researchers to apply to their own projects as a method of outreach. I demonstrate that through collaboration with the descendant community I created an exhibit that not only increased public interest in the archaeological process, but also resulted in an interpretive display that best meets community needs.

Key Words: Collaboration, Curation, Exhibition, Hawaiian, Historical Archaeology, Iosepa, Public Archaeology, Religion

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Dedication

This thesis is dedicated to those who lived in Iosepa. Their faith and dedication are inspiring, and their stories deserve to be shared.

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Chapter 1: Introduction

"I want to be an archaeologist." Starting in early elementary school, this was my response when asked what I wanted to be when I grew up. When I was young it garnered confused looks directed towards my parents, and by my teen's the responses would vary from telling me they loved Jurassic Park and asking me my favorite dinosaur or, more rarely, saying that I was like Indiana Jones. Then, as I started pursuing a degree in archaeology, they would tell me they did not know that was a real job. Further still, when I would describe my profession to an individual questioning what archaeology is and what an archaeologist does, some would tell me that they 'also' collected arrowheads, pottery, insulators, or bottles, and ask if I wanted to see their collection.

Throughout this experience, I was confused. How could so many people not know what archaeology is, when it was something I had known I wanted to do from childhood? What I did not know, however, was that I was in a position that many did not have the privilege of being in. I grew up in a place where Natural History museums were nearby and accessible, and I had a mom that took me and my brother to these museums regularly, allowing us to be exposed to the discipline. Even so, it was not until my formal Introduction to Archaeology class required in my undergraduate program that I truly understood what archaeology involves, and why it is important in ways beyond my own interest in past people and culture.

With so much confusion about archaeology as a discipline and a profession, including from myself who always had an interest, how can we as archaeologists expect the public to understand its importance? Furthermore, what steps can archaeologists take to inform the public about our profession, and why are these steps important for archaeologists to take? This thesis seeks to answer these questions, using public archaeology.

For my thesis project, I use public archaeology as collaboration and as display. My collaborators include the descendant community from which the artifacts originate, as well as the institution curating the artifacts in their archives. The goal of this collaborative effort was to create a traveling exhibit for use at the annual Memorial Day celebration in Iosepa, Utah. Iosepa was a small town in Skull Valley, Utah, and was occupied from 1889 to 1917 (Pykles and Reeves 2021). Iosepa was unique, however, in that the occupants of the town were primarily Hawaiian and Pacific Islander members of The Church of Jesus Christ of Latter-day Saints (Pykles and Reeves 2021). I first heard about Iosepa in a guest lecture at my undergraduate program at Weber State University in Ogden, Utah, from Dr. Benjamin Pykles. I was amazed that there was a settlement with such a unique story that existed just over one hundred years ago and within one hundred miles of where I'd lived my whole life, and that I'd never heard about it. I had an additional interest in Iosepa as I am also a member of The Church of Jesus Christ of Latter-day Saints, and this is an important and unique part

of the history of that organization. As I moved to my graduate program at the University of Idaho, I reached out to Pykles, who made me aware of the descendant community's interest in an exhibit and the opportunity to collaborate in its creation, providing the starting point for this project.

The goals of this thesis are two-fold. The first and overarching goal contains two aspects; to explore the potential of public archaeology as collaboration and display, and to determine the effectiveness of this effort in educating people about archaeology. The secondary goal is to provide a road map for future researchers, detailing the steps and materials necessary to create traveling exhibitions using artifacts from their own excavations or previously curated collections.

The organization of this thesis is as follows. Chapter 2 discusses public archaeology as a theory and practice, as well as exploring facets specific to this project – public archaeology in collaboration with religious communities and public archaeology in collaboration with Native Hawaiians. Chapter 3 includes a brief history of Skull Valley and its indigenous occupants prior to Iosepa's settlement, a description of Iosepa and how it came into being, the evolution of the annual Memorial Day celebration that takes place at the Iosepa Cemetery, the archaeological investigations that have occurred at the Iosepa townsite, and a brief biography of the Mahoe family, who the majority of the artifacts collected during these excavations originated from. Chapter 4 details the steps I took towards collaboration, as well as how the aspects of the exhibit were designed. Chapter 5 includes the methodologies I used to construct the exhibit. Chapter 6 describes how the exhibit was set up at the 2023 Memorial Day celebration, as well as how it was received by and reactions from members of the descendant community. Finally, Chapter 7 explores the implications and effectiveness of this project, as well as how it can be used as a model for future projects. One of the goals of this thesis project is to provide a blueprint of methodologies for future research to apply to their own public outreach projects. For ease of printing, I have placed figures at the end of their respective chapters.

Chapter 2: Public Archaeology

This project is informed primarily through the theoretical perspective of public archaeology. Public archaeology, however, is broad and encompasses a variety of practices and perspectives that have evolved in tandem with the progression of archaeological methods. For the context of this project, I focus on public archaeology as collaboration, specifically with the Latter-day Saint religious and the Hawaiian descendant communities.

Public Archaeology

Before discussing the history of public archaeology as a practice and its evolution through time, it is necessary to address what 'the public' is, and how I define it throughout this thesis. I use 'the public' to refer to the general populace, individuals who do not have training in archaeology or archaeological methods. There are, however, subsets of the public, that an archaeological project may be geared towards and tailored to, including public school classrooms, indigenous communities, neighborhoods, religious groups, or even entire cities (Abramson 1982; Anyon and Ferguson 1995; Bromberg and Cressey 2012; Brooks 2007; Brown 1973; Darcy-Staski 1987; Davis 1986; Kirk and Daugherty 1974; Kirk and Daugherty 1978; Petrich-Guy 2016; Pincock 2020; Spector 1991; Spector 1993). In the case of my thesis, the project was tailored to the Iosepa descendant community. I included aspects of both Hawaiian culture and Latter-day Saint religious practice and considered the implications of both these aspects of identity.

Further narrowing what 'the public' can be, 'stakeholders' are individuals or groups that have a vested interest in the work being done, and who will be directly impacted by the project's implementation, results, and publication. The Iosepa and Mahoe family descendant communities, two of the groups I collaborated with throughout my thesis project, fall into this subset of the public. The Iosepa descendant community remains closely tied to the townsite and the history and stories that took place there, regularly visiting the townsite's cemetery, and having an annual Memorial Day celebration. With this exhibit being created for use at the Memorial Day celebration, the Iosepa community is deeply entwined in what the exhibit includes, the narrative it tells, how it is presented, and how it is used. Similarly, the Mahoe family descendants are having their family story told, displayed for others to see, and as such will be directly impacted by what is included in the narrative. Going forward, it is through these perspectives that I use the terms 'public' and 'stakeholder.'

The practice and understanding of public archaeology, although coined by Charles R. McGimsey III in his 1972 publication *Public Archaeology*, has evolved over the last century (Dunnell 1979; King 1983; McGimsey 1972; McGimsey 1989). Another terminology, community

archaeology, represents the same basic practices, but is not as commonly used in the literature about the subject (Marshall 2002). Public archaeology, as practiced today, has been shaped by legislated action, as well as the intervention of such theoretical perspectives as indigenous, Black, and feminist archaeologies.

The legislation being passed, at state and federal levels, is one way of measuring public interest in archaeology. By looking back at the impacts of legislation, an iterative relationship that occurs between legislation, the response of archaeology as a discipline to the legislation, the impact archaeologists' actions have on the public, and the reflection of public perception in new legislation becomes apparent. The 1906 Antiquities Act was the first in a string of acts displaying public interest, and was followed by the Historic Sites Act in 1935, the National Historic Preservation Act 1966, the Archaeological and Historic Preservation Act of 1974, the Archaeological Resources Protection Act of 1979, and the Native American Graves Protection and Repatriation Act (NAGRPA) in 1990 (Colwell 2016; Dunnell 1979; Little and Shackel 2014a; Warner and Baldwin 2004). The passage of the National Historic Preservation Act in 1966 had a lasting impact on the practice of archaeology in the United States and sparked the beginning of Cultural Resource Management (CRM) (King 1983). A major implication of this legislation was that more archaeological work was done on public lands and in populated areas (King 1983). It is important to note here that, with CRM work being done on public lands, the term public archaeology became convoluted, at times being used to refer to any CRM project conducted on public lands, regardless of public involvement or outreach efforts (McGimsey 1989). With archaeology being conducted at an increasing rate and visible to the public eye, the likelihood of individuals and communities with a vested interest in and knowledge of the area's history also increased. With this, archaeologists began to recognize that the public could serve as a resource, informing the history of the site, as well as providing opinions about how archaeology in the area should be approached (Brown 1973; Davis 1986; King 1983). In the 1970s and into the 1980s, however, public involvement was limited to consultation, taking the form of one-off meetings, collecting oral histories before and during a project, or focusing only on the dissemination of results following a project, rather than the more extensive collaboration that takes place today (Brown 1973; Colwell 2016; Davis 1986; King 1983; Little and Shackel 2014a; Skinner et al. 1980; Warner and Baldwin 2004). Archaeology involving and impacting historically marginalized groups, such as indigenous communities and Black Americans, was occurring at an increased rate, and with this increased interaction new theoretical perspectives were emerging that would further shape the practice of public archaeology.

Central to the growth of public archaeology is historical archaeology. Historical archaeology, as a discipline, claims to research historically disenfranchised groups, giving back the voice that had

been removed from them (Franklin 1997). As such, theories surrounding these groups emerged, including indigenous, Black, and feminist theories (Battle-Baptiste 2011; Colwell 2016; Colwell-Chanthaphonh 2007; Deloria 1988; Franklin 1997; Spector 1991; Spector 1993). These theories, and their associated movements in society at large, called for increased collaboration with impacted groups and communities, as opposed to consultation alone. By collaborating with impacted communities, their perspectives, opinions, and agency regarding what occurs in a project is maintained. One legislative result of these movements was the passage of NAGRPA in 1990, which required collaboration with indigenous communities when projects involve their cultural heritage and the skeletal remains of their ancestors. Today, public archaeology is increasingly included in how archaeological work is practiced (Colwell 2016). Similarly, my thesis' methodologies include my ethical obligation to the Iosepa descendant and stakeholder communities, my collaboration with them throughout the project, and finding ways to connect the past and the present to make archaeology approachable, meaningful, and relevant to the public (Colwell 2016; Derry 2003). Throughout this thesis, I make a meaningful effort to acknowledge each of these tenets and how they impacted the decisions I made throughout the project. Below, I discuss each of these three aspects and how I applied them in my project.

I, like many others, perceive my inclusion of, collaboration with, and dissemination of results to the public as an ethical obligation I have as an archaeologist (Derry 2003; Herscher and McManamon 1995; Lipe 2002; Pyburn and Wilk 1995). This obligation is so important, in fact, that the Society for American Archaeology includes it as a principle in its code of ethics (Society for American Archaeology 2016). Aspects of this obligation commonly reflect on how to benefit archaeology, such as educating the public as a means of protecting archaeological resources, or creating interest to ensure that future generations will choose archaeology as a career path (Dineauze 1988; Herscher and McManamon 1995; Pyburn and Wilk 1995). While this is important, I place emphasis on public archaeology being a medium to empower the public, democratizing the past, and proving a space for voiceless communities to have a say in their own history (Lipe 2002). By actively collaborating with the descendants of Iosepa at large, as well as the more specific Mahoe family descendants, I am removing myself from a solitary position of power, allowing me to hear, consider, and apply stakeholder perspectives. Furthermore, I consider my obligation to make the results of archaeological projects accessible, not only to other archaeologists, but to the public at large, and especially to those who will be directly involved in and impacted by the findings (Lipe 2002). Another ethical obligation I have is collaboration, a complicated aspect that requires further inspection and discussion.

Collaboration, while similar to consultation, is more encompassing and holistic. Consultation implies one-time interactions, asking an opinion or perspective of an individual or community, then moving on (Davis 1986; King 1983; Little and Shackel 2014a; Skinner et al. 1980). Consultation involves the minimum amount of effort to satisfy legislated community inclusion (Little and Shackel 2014a). In collaboration, however, the stakeholder community is involved throughout the project, from the project's inception, to town hall meetings establishing relationships, answering questions, identifying goals, and continuing a dialog as a project is designed, executed, and the results disseminated (Gadsby and Chidester 2007; Little 2007). A similar way to view the consultation versus collaboration duality is in terms of participation versus partnership (Bromberg and Cressey 2012). In my thesis project, my goal was to build a relationship and trust between myself and the community, to create shared goals, and to listen to and act on community perspectives and concerns (Little 2007; Little and Shackel 2014a). I was also aware that my perceived energy towards and excitement level about the project and the opportunity to collaborate was important, and that my positivity would result in similar emotions from the community (Franklin 1997). By applying these goals in conjunction with the community, my actions diverge from what is required in mere compliance. Collaboration also involves a willingness to shift tactics or goals based on the response of the community, a method that I applied as my project progressed and as unexpected events occurred (Gadsby and Chidester 2007). Throughout this project, however, I collaborated not only with the Iosepa descendant community, but the museum community. The implications of this collaboration and how it impacted my project will be discussed later in this chapter.

Another way to define the collaborative efforts I made would be to view it as a democratization of archaeology, allowing for multivocality and multiple ways of knowing (Colwell-Chanthaphonh 2007; Gadsby and Chidester 2007). By allowing for this multivocality, I apply Howard's perspective that "heritage (archaeology) is for people; not just for a small minority of specialists and experts, but for everyone" (2003:33). Before I came to this project, when excavations at Iosepa were first conducted, collaboration and multivocality were practiced to interpret why all the everyday dishes were plain whiteware, while the tea sets had decals on them. The lead archaeologist, Dr. Benjamin Pykles, at first suggested that this might be because the family desired to show off their wealth to visitors, a common Eurocentric perspective. When he proposed this to the descendant community, they instead interpreted the difference in the dishes as a way the family showed respect for their guests and how much they cared for them (Utah State Historical Preservation Office 2021a). Through collaboration, a perspective that more closely fit Hawaiian culture and practice was voiced and applied. Multivocality, however, by definition means that there will be a variety of voices and opinions, and while all perspectives are considered, they may not be given equal weight (Colwell-

Chanthaphonh 2007). The difficulty in this task, however, is determining who is given the most weight, and why. In the context of my project, I gave the Mahoe family the final say in what was or was not included in the display, allowing them the power to veto any aspect of the final product that would be created. There was, however, some risk in this, as they may have asked me to hide or brush aside aspects of life at Iosepa. It is important to remember, however, in this particular project it is a specific family, the Mahoe family's, story that is being shared, and that 100 years ago when they were discarding their trash, they did not expect it to be shared outside of their home. It is important to respect their privacy, and although they are not here anymore to voice their wishes, their descendants are. With ethical decision making in collaboration, it is my obligation to consider how the story being told in the display will impact not only the Iosepa descendant community at large, but the descendants of the Mahoe family specifically (Franklin 1997). A specific instance of the family being given final say in what was included in the display is discussed later in this chapter.

The final facet of public archaeology that I applied in my project is making archaeology relevant to the public by establishing parallels from the past into the present and providing a space to reflect on, navigate, and initiate conversation about current issues (Little and Shackel 2014b; Little and Shackel 2014c; Moyer 2007; Stahlgren and Stottman 2007). Allen (2002:table 32.2) provides ten suggestions on how to write for the public, which include: finding a hook, telling a story, including yourself in your work, avoiding jargon, writing to a single reader, only including relevant data, using tables and figures, including scientific methods to separate archaeology from pseudo-archaeology, and remembering your audience. While I applied all of these suggestions in my own work, storytelling was central to my project.

Through storytelling in the exhibit, I initiated the connection between the public and the archaeology (Allen 2002; Deetz 1998; Little and Shackel 2014a; Little and Shackel 2014c). Stories provide an avenue through which the past is relatable, interesting, and accessible to the public, mirroring familiar and comfortable narrative structure (McDavid 2007; Moyer 2007; Stahlgren and Stottman 2007). A sentiment I took directly into my research design is that "archaeologists are storytellers. It is our responsibility to communicate to as wide an audience as possible the results and significance of our findings" (Deetz 1998:94).

Going beyond the use of storytelling in communicating with the public, storytelling in the context of exhibition holds additional power (Moyer 2007; Stahlgren and Stottman 2007). Exhibition extends further than written reports, and the artifacts themselves, the physical manifestations of the past that provide archaeologists with the fodder for their stories, are present for the public to see and experience. Seeing the artifacts while reading their associated stories, knowing that this object was made, held, used, and loved by its owner, and imagining their own use of similar objects in their

everyday lives can invoke a feeling of kinship, a connection that is difficult to elicit through pictures or words alone. By presenting an exhibit to the Iosepa community, it makes the story, the history, of this community into something memorable, personal, and real (Moyer 2007). Beyond my use of exhibition, I created a traveling exhibit, further removing the privilege associated with archaeology and museums by taking the exhibit to the community it is associated with rather than requiring that they come to it.

Building on my use of exhibition, my collaboration with the Museum of Peoples and Cultures in Provo, Utah, was key to the success of my project. Traditionally, museums and their associated archives are viewed by archaeologists as a repository for artifacts once the archaeological work is done. Museums, however, have the know-how and resources to communicate with and present information to the public (Darcy-Staski 1987). Additionally, when considering the archaeological collections under their curation, museums present the perfect opportunity to do outreach projects. Museums have collections that have already been excavated and cataloged, but at times have yet to be analyzed or interpreted. By participating in collections-based research and creating an exhibit using artifacts excavated over a decade ago, artifacts that would have otherwise remained in privileged spheres, only accessible to museum staff and the occasional archaeologist, are given social utility. By using previously collected artifacts, I am combatting the curation crisis and not adding artifacts to already crowded repositories (SAA Advisory Committee on Curation 2003).

It is important to note that within public archaeology, there is no one-size-fits-all way to collaborate with stakeholders or engage the broader public (McManamon 2002). It is necessary to get to know stakeholder communities through dialog in order to learn what their goals and perspectives are. Different communities are going to have different interests, so it is important to tailor each project specifically for each group (Herscher and McManamon 1995). As such, specific facets of the Iosepa community, including religion and ethnicity, will need to be recognized and considered.

Public Archaeology and Religion

Religion and religious identity are important aspects to consider when collaborating with a group associated with any particular religion. For many, religion is a core tenet of a sense of self, and is a sensitive subject that should be approached with care and respect as it reflects a strongly held world view. Some projects mentioned a consultation with a single individual or entity associated with a religion, such as church elders or an archdiocese, but were associated with moving cemeteries, a specific subset of archaeology (Davis 1986). In attempting to find projects that involved collaboration with religious groups beyond the context of cemeteries, such as locations associated with religious practice like churches, temples, private dwellings, or even communities, I found a gap in the

literature. Below, I discuss the two resources I could find that pertained to my project, and how they apply.

An example of archaeology taking place in collaboration with a religious group can be found in Brooks' chapter "Reconnecting the Present with Its Past: The Doukhobor Pithouse Public Archaeology Project" (2007). Brooks worked with members of the Doukhobor religion in Canada. A member of the group reached out to archaeologists in order to start the project. The goal of this project, from the archaeologist's perspective, was to include the community in the project and to design it in a way that would be relevant to the community. The project began with hymns and prayers from the church, thereby starting with a foundation of collaboration. Additionally, members of the religion volunteered in assisting with excavations, as well as providing their input on the interpretation of the artifacts that were located. By doing this, the perspectives of the group were included in interpretation, as well as allowing them to interpret their own past. The author notes a specific instance where animal bones were located, but devout members of Doukhobor do not eat meat. Members of the community provided their interpretation of these remains as coming from meat provided to hired help who worked on the land and had threatened to quit if they were not given meat. The author concludes by stating that archaeology as collaboration can provide both parties involved with benefits, as well as providing an opportunity for the archaeologist to learn as well as to teach (Brooks 2007).

This example of public archaeology mirrors many aspects of the archaeology conducted at Iosepa, including the work done prior to my beginning this thesis project. Before I entered the project, when initial excavations were done, a traditional Hawaiian oli (chant) ceremony was held before the ground was broken to ask forgiveness from their ancestors for the work that was going to be conducted (Charmagne Wixom, personal communication 2022; Utah State Historic Preservation Office 2021a). In the context of my participation in the project with creating a display, similar to the Doukhobor project, items were recovered at Iosepa that do not align with contemporary Latter-day Saint religious beliefs – namely alcohol bottles. The consumption of alcohol is against Church doctrine, although at the time period of Iosepa its enforcement was not as strict (Utah State Historic Preservation Office 2021a). When these artifacts were initially found Pykles showed them to the descendants of the Mahoe family, who lived in the house lot being excavated, and they confirmed that they all knew that relative drank whiskey (Utah State Historic Preservation Office 2021a). Following suit, I also provided the family with an opportunity to interpret these bottles, and to decide whether they would like them to be included in the project. They decided to leave the whiskey bottle in the display. Had they decided to have it removed, it would have changed the narrative I presented and would have 'hidden' an aspect of life at Iosepa. As I stated previously, when someone in the Mahoe

family, likely the patriarch John, discarded a whiskey bottle 100 years ago, he did not expect it to become common knowledge, displayed for the descendants of his friends, neighbors, and family to see. There is an element of generational agency in allowing his descendants to make the decision whether his actions would become common knowledge or not. Further, his consumption of alcohol in a community where it may have been taboo was the action of one individual, and while there may have been others who also enjoyed a drink, without the archaeological evidence to support it I could not present it as such. While there are alternate interpretations to what whiskey bottles were doing in a privy associated with the Mahoe family, I honored the interpretation presented by their descendants.

Another example of archaeology being done in a context where a religious community is directly involved can be found in Chelsea C. Pincock's 2020 masters thesis. The excavations involved in this project took place on Community of Christ (an offshoot of The Church of Jesus Christ of Latter-day Saints) properties, in order to find materials to display in reconstructions of Nauvoo, a historic town in Illinois (Pincock 2020).

Pincock's project required similar nuance in relation to religion, as it centered around Nauvoo, Illinois, a Church settlement that was established prior to westward movement to Utah (Pincock 2020). Further, similar to my project, this community is already interested in their history, doing research and learning more about their past. I, and Pincock, as archaeologists can sometimes serve to supplement and clarify the narrative that the community is already exploring.

Public Archaeology and Hawaiian Communities

Many of the resources regarding archaeology involving Hawaiian communities focuses on archaeology conducted on the islands of Hawaiʻi, with an emphasis placed on projects involving human remains, or iwi. There are, however, aspects of community involvement, engagement, and collaboration that are applicable to this project as well.

Public archaeology in the Islands highlights that Hawaiian culture is not situated strictly in the past; it continues to exist in the present (Kawelu 2014). This means that the past is not abstract and disconnected, but that individuals in the present have a vested interest in archaeological sites, as well as what interpretations may be made concerning cultural objects (Kawelu 2014). Kawelu notes, however, that while Hawaiian culture in the past may not be exactly as it is in the present, there is a direct connection and that collaboration with Hawaiian stakeholders provides insight that the archaeologist, who may or may not be Hawaiian, does not have (2014). In my project, the concept of a living community is strongly represented, with members of the Iosepa descendant community meeting annually for a Memorial Day celebration to remember and honor their ancestors who once lived there, as well as serving as an opportunity to meet with Utah's larger Hawaiian and Pacific

Islander communities. Further, as discussed above, stakeholders have provided alternative interpretations to artifacts that align more closely with Hawaiian culture (Utah State Historical Preservation Office 2021a).

The second major theme that can be transferred to this project is the concept of kuleana. Kuleana, at its most basic level, means responsibility (Aikau 2010). Kawelu further defines this term by stating that "my obligation is to care for my kuleana, while not interfering with the kuleana of others" (2014:37). Kuleana can be a way to democratize and decentralize archaeology, or, in other words, to make it public archaeology (Aikau et al. 2016). This creates an environment where the perspectives and voices of the descendant community are privileged and supported by archaeology, as opposed to the western-colonial perspective of having archaeological research corroborated by the descendant community (Aikau et al. 2016; Kawelu 2014). As an archaeologist, by having a responsibility to the descendant or stakeholder community first and foremost, the final results of a project will be most beneficial to them. This relates closely to the last premise, namely the sharing of knowledge that archaeological projects create with the stakeholder community (Kawelu 2014). In Hawaiian culture "knowledge is power…power exists only if knowledge is put to action," and I exercise this by actively collaborating with the Iosepa descendant community, applying the knowledge they shared with me, and aligning my goals with theirs (Kawelu 2014:52). Through this, I participate in true collaboration, as opposed to using individuals as informants or only engaging in mandated consultations (Kawelu 2014). Collaboration involves the creation of products that are beneficial to the collaborating community (Kawelu 2014). Aspects of this include projects that are approved or requested by the community, as well as using approachable means when making data or results available by avoiding jargon and placing results in accessible locations (Kawelu 2014). The basis of my project, building a mobile exhibit that will be used at the Iosepa Memorial Day celebrations, creates an accessibility that I hope will allow members of the community to enjoy the exhibit and learn more about themselves and their community. Finally, collaboration involves the passing of knowledge between both groups, with archaeologists not benefiting more than the stakeholder group (Kawelu 2014).

My Approach

As I stated at the beginning of this chapter, my project focuses primarily on public outreach as collaboration. By taking into account both the religious convictions and ethnicity of the stakeholder community from the outset of this project, I was better able to meet the needs of the group, which I further discuss in Chapter 3. I took steps early in the project to establish a communication network with my informants, thus expectations between myself and the descendant community were

understood early in the project. In establishing this connection, coupled with the earlier collaborative efforts Pykles made at the inception of the Iosepa excavations, which I describe in Chapter 3, I had a strong foundation to build on. Although I did not take this step in my project formally, drafting a Memorandum of Understanding/Agreement or a similar form of agreement that is culturally acceptable to the parties involved, can provide documentation of expectations. In my project, because the majority of communication between myself and the descendant community took place over email, expectations were recorded through written conversation rather than in a single document. In my particular case, I found that through these conversations, a certain amount of fluidity and an organic evolution of project goals emerged. An aspect of collaboration is the willingness to shift and change tactics based on the response and desires of the group being collaborated with, and my project is no exception. Further, collaboration does not have to be embodied in one form, it can take many, and this project reflects this reality of collaborative effort in public archaeology.

Chapter 3: Background

This chapter discusses the history, occupation, and use of the Skull Valley, located in Tooele County, Utah. This discussion includes a description of its original and continued occupation by the Skull Valley Band of Goshute and a history of how and why Iosepa was established and later abandoned. Further, I discuss how Iosepa is acknowledged and used today by members of the Iosepa descendant community and larger Hawaiian and Pacific Islander communities in Utah and beyond. Additionally, to contextualize why the celebration takes place over Memorial Day weekend, a description of how this holiday is celebrated by many in Utah is also included. The chapter concludes with a discussion of the archaeology that has taken place at Iosepa, as well as what artifacts were recovered from these excavations and contextualizing them with a brief introduction of the family these artifacts belonged to, the Mahoe family.

Skull Valley Band of Goshute

Before discussing Iosepa's history, it is important to acknowledge those who lived in Skull Valley before, during, and after Iosepa's occupation, and into the present. The Skull Valley Band of Goshute have lived in Skull Valley for time immemorial and continue to live there today (Crum 1987). In 1847, Latter-day Saint pioneers arrived in the Salt Lake Valley, and by 1850 were in the Tooele Valley area, which is near Skull Valley (Allen and Warner 1971). In 1870 Indian Superintendent J.E. Tourtellotte suggested that a reservation be established in Skull Valley (Allen and Warner 1971). In 1912 the 80-acre Skull Valley Reservation was established, although it was not recognized by the US Congress until 1917, the same year Iosepa disbanded, and in 1919 was expanded to 18,000 acres (Aikau 2010; Allen and Warner 1971; Atkin 1958).

There are recorded interactions between the occupants of Iosepa, which was established in 1889, and the Skull Valley Band of Goshute. The Goshute were said to have regularly attended and participated in the celebrations and holidays held at Iosepa (Atkin 1958). Additionally, an individual who was part Hawaiian on the Skull Valley Goshute Reservation was interviewed in the 1970s and recalled attending Hawaiian Pioneer Day celebrations at Iosepa (Aikau 2010). Further, the connection between Iosepa and the Skull Valley Band of Goshute continues today, with members of the Goshute attending the annual Memorial Day celebration, as well as being a part of the scheduled events on Saturday by holding a powwow at the pavilion.

History of Iosepa

Iosepa, which means 'Joseph' in Hawaiian, was occupied from 1889 to 1917, and at its peak included 228 individuals (Atkin 1958; Pykles and Reeves 2021). The majority of these individuals were from the Hawaiian Islands, but individuals from other Pacific Islands also lived in Iosepa (Pykles and Reeves 2021). Before discussing Iosepa's occupation, however, it is first necessary to contextualize how and why there were Hawaiian and Pacific Islanders in Utah in the late 1800s.

Missionaries for The Church of Jesus Christ of Latter-day Saints first arrived in Hawai'i in 1850 with the intention of teaching other Euro-Americans living there (Kester 2013). When these efforts failed, they instead turned their attentions to the Native Hawaiians in 1851. During this time period, individuals who joined The Church were encouraged to 'Gather to Zion,' or, to move to Utah. Laws in Hawai'i, however, prevented emigration, so gathering places were established in Hawai'i instead (Kester 2013). The first was in the Palawai Basin on Lāna'i and was occupied from 1854 to 1863 (Kester 2013). Interestingly, this settlement was also dubbed Iosepa, but was named for Joseph Smith, Jr., founder of the Church, as opposed to Joseph F. Smith, his nephew, after whom Iosepa in Skull Valley was named (Kester 2013). The settlement on Lāna'i functioned as a gathering place, as well as a farm (Kester 2013). Unfortunately, the location of the settlement was not optimal for trade, and by 1857 efforts were being made to find a new place to settle (Kester 2013). In 1865, 6,000 acres of land were purchased in Lā'ie, O'ahu, for $14,000 (Kester 2013). The main crop produced at this new settlement was sugar (Kester 2013). There was, however, a rebellion in 1874 that essentially ended the Lā'ie settlement (Kester 2013). The 'Awa Rebellion took place in 1874 and was sparked when a new leader of the settlement, Frederick A. H. Mitchell, destroyed all the 'awa, a medicinal plant that has a mildly intoxicating effect, being grown on the land (Kester 2013). This act angered many of those living at the settlement, and they moved to nearby Kahana (Kester 2013). Shortly thereafter, in 1887, the Bayonet Constitution was passed, nullifying many of the early acts that limited emigration (Kester 2013). With this, Hawaiian Latter-day Saints heeded the call to come to Zion and began emigrating to Utah (Utah State Historic Preservation Office 2021b).

By 1889, around 50 Hawaiian Latter-day Saints had moved to the Salt Lake Valley with the missionaries who were returning to their homes (Kester 2013). These Hawaiian converts lived in the Warm Springs district of Salt Lake City (Kester 2013). Unfortunately, due to underlying racism, as well as fear caused by a case of leprosy, they were not accepted into society at large as fully as other groups who immigrated to the area (Atkin 1958; Kester 2013). Further, in 1889 the Utah Supreme Court denied four Hawaiian individuals seeking United States citizenship on the basis of their race

(Kester 2013). With all these factors culminating in 1889, an effort was made to relocate Hawaiians to a separate settlement (Atkin 1958).

The relocation committee consisted of three white individuals, Harvey H. Cluff, William W. Cluff, and Frederick A. Mitchell, and three Hawaiian individuals, J. W. Kaulainamoku, George Kamakaniau, and Jonatana Napela (Atkin 1958; Kester 2013). Four locations in Utah were visited by the committee, including sites in Ogden, Provo, Garfield, and Skull Valley (Kester 2013). On June 14, 1889, the John T. Rich farm in Skull Valley (Figure 3.1) was determined to be the best location to establish a settlement (Atkin 1958; Kester 2013). This location was selected because it had an existing farm and the purchase included some farm machinery and livestock, in addition to having enough fresh water for drinking and irrigation, a nearby source of adobe, and being close to timber and a lumber mill that would be needed to build the town (Kester 2013). This initial purchase consisted of 1,920 acres for $35,000, as well as 129 horses and 335 cattle for an additional $12,229, for a total of $47,229 (Kester 2013). By Iosepa's closure, however, the Company owned a total of 5,273.19 acres, purchased for a cumulative $58,302.78 (Kester 2013). Harvey H. Cluff, a white Latter-day Saint, was called to be both the ecclesiastical leader at Iosepa and director of farming for the Iosepa Agriculture and Stock Company (Atkin 1958). Residents arrived at Iosepa on August 28th, 1889, which was declared to be Hawaiian Pioneer Day, a holiday that was celebrated yearly during Iosepa's occupation (Atkin 1958). In the initial group that moved to Iosepa there were either 45 or 50 Pacific Islanders, with 45 being the number reported but 50 individual names being recorded in a list (Atkin 1958). By the time the settlement closed, this number had increased to 228 individuals (Atkin 1958). The settlement was named Iosepa, the Hawaiian word for 'Joseph,' after Joseph F. Smith, a Latter-day Saint missionary who served in Hawai'i (Pykles and Reeves 2021). Joseph F. Smith later became President of the Church in 1901 (Pykles and Reeves 2021). While some argue the Hawaiian converts felt pressured or forced by Latter-day Saint missionaries to leave the 'paradise' of Hawai'i and come to Utah, and by extension Iosepa, others argue instead that the socio-political state of Hawai'i at the time played a role in their emigration (Kester 2013; Utah State Historic Preservation Office 2021b). When Hawaiian Latter-day Saints first came to Utah, Hawai'i was in a state of governmental unrest (Utah State Historic Preservation Office 2021b). Further, in Hawai'i if a person contracted Hansen's Disease (leprosy), they were sent to a remote settlement on Molokai, never to leave or see their family again (Utah State Historic Preservation Office 2021b). At Iosepa, however, an individual could remain close to family and their support (Utah State Historic Preservation Office 2021b).

The town was modeled after the "Plat of the City of Zion" (Figure 3.2) which includes east-west and north-south grid-like streets in addition to square lots and a centralized public square (Pykles

and Reeves 2021). This plat was designed by Joseph Smith in 1833 and was used not only in Salt Lake City and Iosepa, but in many of the other Church settlements from the time period (Utah State Historic Preservation Office 2021a). A difference from the other towns using this plat, however, is that the east-west streets are named after Hawaiian places and the north-south streets are named after prominent people (Figure 3.3), including individuals and families at Iosepa or Latter-day Saint scriptural figures (Pykles and Reeves 2021; Utah State Historic Preservation Office 2021a). Other settlements, like Salt Lake City, instead use a numbered system, counting the number of blocks north, south, east, or west, a street is from the central square, which in the case of Salt Lake City, is Temple Square. Additionally, Iosepa's town center is named Imilani Square, which means "to search for (or to seek) God (or the heavens)" (Pykles and Reeves 2021:4). To determine which families received which land plot, the head of each household drew lots (Atkin 1958). Each lot was big enough for a home, a garden, a barn, and a corral, which was typical in Latter-day Saint settlements (Atkin 1958).

The Iosepa Agricultural and Stock Company was the financial entity of Iosepa, but was still connected to the Church (Atkin 1958; Kester 2013). The company's creation served as a way to abide by the 1887 Edmunds-Tucker Act, which enforced a section of the 1862 Morrill Act preventing religious organizations in US territories from owning more than $50,000 worth of financial holdings (Atkin 1958; Kester 2013). There were three individuals who headed this company, and they were the same individuals who were the ecclesiastical leaders (Atkin 1958). All these leaders were of Euro-American descent, while nearly all who worked for the company were Hawaiian or Pacific Islander (Atkin 1958). Activities of the Company included selling feed, boarding livestock, fattening lambs and cattle for resale, selling hogs for market, and operating a general store (Atkin 1958). After hogs were no longer raised for market, they were still kept for personal consumption at Iosepa during celebrations (Atkin 1958). The majority of the men living in the settlement worked as laborers for the company, with some getting additional work outside, and some being employed as skilled laborers (Kester 2013). Women were primarily involved in childcare and midwifery, with some participating in housework for landowners near Iosepa (Kester 2013). Throughout the company's existence, its employees were compensated with credit, then by company scrip, and finally with cash (Kester 2013). There were, however, throughout its existence disputes about the lack of clarity regarding the amount of labor being asked, the compensation for this labor, and the cost of goods in the company store, as well as feelings of unfair pay (Kester 2013). The first ten years of the company's existence were difficult due to a national economic depression taking place, as well as unusually harsh winters and illnesses (Kester 2013). By the end of the settlement's existence, however, Iosepa was profitable (Kester 2013).

As stated previously, the same individual served as both the ecclesiastic and company leader at any given point in time. These men included Harvey H. Cluff from August 1889 to November 1890, William King from November 1890 to February 1892, Harvey H. Cluff a second time from February 1892 to February 1901, and Thomas A. Waddoups from February 1901 to Iosepa's closure in 1917 (Atkin 1958). While all the Presidents of the Iosepa Branch (congregation) were white individuals, auxiliary leadership was mainly filled by Native Hawaiian or Pacific Islander individuals (Atkin 1958). Throughout its existence, Iosepa was kept as a Branch of the Church as opposed to a Ward (Atkin 1958). A Branch is generally smaller than a Ward (Figure 3.4), and did not report to a Stake, instead being more closely connected to the First Presidency of the Church (Atkin 1958). Additionally, this meant that the management of Iosepa was closer to Joseph F. Smith, who in 1901 became President of the Church (Atkin 1958; Pykles and Reeves 2021). Further, Hawaiian was the primary language spoken at Iosepa, with Church notes and meeting minutes being recorded in Hawaiian (Utah State Historic Preservation Office 2021a).

Beyond the economic and religious, there are other socio-cultural practices to consider about Iosepa. One of the more important social events in Iosepa was their Hawaiian Pioneer Day celebration, which took place annually on August 28th, the day the Hawaiian Latter-day Saints first arrived at Iosepa (Kester 2013). Then, and still today, Non-Hawaiian Latter-day Saints throughout Utah celebrate Pioneer Day on July 24th, memorializing the day that Brigham Young and the first Latter-day Saint pioneers entered the Salt Lake Valley in 1847 (Kester 2013). Pioneer Day celebrations in Iosepa are an example of the blending between religious and Hawaiian identity, mirroring the celebrations that took place in Utah at large, while customizing it to Iosepa residents (Kester 2013). The Hawaiian Pioneer Day celebration took place over three days, and included traditional Hawaiian and Pacific Islander events such as traditional dances and songs (Figure 3.5), as well as religious aspects, such as church services (Atkin 1958; Kester 2013). The cuisine further displays a blending of cultures, with foods like poi, pork, and pie all being consumed (Atkin 1958).

Another social aspect to consider is the education of children. There was a schoolhouse in Iosepa that children would attend until high school and were taught by a woman hired from outside the community (Kester 2013). The connection between and influence from religion is seen in how high school aged children received an education, boarding with Member families in Grantsville, Utah, and attending high school there (Kester 2013). Finally, there are aspects of racial uplift and progressive and modernization efforts that need to be considered (Eichner 2017). In 1899, 700 trees were planted for Arbor Day, 100 of these being ornamental (Atkin 1958). Further, Iosepa was known for the yellow roses that were planted by the residents (Atkin 1958). Representing these efforts, in 1911 Iosepa won an award for the "Cleanest Townsite" (Kester 2013). Another progressive action in

Iosepa was the installation of a fire hydrant system in 1908, made possible by the springs in the hills above the settlement (The Church of Jesus Christ of Latter-day Saints 2013; Utah State Historic Preservation Office 2021c). These efforts were recognized by J. Cecil Alter, a Utah State Historian in 1911, when he said that Iosepa was "perhaps the most successful individual colonization proposition that has been attempted by the "Mormon" people in the United States…" (Deseret Evening News 1911).

There are several reasons historians have given for Iosepa's closure in 1917, including leprosy, of which there were some cases while Iosepa was established, the settlers being weak due to disease, not acclimating well to the desert environment, and the Iosepa Agriculture and Stock Company not being profitable (Aikau 2010; Atkin 1958). It has been argued, however, that none of these reasons is accurate. In 1915, the building of the Lāʻie, Oʻahu, Hawaiʻi Temple was announced by Joseph F. Smith, who was then the President of the Church (Atkin 1958). Atkin argues that this was the true reason for Iosepa's occupants leaving to return to Hawaiʻi, to assist with the building of the temple (Figure 3.6), as well as to participate in genealogical work to complete temple ordinances for ancestors (1958). Additionally, it is reported that President Smith worried that the next President of the Church would not have the same level of concern for Hawaiian interests that he had (Aikau 2010; Atkin 1958). There was, however, sadness in leaving, with reports of individuals crying as they left and one individual calling it "our trail of tears." (Aikau 2010:489; Atkin 1958). Further, many had been born in Iosepa, and they were leaving their only home to go to a place they had never been (Kester 2013). After all occupants had left the settlement, the town site was sold, and the buildings were either torn down or moved (Atkin 1958).

Memorial Day

Before discussing how the Iosepa Memorial Day celebration is practiced, it is first necessary to contextualize how Memorial Day is celebrated as a holiday in Utah. Memorial Day was first officially recognized as a federal holiday in 1971, having origins going as far back as the Civil War (Kratz 2018; National Archives 2022). It is "…designated as a day of remembrance to honor all those who have died in service to the United States…" (National Archives 2022). In Utah, however, this day of remembrance has expanded beyond those who died in service to the United States, and instead encompasses any and all family members who have passed away. Individuals visit the cemeteries where their loved ones are interred, leaving flowers or other mementos to honor and remember them. With this interpretation and regional expression of Memorial Day in mind, the celebration at Iosepa can be contextualized.

Iosepa Memorial Day Celebration

Just as celebrations were important to Hawaiians and Pacific Islanders during the initial occupation of Iosepa, celebrations at Iosepa are still important today. An annual celebration is held over Memorial Day weekend. Celebrations were not held, however, in 2020 or 2021 due to the COVID-19 pandemic (Benjamin Pykles, personal communication 2022; Pykles 2021). How Iosepa and the people who lived there and died there are remembered and memorialized has evolved over time to take the form it has today. Further, the site the celebration is held at has changed and been built up over the years. The purpose behind celebrating and gathering, however, has always been the same, to fulfill the kuleana (responsibility) to the dead (iwi kūpuna) from the living (kānaka), which includes mālama, which is the act of caring for the dead (Aikau 2010; Utah State Historic Preservation Office 2021b). Initially, these memorialization efforts were singular events (Utah State Historic Preservation Office 2021b). The first celebration was held in 1955 in the form of a lūʻau at the Alf Callister Ranch (Utah State Historic Preservation Office 2021b). This ranch was near the Iosepa townsite, and Callister was born at the settlement (Utah State Historic Preservation Office 2021b). There were discussions of having this celebration annually, but this did not happen until later (Utah State Historic Preservation Office 2021b). In 1967, Latter-day Saints in Grantsville, a nearby town, went to the Iosepa cemetery to clean the graves (Utah State Historic Preservation Office 2021b). The next year, the Grantsville Stake held a fundraiser to repair headstones that had been damaged by grazing cattle, as well as to remove old wooden fences around individual graves and put a fence around the entire cemetery, to prevent future damages (Utah State Historic Preservation Office 2021b). To further respect the individuals interred, a scouting project in 1977 placed cement boarders around the individual graves, based on the location of stone piles (Utah State Historic Preservation Office 2021b). Although there is no way of knowing if these placements are accurate, it was a way to help ensure that each individual is honored (Utah State Historic Preservation Office 2021b). Between each of these activities, projects, and remembrances, however, the graves would still get grown over with vegetation, and people would come to clean them (Utah State Historic Preservation Office 2021b). This need to clean the graves and respect their ancestors was one of the reasons why the Iosepa Historical Association was formed in 1978 (Kester 2013; Utah State Historic Preservation Office 2021b). Charmagne Wixom of the Iosepa Historical Association recounted how when she first began going to the site, people would come together to clean the graves, and would then share food and music with each other (Utah State Historic Preservation Office 2021b). This tradition is what would eventually become the Iosepa Memorial Day celebration as it is observed today (Utah State Historic Preservation Office 2021b).

A major event in the formation of the celebration took place in 1989, the centennial of Iosepa's original settlement (Utah State Historic Preservation Office 2021b). For the centennial event, a bust of a Native Hawaiian warrior was commissioned, and it was placed in the Iosepa cemetery (Kester 2013). A four day celebration was held, and events included the dedication of the statue by Gordon B. Hinkley, then the First Counselor in the First Presidency of the Church, as well as speakers and performances featuring traditions of both Hawai'i and other Pacific Island nations (Kester 2013; Utah State Historic Preservation Office 2021b). Additional projects that have occurred to make the Memorial Day celebration what it is today include constructing a pavilion, a full-service kitchen, restrooms, in addition to drilling a well to provide sufficient water for the kitchen and bathrooms (Cory Ho'opi'iaina, personal communication 2022). Through these projects, the celebration can support and accommodate the over 1000 people who attend the celebration over the Memorial Day weekend each year (Kester 2013).

Today, the celebration takes place Memorial Day weekend, from Fridy afternoon-evening to Sunday afternoon (Charmagne Wixom, personal communication 2023). Memorial Day weekend, as opposed to the original Hawaiian Pioneer Day date of August 28th, was selected because the weekend, as understood in Utah, is already a time set aside to remember and honor deceased loved ones and ancestors (Utah State Historic Preservation Office 2021b). Additionally, in August it is too hot in the Utah desert to spend a weekend outdoors. Friday evening events are more informal, and it is mainly those who are going to camp at the site over the weekend that attend this portion of the festivities (Charmagne Wixom, personal communication 2023). People visit, play music, share food, and swap stories (Charmagne Wixom, personal communication 2023; Utah State Historic Preservation Office 2021b). To begin the more formal or scheduled events of the celebration, there are three different activities on Saturday, including the Hawaiian oli, which is a Hawaiian chant, followed by a Latter-day Saint prayer, and then the raising of the national flags of the Pacific Island nations (Figure 3.7) (Aikau 2010). Throughout the rest of the day there are activities, including traditional arts and crafts, like lei making, pounding poi, and hula dancing, and Hawaiian language classes (Aikau 2010; Utah State Historic Preservation Office 2021b). Further, there are music and dance performances, representing not only Hawai'i, but other Pacific Islands as well, mirroring the diversity of the original Iosepa settlers (Utah State Historic Preservation Office 2021b). Most importantly, however, there is the cleaning of the graves in the cemetery (Figure 3.8), the main purpose of the celebration (Utah State Historic Preservation Office 2021b). At the end of the day on Saturday, there is a lū'au, featuring kālua pork prepared in an imu and using watercress gathered in the hills above the site (Aikau 2010; Kester 2013; Utah State Historic Preservation Office 2021b). The next day, Sunday morning, the pavilion at the site (Figure 3.9) is used as a gathering place for a

Latter-day Saint testimony meeting (Aikau 2010; Charmagne Wixom, personal communication 2023).

Iosepa, both as a townsite and as a place for gathering and celebrating, holds particular importance for members of the Iosepa descendant community, the Hawaiian and Pacific Islander communities in Utah, as well as global communities. In Hawaiian cultural tradition, when the iwi (bones) of the kūpuna (ancestors) are in the earth, the ground becomes hallowed, and it is always a place for descendants to go (Utah State Historic Preservation Office 2021b). It is a place where every year 'ohana, family, and friends can gather to remember what their ancestors did there (Utah State Historic Preservation Office 2021c). At the celebration, "we all become storytellers" (Utah State Historic Preservation Office 2021b). In Hawaiian culture, 'talking story' is used to share information and to preserve culture (Utah State Historic Preservation Office 2021b; Watson 1975). It is a way to teach the children, allowing them to continue the traditions, and to honor their ancestors (Utah State Historic Preservation Office 2021b). The celebration is described as a place to reconnect with and express Pacific Islander identity, a place to 'recharge', and a place to be understood clearly (Aikau 2010:495). Further, attendees feel a special feeling there, and it provides a time and space to "return ourselves to pono (balance), to set things right – we heal" (Utah State Historic Preservation Office 2021b).

Previous Archaeological Investigations

There have been two archaeological investigations at Iosepa (42TO540), one in 2008 and another in 2010, during which a total of 1,985 artifacts were recovered. Both excavations were led by Pykles in association with the State University of New York at Potsdam, where he was an assistant professor at the time, as field schools for students to learn archaeological methods (Figure 3.10). In 2007, before excavations took place, Pykles made a presentation at the Hawaiian Cultural Center in Midvale, Utah, as a type of townhall meeting to acknowledge and resolve concerns that the descendant community had expressed about a person outside of their culture doing this type of invasive work on land that is considered sacred due to the iwi being buried in the earth of Iosepa (Utah State Historic Preservation Office 2021a). During this presentation, Pykles had a slide showing the names of some of the residents who owned lots in the townsite. On the list was John Mahoe, whose grandson George Sadowski was in the audience (Utah State Historic Preservation Office 2021a). George approached Pykles after the presentation and from this interaction, the Mahoe family's house lot, Block 10, lots one and two (Figure 3.11), were selected as the main subject of the archaeological investigations (Utah State Historic Preservation Office 2021a). To mitigate the work taking place on sacred ground, the community decided to do an oli ceremony (Figure 3.12) before any

excavations commenced (Utah State Historic Preservation Office 2021a). This ceremony took place in the morning, and involved chants as well as gifts of decorated gourds filled with traditional foods from Hawai'i, the purpose of which was to ask for forgiveness from the ancestors (Charmagne Wixom, personal communication 2022; Utah State Historic Preservation Office 2021a).

Prior to excavation, additional research was necessary to decide where to dig. First was identifying the exact location of the town, as well as its orientation, as much of the built environment was removed (Utah State Historic Preservation Office 2021a). To do this, stone survey monuments (Figure 3.13) that were placed when the town was established were located, georeferenced, and overlaid on satellite imagery (Utah State Historic Preservation Office 2021a). Further, Ground Penetrating Radar (GPR) (Figure 3.14) was used to locate anomalies in the earth, providing potential areas for excavation (Utah State Historic Preservation Office 2021a).

During the 2008 excavation, a total of seven (numbered one through seven) excavation units were placed, six of the seven being 3x3 meter units (Figure 3.15). While excavating, the team uncovered a naturally deposited layer of cobblestone, 12 to 15 inches below surface level, throughout the site (The Church of Jesus Christ of Latter-day Saints 2013). In Unit 3, however, they noticed that there was one area that did not have this cobblestone layer, which corresponded to an area of interest identified during the GPR survey (Utah State Historic Preservation Office 2021a). After digging further in this area, they discovered that it was a privy (Figure 3.16), containing a variety of artifacts including ceramic dishes, glass bottles, buttons, and personal items like a pocket watch (Utah State Historic Preservation Office 2021a). Many of these artifacts were complete or nearly complete (Figure 3.17), and it was later determined that the majority were placed in the privy when the Mahoe's left Iosepa in 1917 to return to Hawai'i (Utah State Historic Preservation Office 2021a).

The excavation in 2010 included six units (numbered eight through 13) and focused more on remnants of foundations located in the house lot (Figure 3.18) (Utah State Historic Preservation Office 2021a). Because of this, artifacts were more limited to hardware and industrial categories, including items such as wire nails, cut nails, staples, and window glass. There were, however, a few other kinds of objects recovered, including buttons and pieces of glass jars and bottles. Following the excavations, the artifacts were catalogued, and are now housed at Brigham Young University's (BYU) Museum of Peoples and Cultures (MPC).

The Mahoe Family

To further contextualize this project and the artifacts it involves, some background on the Mahoe family is also necessary. This is a brief summary of the family, their story permeating all aspects of this thesis, as well as being central to the traveling exhibit's narrative.

The Mahoe family consisted of John, Emily, and their 14 children, 12 of which were born at Iosepa (George Sadowski, personal communication 2022). Of these 12, four are buried in the Iosepa cemetery (Mahoe Family History Book). John K. N. Mahoe initially moved to Iosepa in 1889 with his first wife, Hannah Auld, who unfortunately passed away from Hansen's Disease (leprosy) while they were living there (Mahoe Family History Book). John later remarried Emily Umi in 1898 (Figure 3.19) (Mahoe Family History Book). Both John and Emily descended from royal Hawaiian families (Utah State Historic Preservation Office 2021c). In 1916, after the announcement of the building of the temple in Lāʻie, Hawaiʻi, John sold the 160 acres he had acquired in Skull Valley to the Iosepa Agriculture and Stock Company, and in 1917, the Mahoe family left Iosepa and moved to Lāʻie (George Sadowski, personal communication 2022; Kester 2013). Back in the islands, they had two more children, the youngest of which is George Sadowski's mother, Wilda Poipe Mahoe Sadowski (George Sadowski, personal communication 2022).

Conclusion

Although the history of Iosepa follows a common theme of Church settlement, pioneering, and gathering, it is also a unique narrative. With the interest of the descendant community in creating an artifact display, an exceptional opportunity was presented to not only explore this narrative, but to do so in a way that both uses and teaches archaeology. With this background of Iosepa contextualizing the project, the next chapter discusses the steps I took in collaborating with the members of the descendant community and Mahoe family to create and present this exhibit.
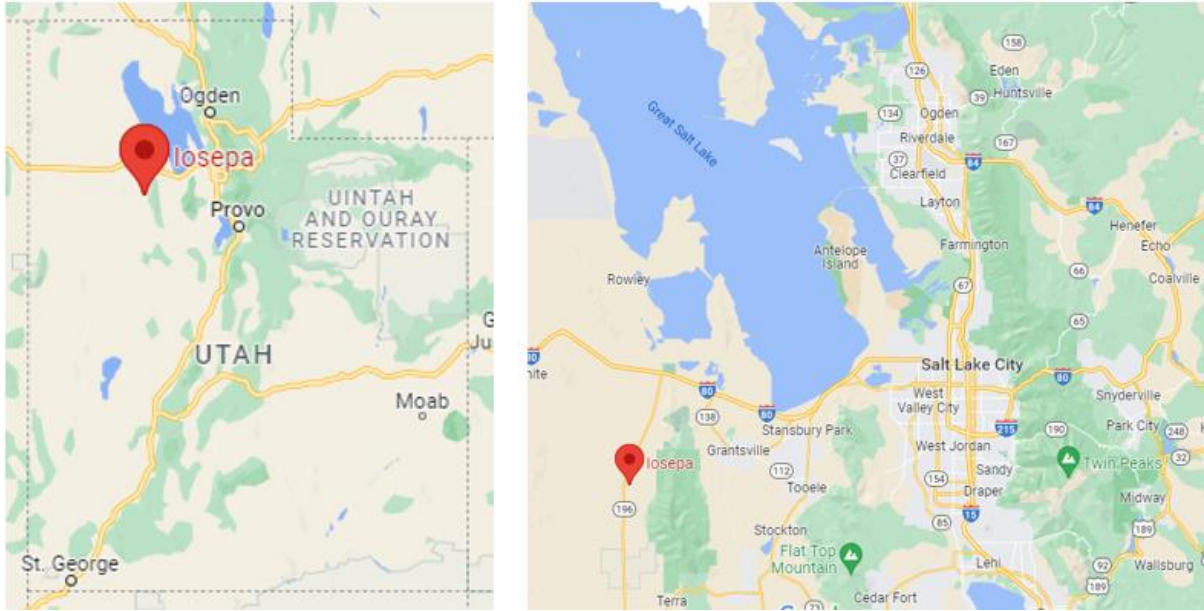
Figure 3.1 Location of Iosepa (Google Maps 2021).
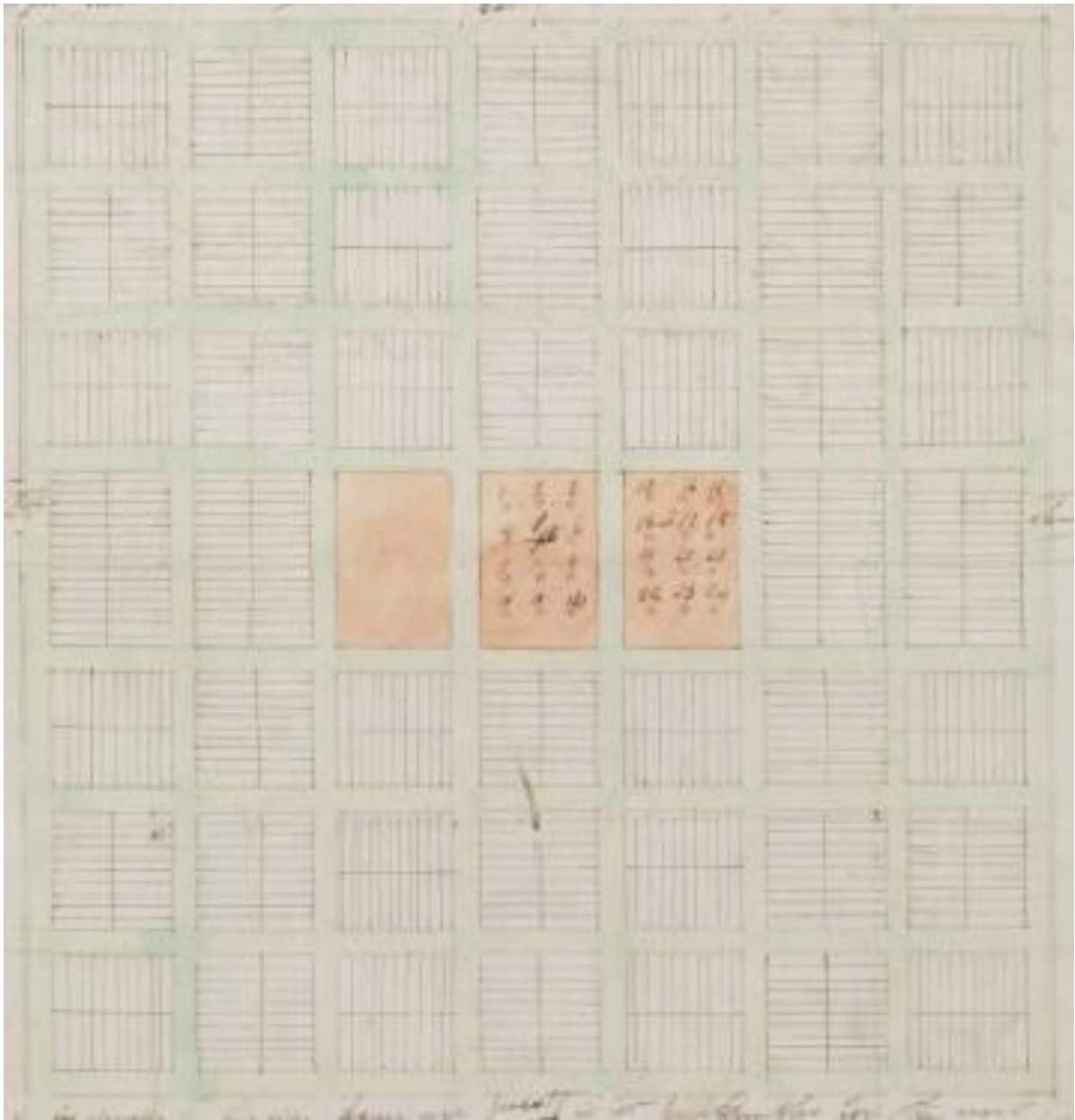
Figure 3.2 Plat of the City of Zion (Joseph Smith Papers 1833).
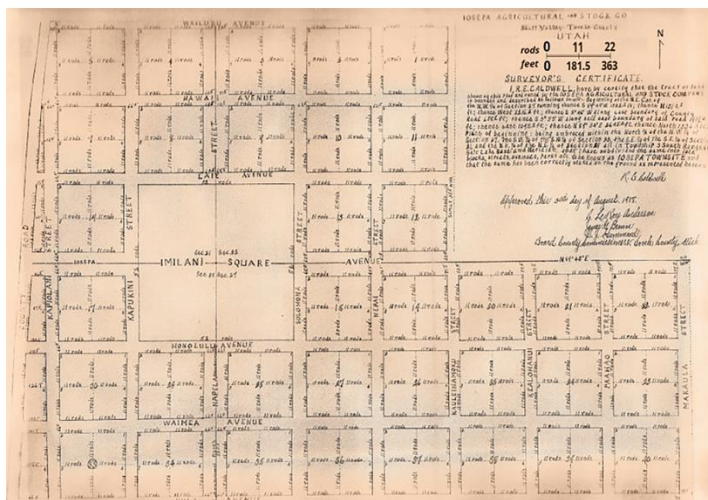
Iosepa's Streets = People
Napela = Jonatana Napela (Iosepa resident)
Kapiolani = Chiefess
Kapukini = Chiefess and Emigrant
Solomona = Solomon Pi'ipi'ilani (Iosepa resident)
Nepai = Nephi (Book of Mormon)
Kaueinamoku = John William (Iosepa resident)
Kealohanui = "Great abounding love"
Paahao = Lehi and family (Iosepa resident)
Makaula = John and Maria (Iosepa resident)

Iosepa's Avenues = Homelands
Wailuku = Māui
Kula = Māui
Waimea = Hawai'i
Hawai'i = Hawai'i
Honolulu = O'ahu
Lā'ie = O'ahu
Iosepa = Iosepa

Figure 3.3 Iosepa town plat and associated street and avenue names. Plat courtesy of Tooele County Recorder's Office, Tooele, Utah (The Church of Jesus Christ of Latter-day Saints 2013).

Figure 3.4 Latter-day Saints in front of church house at Iosepa, circa 1906. Photo courtesy of George Sadowski.

Figure 3.5 Women dancing at Hawaiian Pioneer Day celebration, circa 1909. Pictured from left to right: Annie Mahoe, Helen Brunt, Leah Kenison, Evangeline Mahoe, and Marnie King. Photo courtesy of George Sadowski.

Figure 3.6 Latter-day Saints at Lāʻie, Hawaiʻi, temple dedication, 1919 (Hadley 2019).

Figure 3.7 Flags raised at 2023 Memorial Day celebration. Photo courtesy of Carston Gerlach.

Figure 3.8 Attendees cleaning graves at 2023 celebration. Photo by author.

Figure 3.9 Pavilion at Iosepa with cemetery in foreground. Photo by author.

Figure 3.10 SUNY Potsdam students learning archaeological methods in 2008 excavation. From left to right: students learning how to use a Total Station; students excavating in privy. Photos courtesy of Benjamin Pykles.
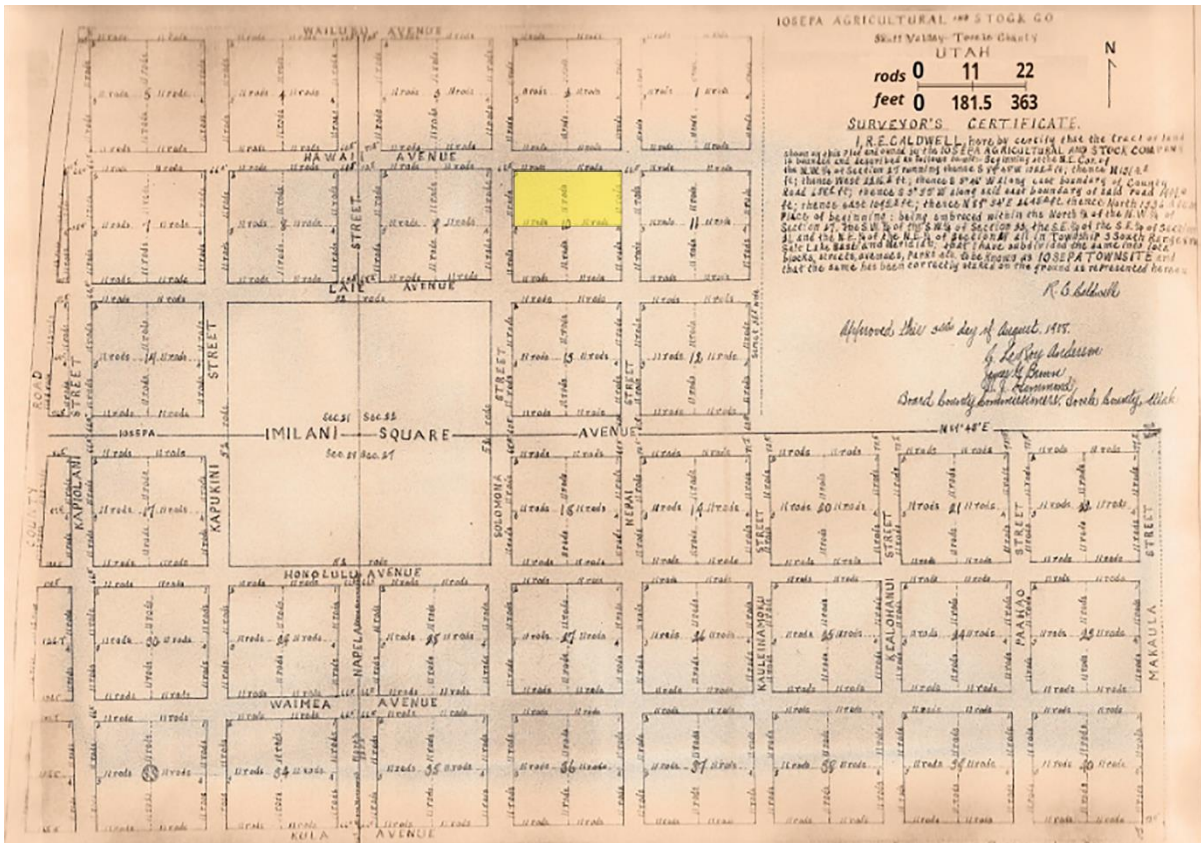
Figure 3.11 Iosepa town plat with Mahoe family's lots highlighted. Plat courtesy of Tooele County Recorder's Office, Tooele, Utah (The Church of Jesus Christ of Latter-day Saints 2013).

Figure 3.12 Oli ceremony. Photo courtesy of Benjamin Pykles.

Figure 3.13 Stone monuments placed during initial Iosepa survey. Photos courtesy of Benjamin Pykles.

Figure 3.14 GPR being conducted at Iosepa townsite. Photo courtesy of Benjamin Pykles.
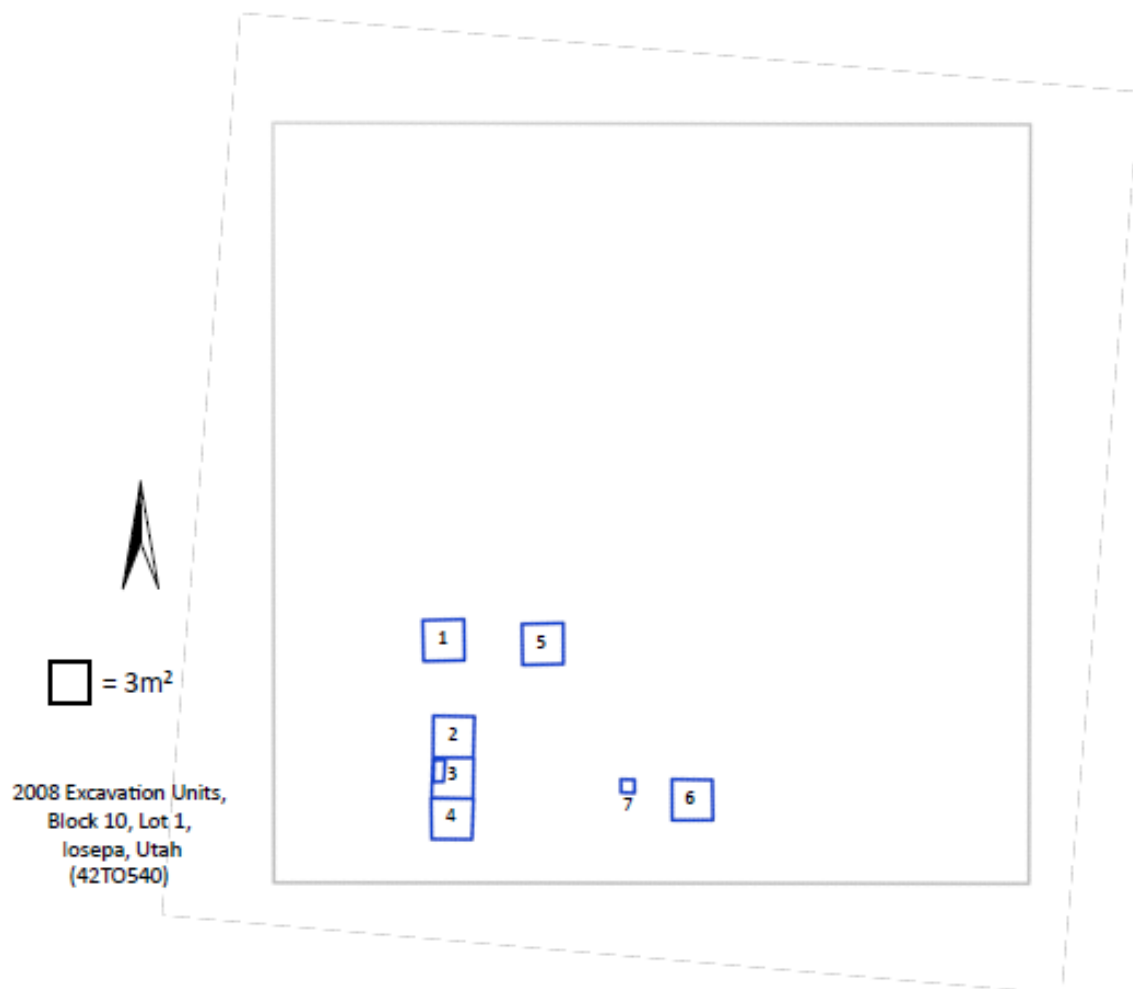
Figure 3.15 2008 excavation units map. Courtesy of Benjamin Pykles.

Iosepa (42TO540), Block 10, Lot 1, Unit 3, west profile of privy feature, 2008
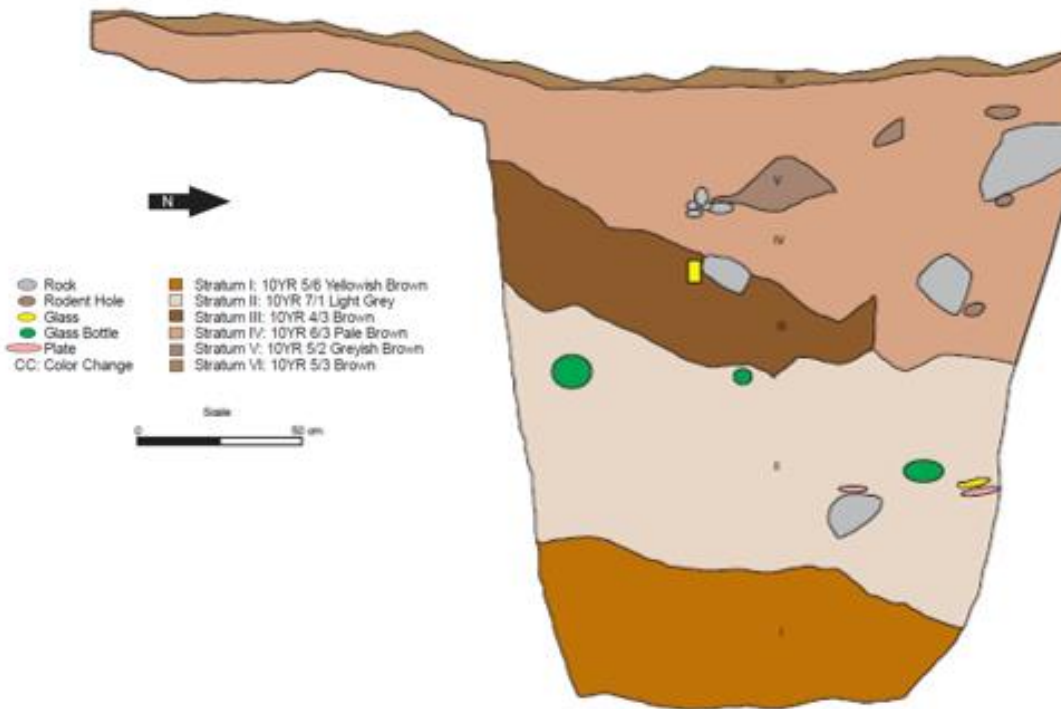
Figure 3.16 West profile of privy feature. Courtesy of Benjamin Pykles.

Figure 3.17 2008 privy excavation uncovering artifacts in-situ. Photos courtesy of Benjamin Pykles.

Figure 3.18 2010 excavation uncovering house foundations. Photo courtesy of Benjamin Pykles.

Figure 3.19 Utah marriage license of John and Emily Mahoe (FamilySearch 2023b).

Chapter 4: Exhibit Planning and Design

In this chapter I discuss the steps I took to prepare for the pursuit of creating this traveling exhibit. I used a variety of methods, and broad categories of these processes and methods include funding, interviews with members of the descendant community, participant observation at community events, collaborative communication with the descendant community and academic institutions, archival research, and archival preservation guidelines. Methods emphasize collaboration with stakeholders throughout every step of the project. These methods shaped how the exhibit's artifact displays and associated informational banners were designed, what artifacts were included, and what stories they told.

Acquiring Funding

Before a project of this scale and design could begin, it was necessary to secure funding. This funding covered the cost of materials and supplies, transportation, lodging, and conference attendance.

I received funding from the John Calhoun Smith Memorial fund and the Roderick Sprague Endowment. The John Calhoun Smith Memorial fund awarded the full $2915.00 that was requested, and the Roderick Sprague Endowment awarded $1230.20 of the $1944.20 requested, for a total allocation of $4145.20. Both grant proposals are included in Appendix A. Other resources I looked to for funding included state and local heritage funds. I did not apply for external grants because I had missed deadlines that required grant submission by a specified date or amount of time before a project was initiated.

Throughout the project, I found that I regularly underestimated costs. Reasons for this underestimation included unanticipated costs and price increases between when the grant was approved and the materials were purchased. For example, I needed to purchase tools like a rotary cutter, cutting mat, and fabric scissors to cut the material to size and a hotwire to cut the Ethafoam. Further, when I changed the method of securing the artifacts, I had to purchase monofilament thread and doll needles. Although each of these purchases alone was minimal, they added up. Additionally the cost of the display boxes nearly doubled, and gasoline to fuel the trip to Iosepa was over a dollar more per gallon. With these things in mind, in addition to other external factors like partial funding of a grant request, I found that adding an additional 25-50% of the projected cost to the grant proposal would have been beneficial in ensuring full funding.

Something I did not include in my grant proposals that I wish I would have was funding for an assistant. Although I could do many aspects of the project on my own it was more time efficient to

have someone help me. When I did need assistance, I relied on the kindness of friends and family donating their time.

Interview

Interviews for this project took place as two events. The first set of interviews occurred before the exhibit was constructed, influencing the design and content of the display. As will be discussed later, my goal was to interview multiple individuals, but despite multiple solicitations I was only able to conduct one interview prior to the construction of the exhibits. Goals of the pre-display interview were two-fold. The first was to collect oral histories about Iosepa, including what interviewees' experiences have been at Memorial Day celebrations and what Iosepa means to members of the descendant community. The second was to gauge public knowledge about what archaeology is, what it does, and how it can be important to the public. An additional set of interviews was solicited after the display was presented at the Iosepa Memorial Day celebration in 2023, and discussion topics included the perceived success of the display with stakeholders. Unfortunately, I was not able to conduct any post-display interviews, the reasons for which are discussed in Chapter 6.

Pre-display Interview

The Institutional Review Board (IRB) application for the interviews included in this thesis was approved by the University of Idaho's Office of Research Assurances on September 1, 2022. The IRB approval packet, which includes the interview questions and consent form templates, can be found in Appendix B.

I solicited interviews by first reaching out to Pykles as well as a member of the Mahoe family. These individuals helped to facilitate meeting potential participants who would be at the Iosepa Memorial Day celebration in 2022. I sent two rounds of email messages to members of the Board and Mahoe family descendants, one in November 2022, and another in January 2023. From these solicitations I received one response, from George Sadowski, a member of the Mahoe family, who agreed to be interviewed. Throughout the project, he has been my primary point of contact with the Iosepa community. This lack of response may have been due to scheduling issues around the holiday season, in addition to later learning that a member of the Board was experiencing a significant family emergency that impacted the entire Board.

Prior to the interview consent forms were discussed and accepted. My interview with George took place over Zoom in the fall of 2022. Zoom was used because the interviewee lived in Utah, while I was in Moscow, Idaho. I recorded the interview as an audio and video file, as consented by George, as well as through pen and paper notetaking. I used Zoom's transcription service to transcribe

the interview. An unexpected flaw of using the Zoom transcription service was that it used a Eurocentric language database, as it had issues with Hawaiian and Pacific Islander words such as "'Ohana," "Māori's," "Iosepa," "Imu," "Lāʻie," and "Oʻahu." For example, every time "Māori's" was said, the transcript had it as "Maurice." Prior to the interview we discussed the consent forms, and he accepted the terms.

My interview with George was approximately an hour long and contained open-ended questions. Question topics included those concerning the participant's connection to Iosepa, their opinions of the annual Iosepa Memorial Day celebration, their perspectives of heritage programing at the site, what items they felt should be included in the artifact display, and their perspectives of archaeology through educational outreach and artifact display and analysis. The interview questions can be found in Appendix B. After the interview I asked clarifying questions and confirmed dates and name spellings via email.

This interview was incredibly influential in shaping the themes represented in the exhibit, both in terms of the throughline for the entire exhibit, as well as determining the themes of individual display boxes. From the inception of this project, telling a compelling story through an exhibit display was one of my central concerns in gaining and maintaining the interest of the public (Allen 2002). Similar motivations were reflected in my interview with George and in his emphasis of "talk story." Talk story is when a Hawaiian individual shares a "rambling personal experience narrative mixed with folk materials… (and) is a common pastime in adult Hawaiian society" (Watson 1975:59). During the interview, this concept of "talk story" was reflected in how he answered questions. Throughout the transcript, there are instances of quotation marks as he told a story from multiple perspectives, including the dialog of each actor in the story. It is important to acknowledge how the concept and practice of "talk story" was applied into the design of the exhibit, continuing the relevance of the display to this particular descendant community. For example, in the exhibition theme "A Happy Healthy Family," I included stories about Emily Mahoe's role as a wife, mother, and midwife.

Another theme that came up many times was that of devotion and dedication as aspects of faith. The devotion of the original settlers of Iosepa in deciding to come to Utah, and their dedication in choosing to return to Hawaiʻi when asked to assist with the construction of the temple. The centrality of religion is manifest in their decision making in the past, and the continuation of religion as it takes a central role on the Sunday of each year's Memorial Day celebration. With the theme of dedication, both in the past by the original settlers of Iosepa, as well as with the descendant community today, it became clear that this theme should be included into the narrative of the artifact display.

‘Ohana was similarly intertwined with the importance of religion. The subject of ‘ohana or families came up multiple times throughout my interview with George; he related nearly every question back to ‘ohana. One of the central reasons for the Memorial Day celebration is to remember family members that lived in Iosepa, and to honor them by cleaning their graves. George discussed his ancestors who lived in Iosepa, John and Emily Mahoe and their 14 children, 12 of whom were born in Iosepa. With the artifacts from the Iosepa excavations being associated with the Mahoe family's residence, the overarching theme of representing this family in the exhibit as an example of what life may have been like for those living in Iosepa became clear. George also told stories about his grandfather, John, and how the archaeological record reflected the stories he knew about John's life, including how he always had a whiskey bottle under his side of the bed. With this, George said that he would love it if one of the whiskey bottles was included in the display. Further, George discussed his grandmother Emily's activities as a midwife at Iosepa, opening an avenue to discuss the roles of women and children at Iosepa within one of the display boxes.

With these themes repeated throughout the interview, I knew that the final product needed to utilize a "talk story" format while addressing the themes of faith and ‘ohana.

Participant Observation

The participant observation portion of my methodologies involved me attending the Iosepa Memorial Day celebration, both in 2022 and 2023, as well as the unveiling of the Hannah Kaaepa Marker in August 2022. All events were open to the public. The 2023 participant observation will be discussed in Chapter 6. An important aspect of public archaeology is to build rapport with members of the community the project is going to impact (Little and Shackel 2014a). By attending and participating in community events, I gained familiarity with members of the descendant community, while making myself a familiar face at these kinds of events. I recorded observations and stories attendees shared with me in a field journal. Photos were also taken, with subject permission. I obtained consent through a signed photo release. I used both the field notes and the pictures as references, informing how the exhibit itself was constructed to fit the pavilion it would be set up in, shaping the types of stories the exhibit would include, and reminding me of who the exhibit was made for.

Memorial Day 2022 (May 28, 2022)

The annual Iosepa Memorial Day celebration is open to the public. Nevertheless, I asked permission to observe and take notes prior to the event, as well as from each individual I interacted with. I took notes in a field journal of what I saw, as well as taking photos of the venue and the

activities taking place. I obtained permission before taking pictures, with subjects signing photo releases. I observed the types of activities taking place (Figure 4.1), the atmosphere of the celebrations, and the physical layout of the Iosepa venue (Figure 4.2). These observations allowed me to view the nuances of these celebrations, helping me to best cater the artifact display to this specific stakeholder community at this specific location.

Unfortunately, due to the COVID-19 pandemic, there was not an official celebration in 2022 when I attended. As such, there was not the volume of attendees that would normally participate, and rather than being a three-day event, it was limited to a single day – the Saturday of Memorial Day weekend. Additionally, there were no music performances, as there would have been in an average year. The goals of this participant observation research, however, were still met to a certain extent. I was able to take note of the venue, a pavilion with a cement floor next to the Iosepa cemetery. While here, I met George Sadowski – the main point of contact with the Iosepa community and Mahoe family descendants – in person for the first time. During this meeting, George loaned me a scrapbook of the Mahoe family history. Additionally, I made initial connections with members of the Iosepa Historical Association's Board, particularly Charmagne Wixom, the President of the Board. During this meeting, she assigned a section of the pavilion, the southwest corner, to set up the exhibit in the 2023 Memorial Day celebration.

Something interesting that I noticed while I was at this celebration was how pleased people were that, as a researcher, I had brought my family with me. This strengthened the connection I had been observing between the Iosepa Memorial Day celebration and ʻohana (Figure 4.3). Further, I was able to hear multiple stories and perspectives about the history of Iosepa and why it was settled, some saying that it was forced on the Iosepa settlers and other saying it was chosen, suggesting that I needed to offer a broad interpretation of the community's history in my display. I also was able to learn more about what attending the celebration meant to members of the Iosepa descendant community. I particularly noticed that when I asked about the archaeological excavations that had taken place in 2008 and 2010, the artifacts that the descendant community expressed interest in and had a prior knowledge of were an ice skate as well as two artifacts specifically related to Hawaiʻi, a heart-shaped pendant made of abalone shell and a perforated cowrie shell. Further, I noticed how attendees interacted with each other. They shared stories, music, and food, and came together as a community to spend time with each other.

Hannah Kaaepa Marker Unveiling (August 27, 2022)

In August 2023, I attended the unveiling of the marker honoring Hannah Kaaepa on the National Votes for Women Trail (Figure 4.4). Hannah Kaaepa was a suffragist and spoke at the

National Council of Women convention in Washington D.C. in 1899 advocating for the suffrage of Hawaiian women (Watkins and Kitterman 2019). The program featured Latter-day Saint prayers, speakers, musical numbers, and the attendees singing together (Figure 4.5). Speakers included Katherine Kitterman, the author of *Champions of Change: 25 Women Who Made History*, a children's book that featured Hannah's story (Figure 4.6), and Noelette Poulson, Hannah's granddaughter (Figure 4.7). A musical number was provided by a group of women from New Zealand (Figure 4.8). Both Hawaiian and English languages were used throughout the program. Following the program, the marker was unveiled, which is located within the Iosepa Cemetery. After this, there was a potluck. Attendees ate food, socialized, played music, and danced.

The purpose of my participation in the Hannah Kaaepa Marker Unveiling was to further my connection with the Iosepa stakeholder community, as well as to understand the spirit and mood of events that take place at the pavilion site. It also provided an opportunity to learn more about the history of Iosepa. I was able to introduce myself to more community members and demonstrate my investment in this project. While the plaque unveiling event was open to the public, I still asked permission to take notes. I also took pictures, and photo releases were signed by individuals who were photographed.

Another benefit that came from attending this event was that I was informed that Utah's Public Broadcasting Station was filming a feature about Iosepa (Figure 4.9). Not only were they in attendance at the plaque unveiling, but I also learned that they would be in attendance at the next Memorial Day celebration in 2023. My hope was that my display might offer the production team additional information about Iosepa's history and that the film crew's presence might attract a larger audience for the coming summer's Memorial Day celebration.

Archival Research

I also had the opportunity to do some archival research at the Church History Library in Salt Lake City (Figure 4.10). I visited in January and March of 2023. While there, I perused catalogs for Zions Co-Operative Mercantile Institute, or ZCMI, which was a store in Salt Lake City, as well as land deeds for the Iosepa Agriculture and Stock Company (Figure 4.11). Additionally, I found pictures of the Iosepa townsite, the marriage certificate for John and Emily Mahoe, and a letter written by Hannah Mahoe, John Mahoe's first wife who passed away while she was living in Iosepa (Mahoe Family History Book). In addition to this, I visited the Church History Museum, also in Salt Lake City, Utah. In one of the exhibits, there are two artifacts from Iosepa on display, as well as one of the minute books from Relief Society meetings held in the Iosepa Branch, written in Hawaiian. While there, I took photos of the two artifacts on display, a heart-shaped pendant made of abalone

shell and a perforated cowrie shell. I included these photos on the exhibit's banners, both because they represent Iosepa's connection to Hawai'i as well as being the artifacts regularly mentioned at the 2022 Memorial Day celebration

Beyond visiting physical archives, I also conducted archival research online. This research involved locating information about the Mahoe family, specifically John and Emily Mahoe and their 14 children. The resource that I most heavily relied on and found the most useful was FamilySearch, a family history website created by The Church of Jesus Christ of Latter-day Saints (FamilySearch 2023a). Although it is free and open for everyone to access, some records for individuals are restricted to only members of that individual's family. Further, this was a good resource for me to use due to the Latter-day Saint ethos surrounding family history, emphasizing the importance of learning about ancestors (The Church of Jesus Christ of Latter-day Saints 2023). Members of the Church believe that by learning about their ancestors, they can learn from them, as well as fostering stronger connections with their living family (The Church of Jesus Christ of Latter-day Saints 2023). Family history takes the form of sharing stories, pictures, birth, marriage, and death certificates, census records, and even extending to journals. Because of the Mahoe family's religious background, as well as the continued religiosity of some of their ancestors, this ethos was in practice, and many resources were already gathered in FamilySearch for me to access. Upon the completion of the exhibit, there was an almost cyclical sense given to the project, as a descendant of the Mahoe family asked for PDF versions of the banners and took pictures of the display boxes to add to John and Emily Mahoe's pages on FamilySearch.

When information in the Mahoe family histories and other resources did not align, I would always defer to the Mahoe family histories provided by George Sadowski. There was, however, one situation where I broke this rule. While I was researching John Mahoe's first wife, Hannah, with whom he originally moved to Iosepa, I found four different spellings of her name. FamilySearch's resources had "Hana" and "Hanah" as spellings, while the Mahoe family history provided by George had "Hanna." But I elected to not follow any of these spellings. Instead, I used the spelling "Hannah," how she signed her own name when she wrote a letter to a woman living in Provo, Utah.

Artifact Selection and Analysis

In the spring of 2022, I connected with Paul Stavast, the director of Brigham Young University's Museum of Peoples and Cultures (BYU MPC) in Provo, Utah, the facility where the Iosepa artifacts are housed. He emailed me the Iosepa artifact catalog, which included both the 2008 and 2010 excavations. There were 1195 catalog numbers and 1985 artifacts included in the catalog I initially received. Artifacts include functional categories such as animal husbandry (horseshoe nails),

food prep/consumption (tableware), tools (hammer), writing (ink jars), clothing (mainly fasteners and buttons), food storage (jars and cans), furnishings (window glass), grooming/health (patent medicine), heating/lighting (lamps), personal adornment (pocket watch), alcohol containers, toys (doll), and hardware (nails). Material classes included mainly glass, ceramic, ferrous metals, and plastics.

Artifact selection took place in three rounds, an initial round of selection that I did alone and two rounds of selection that the descendant community participated in.

First Round Selection

Over the summer of 2022, I made an initial selection of artifacts from BYU's MPC in Provo, Utah (Figure 4.12). While there, I worked with Alexis Maughan, the Collections Registrar, asking her questions about the collection and cataloging system, as well as establishing a loan agreement so the selected artifacts could be brought to the University of Idaho. I elected to do this initial round on my own as opposed to involving the descendant community, and there were a few reasons why I made this decision. One reason was that there were nearly 2000 artifacts included in the catalog, and I felt this quantity of materials would be overwhelming for the descendant community and that burn-out about project involvement may occur. Another reason for this decision was that I felt it would be unnecessary for the descendant community to choose between duplicates of the same artifact. For example, the descendant community did not need to look through three bags of nearly identical cut nails, I could instead pick a few representative examples from which the descendant community could potentially choose. Finally, at this point in the project, I did not yet have IRB approval, therefore I could not conduct formal interviews.

I selected artifacts based on a few characteristics. One was their ability to teach archaeology, specifically the methods archaeologists use to identify, classify, and analyze objects, including the materials and technologies used to create these objects. Artifacts selected for this purpose were based on my own experience learning these identifiable attributes. Another was the relatability and recognizability of objects, with the goal in mind of making the display something people could feel a connection to. I purposefully chose a number of everyday items that people would recognize from their own lived experiences. I also selected some artifacts that are unique to grab viewers' attention and encourage their sense of curiosity. Finally, artifacts were selected based on their specificity to Iosepa, as well as extending to communities in Utah at large.

Unfortunately, the heart-shaped pendant made of abalone shell and perforated cowrie shell artifacts that were of particular interest to the descendant community were already loaned out to the Church History Museum in Salt Lake City, Utah, and could not be included in the display boxes (Alexis Maughan, personal communication 2022). I mitigated this complication by visiting the

Church History Museum and taking pictures of these artifacts, making it possible for their inclusion in the form of figures on the interpretive banners.

Throughout the artifact selection process, when I found an artifact I was intrigued by, I would write down its catalog number, what the artifact was, and why it interested me. I found that taking these notes made it easier for me to see what types of artifacts I was selecting and why I was selecting them. Further, when I came across a duplicate artifact, it was easier for me to quickly identify the catalog number of the duplicated artifact, allowing me to select which of the two was a better representation. I also took notes of things in the catalog that I found odd or out of place. For example, some of the artifact bags were larger, and would have multiple smaller artifact bags inside of them. The larger bags were labeled with the catalog numbers of the smaller bags it held. In one of these artifact groups, there was a smaller bag that had no artifact in it. Because the larger bag was included in the loan, I made note of this empty bag so I would not mistakenly be identified as having lost an artifact. I also made sure to point this out to the MPC staff before the loan process began.

An unforeseen complication during the initial selection process was that there were far more artifacts than the approximately 2000 I had anticipated. The MPC is a student-run facility and is used to train students for future jobs in museums and archives, and as such sometimes mistakes happen (Alexis Maughan, personal communication 2022). When this collection was cataloged, multiple artifacts of the same category, but not duplicative artifacts, were placed in the same bag and given the same artifact number, which is not typical practice of this facility (Alexis Maughan, personal communication 2022). For example, a bag of 50 to 75 unique buttons were cataloged under a single catalog number and identified as a single artifact. Similarly, a bag of 300+ cut nails were given the same catalog number, but were identified as a single nail rather than hundreds. This made the selection process more time-consuming than expected. After asking the MPC about these instances, we assigned some artifacts unique catalog numbers, mitigating the problem. Other artifacts, however, still shared a catalog number, presenting another complication if it was selected for inclusion in the display boxes. These complications will be addressed in Chapter 6, as artifacts selected for the display needed to be uniquely identified in the MPC's records when placed in a display box to maintain a connection to their catalog and provenience information.

From this initial assessment, I selected 330 catalog numbers and approximately 759 objects (Figure 4.13). To minimize splitting up catalog numbers representing multiple artifacts all the artifacts of that number were included in the loan, even if I was interested in only one artifact in the group. The MPC asked that I provide a list of the artifact catalog numbers, which were loaned to the University of Idaho's Bowers Lab, where they were stored, studied, and assembled into displays. The loan agreement can be found in Appendix C. In May of 2023, I returned the artifacts to the MPC. At

the time of their return, some of the artifacts were now included within display boxes. The return process will be discussed in Chapter 6.

Second Round Selection

During the second round of artifact selection, I consulted with the descendant community. This round took place in January 2023. I took pictures of the artifacts and put them in a OneDrive file so the descendant community could view the artifacts. At this stage in the process, it was not necessary for extremely high-quality RAW formatted photos to be captured, so I used my phone to take photos. This made the process go faster and was easier than using a DSLR camera. Additionally, I created a number flipchart so the catalog number would be displayed within the photo. This made it easier to rename the photo files to their catalog number, as well as allowing easy cross-referencing to the catalog description while the photo file was open. I found this flipchart method to be more efficient than writing an individual catalog number tag for each photo I took. All catalog numbers began with "2015.002," indicating the year the collection was archived by the MPC and it being the second collection archived in 2015 (Alexis Maughan, personal communication 2022). The next five flip chart sections had the numbers zero through nine available for selection. The last section on the right had letters available, A through N, in the event that multiple artifacts from the same catalog number were photographed (Figure 4.14). Additionally, I made sure to include a scale in the photos, giving reference for their size (Figure 4.15). I took 383 photos, some of which included multiple artifacts that were under the same catalog number. After the photo files were renamed to reflect their catalog number, I created an Excel spreadsheet with all the artifacts, which included the catalog number, a description of each artifact, a column for individuals to mark if they wanted an artifact to be included, and a column for them to describe why they did or did not find an artifact interesting. For the artifact descriptions in this spreadsheet, I removed archaeological jargon that may have been distracting or intimidating. For example, rather than saying 'ceramic sherds with Rockingham glaze,' I called them 'pieces of ceramic with brown glaze.'

The Excel spreadsheet was added to a OneDrive file and was sent to members of the Iosepa Historical Association Board in an email with instructions to view the artifacts and to indicate which ones they found interesting and why. My goal was to understand the descendant's perspectives of value, uniqueness, heritage, interest, and the story the artifacts told about Iosepa. One month was allotted to allow time for the community to review the artifacts.

Two weeks into the allotted time, I had not yet heard from any of the descendant community members, so I sent a follow-up email to ensure they had received the initial email. I again did not hear from any of the individuals emailed. Then, I received an email from George Sadowski stating that due

to the nature of the artifacts, and that they were associated with his family, many of the other members did not believe they had a personal connection to the materials thus did not have a preference on what was included. Further, he stated that many of the Board members were looking forward to seeing a display from an outside perspective, thereby giving me the go ahead to select artifacts at my own discretion. George did suggest, however, that more complete artifacts be included (George Sadowski, personal communication 2023).

This email shifted the approach that I took towards collaboration. This flexibility and a willingness to shift to the needs and wants of the community, while it may not look like what was initially envisioned, is not only still a form of collaboration, but central to creating the collaborative relationship that the community wants. From this point on, my approach shifted to keeping the Board and descendant community in the loop and updating them on my progress through email. Instead of asking for input in the selection process, I provided the opportunity for approval of decisions I made, and to give comments when they saw fit. The goal of this was to avoid any erroneous analysis or unwanted surprises when the project was complete.

Final Selection and Approval

I used my discretion to select artifacts that would fit into the allotted display space in addition to telling a cohesive story about Iosepa. Considering the information George gave me during his interview, what I learned and heard during my participant observation, and the artifacts that were more complete and recognizable, I decided on four themes for the boxes: "Iosepa's Connections," "Personal Stories," "A Iosepa Home," and "A Happy Healthy Family." "Iosepa's Connections" looked at the ways Iosepa was connected not only locally to Salt Lake City, but also to Hawai'i and a more global market, as is seen in the artifacts with makers marks from Japan. "Personal Stories" included the things that individuals would have touched and carried with them in their daily lives, such as a harmonica, a pocket watch, or even the buttons on their clothing. "A Iosepa Home" focused on the items people would have in their homes, particularly related to the dinner table, such as the dishes they were using, the foods they were eating, and how they were acquiring their food. "A Happy Healthy Family" included artifacts related to women and children, including a nursing bottle and toys like a marble, as well as items related to personal health. By selecting these four themes I was able to narrow the exhibit down to 104 artifacts. I sent an email to the Board in March 2023 with a OneDrive folder that organized the selected artifacts into their respective categories, along with descriptions of what each theme would represent, and how I believed that the themes tell a representative and inclusive story about Iosepa's history and the people who lived there. I also informed them that due to space limitations within the displays, all 104 artifacts may not be included

in the final display. I elected to have a two-week response window as opposed to a month because of the shift in collaboration method to informing them of decisions I had made. Similarly to the previous round, there was no Board response to this email. This was, however, expected with the feedback and shift in collaborative approach that was suggested during the previous round of artifact selection.

With the themes selected and the artifact assemblage sufficiently narrowed, I was now able to determine what artifacts should be included in the final design, and in what form – as an artifact in the display box or as a figure on a banner. Additionally, I could now do extensive research about the artifacts selected, providing the contextualization necessary to maintain the archaeological background of the project.

Artifact Analysis

I made the decision on which artifacts to cut from the exhibit in a few different ways. The first was to lay out all the artifacts, organized by what theme they represented, and to remove the objects that were outliers. By removing artifacts that did not add nuance or depth to the story each theme told, the story became stronger and more streamlined. The second way, in contrast to the first, was to remove objects that were too similar to others. Although I found each unique type of button interesting, space was better utilized with a demonstrative collection instead, with only major material and size categories represented. Similarly, objects that were representative of only one archaeological and typological characteristic were on the chopping block, instead making room for objects that held multiple characteristics. Using the buttons as an example again, a larger Prosser button was not included because there was a smaller example also included, which represented both the material type and a typological use, an underwear button. Using these guidelines, I was able to narrow the number of artifacts down to 88, all of which were included in the exhibit either as photographs on the banners or physically present in the display boxes.

Throughout this process, however, it became increasingly apparent that each theme was a facet of the story of Iosepa, all a part of the same whole. As I removed artifacts, making the story in each theme clearer, some artifacts were shifted from one theme to another, as they fit into their new theme better. An example of this is two hair combs, which were initially included in the "Personal Stories" theme. As artifacts were removed, it made more sense for them to be part of the theme "A Happy Healthy Family," where they were representative of a mother caring for her children's physical appearance and hygiene.

The next step was determining where an artifact would be included, in a display box or on a banner. One way I made this selection was by seeing what could physically fit inside the display boxes. Using methods that will be discussed under the "Dimensions and Display Specifications"

heading, dimensions of 16-inches wide, 13-inches deep, and 10-inches tall were chosen for the display boxes. I cut out a piece of paper 16-inches wide by 13-inches long, the base dimensions of the display boxes, and laid artifacts on it. If it was too big to fit, it was automatically included as an image on the banner. Another way of determining where an artifact would be included was its preservation status. Some of the artifacts were too fragile to display, while others were beginning to fall apart. One goal of this project was to create an archival quality environment within the display box, and in order to ensure that the artifacts did not continue to degrade within the display, fragile or degraded objects were instead represented as photos on the banners. Finally, some of the artifacts were not as eye catching or unique, like mass made bottles, horseshoes, and barbed wire, but were still necessary to tell a representative and holistic story about Iosepa. To make the display boxes more likely to attract the attention of people passing by ordinary artifacts were instead visible as photos on the banners.

I also conducted background research on the selected artifacts. I elected to do this research after final artifact selections to avoid spending time on artifacts that were not included. A con to this decision, however, was that due to the exhibit's completion deadline in May, it severely limited the amount of time I had to do research. The goal of the research was to determine information about the artifact, such as its material and manufacture technique, its manufacture date range, and its location of production. By doing this, further context about the artifacts was provided, grounding the display in archaeological data and research. Additionally, I used Pykles' field notes from the 2008 and 2010 excavations and presentations he has given about Iosepa to contextualize where artifacts were found within the site and how and why the objects entered the archaeological record.

Exhibit Design Process

The goal of this section is to provide a comprehensive blueprint of the methodologies I used, allowing future researchers to create similar artifact displays in collaboration with stakeholder or descendant communities.

The exhibit consisted of four display boxes and five interpretive banners. Each box and its associated banner represented a theme about the lived experiences of Iosepa's settlers – themes that arose from both the artifacts as an assemblage and from the interview with George Sadowski. The fifth banner was an introduction to the background of the Iosepa townsite, the story of the archaeological excavation, and a primer about archaeology as a profession. While the box and banner design processes are discussed separately, it is important to note that they were part of the same project, so changing a detail within one of the themes would require that both the boxes and banners reflected the change. It was a tedious process to constantly ensure that the box and banner for each theme correlated, but necessary to ensure smooth story telling.

Display Boxes

Four display boxes were created for this exhibit, one for each of the themes identified. While the contents of each display box were unique, the process undertaken to design the boxes was essentially the same. Below, the materials, display box dimensions and specifications, and artifact organization are discussed. I placed vinyl numbers on the bottom corner on one of the sides of each box, numbered two through five, to correspond each box to its associated banner, as banner one was about archaeology and did not have an associated display box.

Materials

The materials I used in the creation of this display comply with curatorial standards, allowing the artifacts to be stored within the display long-term. I did this so the boxes would not need to be disassembled and reassembled every time the display is used. The standards required by the Museum of Peoples and Cultures (MPC) are similar to more generalized curatorial and archival standards, which will be discussed. I referenced a comprehensive list of acceptable archival materials from the Northern States Conservation Center website, which guided the materials I used in the display boxes (Northern States Conservation Center 2022). An additional source of material guides I used was the National Park Service's Conserve-O-Gram leaflets, which provide detailed information about archival quality products and how the products should be used (National Parks Service 2022). The cost and source of the materials I used can be found in Appendix D.

ETHAFOAM

Ethafoam (polyethylene foam) is a closed cell foam that is of archival quality (National Parks Service 2004). I selected Ethafoam because it is a hard foam that is non-abrasive (University Products 2022a). I used Ethafoam to form a foundational wedge in the display boxes, which allowed the artifacts to be viewed at an angle. Additionally, the properties of the foam allowed me to carve the shapes of included artifacts into the foam, which provided the objects with a snug fit and increased support and stability as the display boxes were moved around.

For this project of four boxes with display dimensions of 16-inches wide, 13-inches deep, and 10-inches tall, I ordered a four pack of 24-inch wide, 14-inch deep, and 4-inch thick Ethafoam planks from University Products (University Products 2022a). This provided more Ethafoam than I needed, but the 4-inch thickness I required only came in a four pack. Having the extra planks, however, provided security in case I made a mistake.

I used a hot knife set from Amazon to cut and shape the Ethafoam (Cooltop 2023). Additionally, I used a bandsaw to make the initial cuts, as the Ethafoam blocks were too large for the hot knife in their original dimensions. Finally, because of the way I had to cut the Ethafoam, the wedges were cut in half, and I needed wooden dowels to provide support from within when I reassembled the wedges.

PLEXIGLAS

I used Plexiglas (acrylic), a type of plastic that is clear, durable, and safe for archival use, to construct the display boxes (National Parks Service 2004). For boxes the size I used, it is recommended to use 1/4-inch Plexiglas to ensure the stability and structural integrity of the fabrication (Pleximart 2023). I elected to purchase the display boxes prefabricated from Pleximart, a company that creates custom Plexiglas boxes (Pleximart 2023).

PARALOID B-72 (ACRYLOID B-72)

Paraloid B-72 is an acrylic copolymer that can be dissolved in a solvent to create a conservation quality adhesive (Koob 2018). Depending on the percent solution created, Paraloid B-72 can be used to mend artifact fragments together, adhere them to a support, or create a varnish to prevent them from degrading (Koob 2018). For this project, I used a 50% weight/volume concentration, splitting the difference between the recommended concentration for ceramic and glass repair (Koob 2018). I purchased Paraloid B-72 pellets from University Products (University Products 2022b). These pellets came in one size, a one-pound jar, which was more than enough for me to complete this project.

Additional materials I needed to create, store, and use the solution were 100% acetone (not nail polish remover which has non-archival quality additives), a glass mason jar, a metal tea ball, a scale that can measure in grams, and a glass measuring cup. It was critical that any materials that came into contact with the acetone were not made of plastic because the acetone would dissolve them, contaminating the solution with non-archival materials (Zoic Paleotech 2023). Additionally, I needed brushes to place and spread the Paraloid B-72 solution. I purchased $1 brushes, so I could buy multiple and throw away used brushes at the end of each day. A step-by-step description of the process I took to create the solution are described under the "Display Boxes" heading in Chapter 5.

POLY-COTTON CLOTH

To create a uniform and neat background for the artifacts, I wrapped poly-cotton fabric around the Ethafoam wedges before the artifacts were placed on the wedges. I selected poly-cotton

because it is safe to use in an archival context (National Parks Service 2004). I decided to use black fabric because I felt it looked the most professional, while providing a neutral background that allowed the artifacts to stand out. I purchased Symphony Broadcloth Polyester Blend Fabric Solids in black from Jo-Ann Fabrics, a national fabric and crafting chain (Jo-Ann 2023). Although I only needed four yards, I purchased six yards of fabric in the event I made an incorrect cut. Because this brand of fabric is 45-inches in width, it was wide enough to cover the whole wedge with a single piece of fabric.

Supplementary materials I needed to successfully use the poly-cotton cloth in the display boxes included neutral detergent, a rotary cutter, a cutting mat, material scissors, and tidy pins. Although I used a colorfast fabric, it is best practice to wash the material before it is used in a permanent display. I used All brand's free clear detergent to wash the material because it was a neutral detergent and not a soap, as soap leaves residue that contaminates the archival integrity of the material (Gaylord 2016). I used a rotary cutter to cut the material because it made clean, straight cuts, unlike free hand cutting with scissors. I did, however, need a pair of material scissors to trim the edges of the cloth when I wrapped it around the wedge. In addition to the rotary cutter, I also needed a specialized cutting mat because the blades are incredibly sharp and will cut into the table below the cloth, and other backstops like cardboard will dull the blade quickly and decrease its effectiveness. A bonus about the mat was that it had a one-inch by one-inch grid system printed on it, making it easy for me to measure and cut the material. Finally, I used tidy pins to attach the cloth to the Ethafoam wedge. I chose tidy pins because their staple-like shape held the cloth firmly to the wedge and spread the pressure on the cloth across the length of the pin, making it less likely to rip, tear, or fray. Initially, I was going to use Paraloid B-72 to adhere the cloth to the wedge but decided against it for a few reasons: the first being that adhesives eventually fail and would result in the cloth being loose from the wedge. Instead, a mechanical connection through rust-proof pins is the industry recommendation (American Institute for Conservation 2023). Another reason was that one of the goals of this display was to make it easily reversable and repairable. By pinning the cloth instead of gluing, the customized wedge could be reused and recovered rather than entirely replaced. I had to take care while placing the pins to ensure they did not contact the artifacts, as they could damage the archaeological materials.

MONOFILAMENT AND DOLL NEEDLES

Originally, my plan was to secure artifacts to the display with Paraloid B-72. Under the advisement of the Bower's Lab Collection Manager, Dr. Leah Evans-Janke, it was determined that a more secure way to stabilize and prevent the movement of objects in the display boxes during

transport would be to sew the artifacts into the display (personal communication 2023). I also consulted with the MPC director, who approved this method and stated that the MPC commonly uses monofilament to secure artifacts in its exhibits (Figure 4.16) (Paul Stavast, personal communication 2023). An additional advantage to sewing the artifacts in was that it reduced the potential for future damage to artifacts should the display be disassembled for repairs, the further study of exhibited artifacts be requested, or other unforeseen reasons.

Monofilament is made of a single strand of nylon that has been stretched into a thread. It is commonly used as fishing line and comes in many colors. I purchased it on the spool for use in a sewing machine from Jo-Ann Fabrics. I chose a clear thread, so it would not distract from or obscure the artifacts. Additionally, I purchased two 5-inch doll needles from Jo-Ann Fabrics to sew the artifacts to the Ethafoam wedges. I used doll needles because they are long enough to pierce through the 4-inch-thick section of Ethafoam.

SILICONE RUBBER

The design of the four display boxes I ordered from Pleximart featured a base separate from the rest of the display box in order to allow objects to be placed in the boxes. Following specifications from the MPC, described below under the "Dimensions and Display Specifications" heading, the base needed to be secured to the display box. First and foremost, the goal in this project was maintaining archival quality materials, but a level of compromise was also necessary in attempting to create something strong enough and stable enough to withstand being transported for years to come. Secondarily, a goal was to enable the display box to be disassembled to allow ease of access to the artifacts for the MPC and future researchers. With both these things in mind and after consulting with Stavast, I selected silicone rubber to adhere the base to the rest of the display box (personal communication 2023). It was critical to ensure that there is no ammonia in the silicone rubber brand I used, as ammonia is strictly non-archival quality and would off-gas harmful fumes into the display box (Paul Stavast, personal communication 2023). I chose to use an ammonia-free silicone rubber for a number of reasons. The first was that silicone rubber sets strongly enough while being as close to archival quality as possible. Secondly, silicone rubber forms a mechanical bond as opposed to a chemical weld. In a chemical weld, the adhesive used liquifies the surface layer of what it is placed on, and when the two pieces are placed together and set, they are chemically bound into one piece. This meant that to re-open the display boxes they would have to be broken open, thus destroying them for future use. By using silicone rubber as a mechanical bond, the silicone rubber seam could be carefully cut with a wire or box cutter to access the inside of the boxes without destroying them, aligning with the goal of reversibility.

<u>Dimensions and Display Specifications</u>

As per the MPC's request, I built the display boxes in a way that allowed the artifacts to be kept in their display box year-round without needing to be assembled before and disassembled after every use. To meet this request the dimensions of the display needed to fit on the storage shelves at the archives. Additionally, the MPC specified that the display boxes needed to be self-contained, decreasing the likelihood of contamination, as well as preventing artifact removal from the display while in use.

In conversations I had with MPC staff, they stated that the shelves in their archive are 39.5-inches wide, 10.25-inches tall, and 16.25-inches deep (Alexis Maughan, personal communication 2022). At a maximum, the display box could have these dimensions, but I opted for smaller dimensions that allowed for easier transport. The final dimensions I selected were 16-inches wide, 13-inches deep, and 10-inches tall, approximately the size of the banker boxes the MPC uses to store artifacts on their shelves (Figure 4.17). It is important to note that these are the external dimensions of the box, and that using 1/4-inch thick Plexiglas made the internal dimensions of the display boxes 15.5-inches wide, 12.5-inches deep, and 9.5-inches tall. The walls and top of the display boxes were clear Plexiglas, while the base was black. I chose black for the base because I felt it looked the most professional, as well as matching the black fabric I used to cover the Ethafoam wedges. The base had a channel machined into it for the walls of the box to rest in, aligning the top of the box and the base. This did not, however, prevent the top of the box from being lifted off the base, nor did it create a self-contained environment, and allowed dust, dirt, and other contaminants access into the display box. As such, the display base and top were adhered using the above-described silicone rubber.

Using SOLIDWORKS, a software used by engineers to create designs, the boxes were digitally modeled to visualize what the displays would look like when constructed. Further, different angles of wedges were modeled to determine the ideal viewing angle while maintaining enough thickness in the Ethafoam to carve into and cradle the artifacts. After modeling, I determined that an 18.4-degree slope provided the best viewing angle (Figure 4.18).

<u>Artifact Organization</u>

The more I worked on this project, the more I realized that there was just as much art and aesthetics as there was science and archaeology in creating an effective exhibit. To determine where artifacts would be placed within their respective display boxes, I laid out the artifacts I wanted to include in a theme's display box on a 16-inch by 13-inch piece of poster board, the base dimensions of the box. I moved the artifacts around until they were grouped next to similar artifacts and spaced in

an aesthetically pleasing way. I found that having a bigger artifact placed centrally with other artifacts surrounding it created a focal point that attracted attention and allowed the viewer to appreciate the other artifacts in the display. I also determined that to safely secure artifacts in a display that would be traveling, objects that would traditionally be presented upright, like bottles, were instead displayed lying down. Once I had the artifacts organized in an arrangement I liked, I took a picture with my phone, put the artifacts back in their bags, and moved on to arrange the next display box. After repeating this process with all four themes, I cycled back through and arranged them again. This gave me a second perspective and an alternate artifact organization. Then I compared each theme's layouts and decided which was more aesthetically pleasing, had the best flow, and made the most sense from a narrative standpoint. I also provided the arrangements to my committee chair, Dr. Katrina Eichner, as well as a non-archaeologically trained family member, to get their opinions on which versions they liked best. By getting outside perspectives, I was able to select an arrangement that appealed to more than just myself. Taking these opinions into account, I selected the final artifact layouts and photographed them for future reference (Figure 4.19).

Finally, because the purpose of this project was for the artifacts to be displayed, I cleaned artifacts that had dirt on them. This created an exhibit-style look to the artifacts. I used dry brushing to clean the artifacts, and after consulting with Stavast, we determined that I could use an Ultrasonic Cleaner on more durable objects, like the glass bottles, a glass marble, and metal bullet casings (Figure 4.20). I cleaned and set aside the artifacts a week before I assembled the display boxes to allow ample drying time before I placed them in the display. This ensured that the display box's archival environment would not be contaminated by introducing water and sealing it shut for the foreseeable future.

Banners

In addition to the display of physical artifacts in boxes, I also used banners to relate information. I made one banner to correspond to each theme, discussing the artifacts included in the display box and as images on the banner, and the narrative that they tell. I made an additional banner that introduced the Iosepa townsite, what archaeology as a profession and practice entails, and how more could be learned about the history of Iosepa through archaeology. Both banner categories featured text and figures, which included historic and modern photos, maps, examples of primary resources - such as personal letters - and artifact images. I numbered the banners one through five to provide both a reference to their associated display boxes, as well as to assign the exhibit's themes an order to be set up in. The order of the exhibit's themes was "Archaeology: More Than a Dig," "Iosepa's Connections," "Personal Stories," "A Iosepa Home," and "A Happy Healthy Family."

Materials

I determined that the best type of signage to use for this project was retractable banners. Retractable banners are made of vinyl, which is more durable in outdoor settings, in addition to lasting longer than less flexible mediums, such as posterboard. The retractable banners I chose fit the needs of this project in a few ways. One was that the retractable banner included its own stand, allowing the exhibit to be used in a variety of venues, including outdoors, like at the Iosepa Memorial Day celebration, in school or church gymnasiums, or other settings. Another benefit was that the banner is housed within its stand, making it store compactly at the MPC and protecting the banners from potential damage when not in use. I elected to purchase the banners from Office Depot because they had the best prices, in addition to having larger dimensions available than competitors (Office Depot 2023).

To design the banners and create the figures and images that went on them, I elected to use the Adobe Suite, specifically Adobe Photoshop and Illustrator.

Dimensions

The dimensions of the banner I selected were 80-inches tall by 36-inches wide. When creating a printed product, however, it is important to have safety margins, or a safe workable area, where content is less likely to be cut off or distorted during the printing process (Baner 2020). For a banner of this size, I elected to follow Baner's suggestion and had a safety margin of 2-inches from each side, 8-inches from the bottom, and 5-inches from the top (2020). Using these margins, the workable dimensions of the banner were 67-inches tall by 32-inches wide (Figure 4.21).

Creating a Design

An important aspect of designing an exhibit with interpretive panels was ensuring that it was both user friendly for the viewer, as well as aesthetically pleasing. To do this, I found looking at examples of what others had created incredibly helpful to inspire my own design. Google searches I used were "museum interpretive panel example," "archaeology interpretive panel example," "outdoor interpretive sign example," "interpretive signage design," "outdoor interpretive signs," and "historical interpretive signs." There is no one-size-fits-all exhibit design, so I chose to take inspiration from the designs that made the most sense for this project. Interestingly, the majority of the displays I found were landscape oriented, while I used a portrait orientation. I especially took inspiration from an interpretive panel design created for the Burroughs Memorial State Park by J Masullo Design (J Masullo Design 2023).

To tie each of the banners together as a part of the same project, I created a template for the banners to follow, but allowed some variation in design. For example, all the banners have the same background, typeface and font sizes, and color palette.

Photographing and Photoshopping Artifacts

To photograph artifacts that would be included on the banners, I used two different photo set-ups. For both set-ups, I used my iPhone 13 Pro in RAW mode to take the photos. It was important to ensure I was shooting in RAW because it is a lossless format (Adobe 2022). This made it so the photos had not experienced compression when I edited them, and maintained a higher quality that allowed me to resize the images without a loss in quality (Adobe 2022). While I did not use a DSLR camera in this project, DSLR's have some advantages and disadvantages for this type of project. An advantage is that DSLR cameras have a setting to capture both a RAW and JPEG file format photo at the same time. This would have made it easier to forward photos to the descendant community or to keep reference photos on a flash drive in the form of a JPEG, which takes up less space and processing power than RAW files. A disadvantage, however, is that it is easy to mix up the files and accidentally include a lesser quality JPEG in the final product. A challenge I had to negotiate in using my phone to take the photos was that RAW file formats take up a significant amount of data storage, and that I constantly needed to upload the photos to a computer with sufficient memory space.

Another important thing to note is that I edited the photos and removed the background. This meant that the background did not need to be perfect, nor did the photo need to be perfectly centered. This gave me some range in what I could do to photograph artifacts at a desired angle. For example, there was a gardening hoe that I photographed, but it did not look good lying flat, and I wanted a more 'artsy' angle. None of the resources I had available to prop it up were giving me the look that I wanted, so I held it on my open palm. Then, when I edited out the background, my hand was edited out as well (Figure 4.22). Similarly, there was a shoe that was falling apart and misshapen. I was able to prop it up on its side using erasers, and when I finished editing it looked like it was free standing (Figure 4.23). It was important to ensure that whatever I used to support the artifact did not cover up or obscure any part of the artifact. If it did, when I edited it out, the artifact's appearance would be changed because a section of the artifact would also be removed from the photo. Back to the example of the garden hoe, I held my hand flat so that it did not cover any part of the artifact. If had I pinched it between my fingers, the sides of the handle where my fingers were would be edited out, making a divot in the artifacts that was not actually there. For the majority of the artifacts only one photo was necessary to capture all of the details. The only artifact that required two views was a 1904 Liberty Head nickel, so that I could include both sides of the coin on the banner. Additionally, there were two

artifacts that I photographed in a non-traditional way. The heart-shaped pendant made of abalone shell and perforated cowrie shell from this collection were not available to use in my project because they were already loaned out to The Church History Museum in Salt Lake City, Utah. To include these two artifacts, which members of the descendant community had mentioned to me previously, I visited the Church History Museum and took photos of them in their display. I then edited them using the method described below.

For artifacts that could be photographed lying flat, like ceramic sherds, jewelry, suspender parts, a coin, and a stove door and grate, I used a copy stand to orient the camera directly above the artifacts. The copy stand I used was in a dark room with lamps at different angles, which allowed me to control how and where the artifacts were lit (Figure 4.24). To take the photos, I would set my phone on the bracket where a DSLR camera would normally be attached to the copy stand. This steadied my phone and increased the photo quality. For the artifacts I selected, I found that a black felt background provided the best contrast and allowed the camera to focus better on the artifacts. To compose each photo, I would get the selected artifact out of its bag and place it in frame with a 5- or 10-centimeter scale, depending on the artifact's size, focus my camera and take pictures. I made sure to only take one artifact out of its bag at a time to ensure I did not accidentally place an object back in the wrong bag. I repeated this process with all the flat artifacts that were going to be included, taking as many photos as necessary to capture the level of detail I needed.

Depending on the size of the artifact, sometimes I would need to get very close to it with my phone to capture detail. Using the iPhone 13 Pro there is a "macro mode" that I could enable, which focuses the camera at close range. For some of the artifacts, like a metal brooch and a blue paste gem, I used another technique to capture more detail. I carefully brushed water on the artifacts to get them damp, which made the original color of the metal and the gem show. I was able to employ this method to show the artifacts in a way that otherwise would not have been possible because they were photographed, rather than included physically in the display boxes (Figure 4.25). Another technique I used was applying an Elmers glue and water solution to shiny or reflective artifacts to give them a matte finish. This solution is safe to use on ironstone and porcelain artifacts, as well as glass. An important thing to note, however, is that I would not have been able to use this method if the artifacts I used were going to be chemically tested or have residue analysis done in the future, because it contaminates the sample (Leah Evans-Janke, personal communication 2023). Usually, the Bower's Lab uses this method on objects that are going to be 3D modeled using photogrammetry. I instead used this technique to make it easier to capture details on ceramic artifacts that were too reflective to photograph (Figure 4.26). I painted the solution onto the artifact and allowed it to dry, then, after the photographs were taken, I peeled it off.

For artifacts that needed to be photographed while standing up, like bottles, dishes, a mason jar, and a lamp chimney, I used a Foldio3 set-up. A Foldio is a foldable photography studio sold by OrangeMonkie that provides a uniform background both behind and under the artifact, as well as the ability to control the angle and intensity of the lighting on the object being photographed (OrangeMonkie 2023). The Foldio package I used also came with a turntable that could be controlled with a phone, but for my particular project I did not need to use this function. Like the copy stand set-up, the Foldio was in a dark, windowless room, which allowed me to control the intensity and angle of the lighting. For this set-up, I used a tripod with a phone stand on it to secure and stabilize my phone, because a steady camera means clear photos (Figure 4.27). For the artifacts I photographed using this set-up, I used more discretion on the background color. The background color could be seen through the object because many of these artifacts were translucent or transparent. For lighter materials, like an aqua glass bottle and a clear glass lamp chimney, I found that a white or gray background worked best, while for darker materials, like an olive glass bottle, a dark background worked better (Figure 4.28). Further, because many of the objects in this category were reflective, I took special care in my lighting placement to minimize the reflection of objects in the artifacts, like myself or the phone and tripod. To photograph these artifacts, I placed them in the frame along with a 10-centimeter scale. Because I placed these artifacts vertically, it was important to use clay or another support to prop the scale perpendicular to the floor, so that it was not lying flat and skewing the perceived measurement. I took as many photos as necessary to capture both aesthetically pleasing and representative photos.

Secondarily, I also photographed archaeological tools to put on the archaeology banner. I did not photograph these items in a set-up, instead taking them outside on a cloudy day. This made it so that the objects were lit, but did not cast shadows or reflect the sunlight. The items I photographed included trowels, a brush, a meter stick, and a north arrow.

After I photographed all the artifacts that were going to be on the banners, I uploaded them to a computer for editing. Following their upload, I selected the best photo of each artifact. Next, I put them in a separate folder so that they were easy to find. I edited the photos in Adobe Photoshop, and made sure to save the photo as a new version to edit so that the original remained unchanged. I cropped the photo as close to the artifact as possible so that most of the background was removed. This made it so that when the edited photo was uploaded into the banner files in Adobe Illustrator, the footprint was only as big as the object rather than the whole photo, so that text would flow closer to the artifact and create a more aesthetically pleasing silhouette. Next, I used the eraser tool to remove the rest of the background. I zoomed into the image to ensure that the background pixels immediately surrounding the artifact were removed, otherwise it looked like the artifacts had a halo or shadow,

depending on the background color. Finally, I saved the image as a new file at the highest detail level. This ensured that the image quality remained unchanged when I put it into the banner file, resized it to a large size, and printed the banners. I repeated these steps with all of the artifact photographs, saved the files in a folder and marked them as not having a background.

Locating Photographs and Documents

In addition to the artifact photos included on the banners, historic photos from Iosepa's occupation, archival images of residents of Iosepa, as well as photos of the 2008 and 2010 excavations and the Iosepa cemetery, along with historic letters, the town plat, and associated documents, were also included. I located historic photographs from a few sources. The majority of the photos I used were provided by George Sadowski in a Mahoe family history scrapbook, which included both family photographs of individuals in the Mahoe family, as well as photos of all the residents at Iosepa in front of their church house, and a photo of women dancing at a Hawaiian Pioneer Day celebration at Iosepa in the early 1900s. These were physical photographs that I digitized. Before I placed these photos on the banners I asked George's permission, explaining that they would be included on a public display and not in my thesis work alone, and his consent was given. I located other photographs of homes at Iosepa using an internet search. I acquired photographs of the 2008 and 2010 excavations by contacting Pykles. I provided photos of the Iosepa cemetery and signs at Iosepa that I had taken at the Memorial Day celebration in 2022. I located historic letters in the Church History Library catalog. Documents I located include the Iosepa town plat, an advertisement for Willes-Horne Drug Co., a store in Salt Lake City that one of the bottles came from, an example of the scrip used in Iosepa, John and Emily's marriage certificate, two of the Mahoe children's death certificates, and an advertisement for Hygeia nursing bottles, of which there was one in the display.

Some of the historic photos and documents were aged, faded, or blurry. To create a sharper image that would be better scaled to a large size and printed on a banner, I ran the photos through Fotor's sharpening software, which uses AI to sharpen the image and increase its quality (Fotor 2023). A degree of discretion in using this technology was necessary, however, to ensure that it did not change the contents of the image. For some of the photos, it removed details necessary to the photo, so I used the original photo (Figure 4.29). When used properly, AI can be a powerful tool to make old, damaged, or blurry records and photographs usable in a public archaeology context, making the resource approachable to the public. Another method I used to make it so the photographs could be scaled to a large size was to upload them to Photoshop and save them at a higher DPI (dots per inch) than the 72 automatically created with a JPEG format. A minimum of 300 DPI is

recommended for a high-quality image to be produced, and the images could be saved as either a JPEG or TIFF file (Adobe 2023).

<u>Creating Graphics for Figures</u>

I created graphics for the banners in Adobe Illustrator, and then imported them as a new layer in the banner files. I made a total of seven graphics; four were silhouettes of the display boxes, one was an acknowledgements section, one was a map of Iosepa's economic connections, and the last was a Mahoe family chart. Throughout the descriptions of how I created these graphics, I mention a color palette that includes brown and cream. The process I went through to select these colors is discussed under the "Banners" heading in Chapter 5. Additionally, when I wanted to use a color that was not part of this palette, like the green and red used in the connections map or the blue and pink in the family chart, I did a Google search for "CMYK code for true [insert color here]." This ensured that I would get a bright and clear color, rather than using the color wheel and selecting a muddy color.

The display box silhouettes included an outline, a label, and a description of each artifact in a box. I created the silhouettes by importing a photo of the selected artifact arrangement into Illustrator. Then I outlined the box dimensions and each artifact. I gave the box dimensions a cream fill that aligned with my selected color palette, and artifacts were given a white fill. I numbered the banners one through five, and I labeled each display box silhouette with the banner number it associated with. To label the artifacts in the display boxes, I placed the box number and letters in alphabetical order below each artifact, guiding the viewer to their associated description placed below. For example, I assigned the artifacts associated with "Iosepa's Connections," the second banner, labels 2a, 2b, 2c, through 2h. The interpretations I wrote included, when available, the name of the object, a description of its qualities (type of material, manufacture method, what embossing said, decoration, etc.) when it dated to, and its catalog number (Figure 4.30). As mentioned previously, some of the artifacts that were selected were identified by a catalog number that referred to multiple artifacts instead of one. After consulting with the MPC, I elected to not include an additional description identifying them as having been separated from their catalog number, only putting its original catalog number. Instead, I included additional information identifying it as separated in the return catalog to the MPC, which will be discussed in Chapter 6.

On the "Archaeology: More Than a Dig" banner, I included an acknowledgments section. I made this section as a separate graphic because of the number of elements it included. The title of this section was centered, and states "This project would not be possible without valuable contributions from:." When possible, I used a graphic or logo to represent an organization involved in the project. For example, I included the Museum of Peoples and Cultures (MPC), State University of New York

Potsdam (SUNY Potsdam), and University of Idaho's Department of Culture, Society, and Justice as logos. I centered the University of Idaho logo at the top, with the MPC and SUNY Potsdam logos to the left and right, respectively. Below this, I placed two columns of individuals and organizations, including the members of the Iosepa Historical Association and Mahoe family, with Charmagne Wixom and George Sadowski named specifically because they were my main points of contact, the members of my thesis committee, and facilities that I used or assisted me. Finally, I ensured that the two sources that I received funding from, the John Calhoun Smith Memorial Fund and the Roderick Sprague Endowment, were mentioned. In addition to these acknowledgements, at the bottom of this section I added a note directing individuals to my thesis or my email if they had questions or wanted to see the resources and references I used in the creation of the exhibit (Figure 4.31).

After I completed my research about the origins of artifacts included in the display, I created an economic connections map for the "Iosepa's Connections" banner. The figure featured a line map of the continental United States (with each state outlined), Japan, England, and Hawai'i. Again, the brown fill I used for the countries matches the color palette of the project, specifically the banner's outside borders. Next, I added points to the locations where artifacts came from, and I placed a yellow star where Iosepa is located. I then labeled the locations, using a halo feature to ensure that the text was readable against the background and the state and country borders. Next, I added color coded arrows, pointing from the artifact's origin to Iosepa. Red arrows represented the national market, while green arrows represented the global market. I also included a legend with two categories, national and global markets, and under each category the names of the locations and a reference to the artifacts were listed. For example, I included two artifacts in the display that originate from Philadelphia, Pennsylvania, a 1904 Liberty Head nickel that was minted there, and a Wm M Warner patent medicine bottle. For this location the legend entry said "Philadelphia, PA: Fig. 2.5, Box 2b," guiding the viewer to the artifacts that came from Philadelphia. To signify that this was a separate graphic, I placed a border and background around it, the background being the cream color I used as the banner background (Figure 4.32).

The last graphic I created was a family chart of the Mahoe family members. I included John and Emily Mahoe and their 14 children. I used both a Mahoe family history scrapbook provided to me by George Sadowski, as well as information available on FamilySearch (FamilySearch 2023b). Information I included about each included their name, their date and place of birth, and their date and place of death. In the event that I could not locate a piece of information, I put "unknown." I represented each individual as a box, with the background fill aligning with their gender assigned at birth, blue for male and pink for female. Because John and Emily Mahoe had 14 children, it was difficult for me to determine how to arrange the children so that they would all fit in the space I had

allotted. I decided to have John and Emily centered on the top, with three diagonal columns of the boxes representing their children below, which decreased the amount of space I used as well as being aesthetically pleasing. I elected to not include a background surrounding the entire graphic, as it made the chart look too boxy, as well as having excessive negative space within the bounds of the background that were distracting from the content of the graphic (Figure 4.33).

<u>Writing Titles, Headings, Word Blocks, and Captions</u>

Although an image is worth 1000 words, text was still necessary on the banners as a supplement to the artifacts, documents, and graphics. I chose to write everything in Word before transferring it to Illustrator, as I found that Word was better at checking spelling and grammar than Illustrator. To maintain continuity of design across the banners, I used the same typefaces and font sizes for the banner titles, heading, main body text, and figure captions. From the research I conducted, I found that the title font should be anywhere from 150- to 300-point font, while the main text should be no less than 36-point font, and that sans serif typefaces should be used, as it makes reading easier than a serif font (Baner 2020). For font sizes, I used 120-point font for the banner titles, 64-point font for headings, 40-point font for the main text, and 28-point font for figure captions. It is aesthetically pleasing as well as eye catching to have some variation in typefaces, so I used two sans serif typefaces: Candara and Calibri. Another way I added some variation and placed emphasis on different aspects was to use the bold, regular, and light versions of the same typeface. For each banner I used Candara bold for the title and headings, Calibri regular for the main text, and Calibri light for the figure captions.

I designed the banners so that the figures would attract attention. The main text served as a supplement to the figures, providing additional information and contextualizing the collection I was displaying. I had to find a balance between including too little information and leaving the viewer confused or with unanswered questions, and making the banners too text heavy, which may have been off-putting to the viewer and prevented them from approaching the exhibit in the first place. In my original drafts, there were between approximately 500 and 950 words on each banner. After revisions, there were between approximately 400 and 500 words in the main text per banner. For the size of banner I selected, a maximum of 500 words filled the negative space remaining after the figures were added, while not being too text-heavy. When possible, I avoided archaeological jargon. When it was necessary to include specific terms, I followed it with a simple explanation, aligning with one of Allen's ten suggestions to write in an accessible way for the public (2002). To reserve space for descriptive text, as well as to minimize distractions from the flow of the stories told on the banners, I elected to not include in-text citations. Instead, I created an alternative version of the word blocks

with in-text citations and included it in Appendix E of this thesis. On the "Archaeology: More Than a Dig" banner, I included a statement that should an individual want to see the references, they could find my thesis in the University of Idaho Library catalog or could send me an email at an address provided on the banner. Within the text, when I made a statement based on an artifact in a display box or figure on a banner, I would include it as an in-text reference directly after it was mentioned. For example, on the "Iosepa's Connections" banner under the "Local Ties" heading, I stated, "Residents at Iosepa tended livestock as their main source of income. This included boarding cows and sheep, raising hogs, and ranching (Fig. 2.2, 2.3, 2.8)." These figure numbers refer to the images of a fence staple, horseshoe, and barbed wire, all objects in the archaeological record that support the statement of Iosepans tending to livestock and ranching. Further, I would also reference artifacts or figures on another banner because each was a side of the same story, and some of the artifacts could be interpreted as representing multiple themes. For example, on the banner "A Happy Healthy Family" under the "Emily Mahoe: Mother and Midwife" heading, the last sentence says, "Illnesses like pneumonia, smallpox, diphtheria, and typhoid, in addition to a few cases of Hansen's disease (leprosy), were of particular concern; if left untreated they could turn deadly (Fig. 5.2; Box 5d, 5g; Box 2b, 2d, 2e)." The items I referred to in Box 2 are medicine bottles, which were also representative of Iosepa's connections to local and national markets.

I wanted to label the figure captions in a way that could be referenced in-text, while making their labeling system unique from the boxes so the viewer would not be confused. To create this differentiation, while the display box artifacts are labeled "box number-letter," I labeled the figures "banner number. number." For example, under the theme "Iosepa's Connections," the second figure on the banner is labeled 2.2, while in the box the second artifact is labeled 2b. When the figure represented an artifact from the collection, caption information includes, when available, the name of the object, a description of its qualities (type of material, manufacture method, what embossing said, decoration, etc.) when it dates to, and its catalog number. When the figure was a historic photo, I included, when available, the name(s) of the individual(s) in the photo, or a general description of the photo when there was a group of people or no people at all, the location where the photo was taken, and the year it was taken. Similarly, for documents, a description of what the document includes, who created it, and its year of creation were included.

A major suggestion that I would make for future researchers is that every time the return/enter key is used in the Word document, make the following section its own textbox in Illustrator. While I made each title, heading, and figure caption its own textbox, I initially made all the text under a heading a single textbox. I found that this made it harder to organize the text in an aesthetically pleasing way because it made the text look too boxy, as well as making it difficult to

wrap the text around the figures. By the time the banners were completed, each paragraph was its own textbox. My caution, however, would be to ensure that the paragraphs remain in their intended order, as having each as a free-floating entity made it easier to mix them up.

Conclusion

Through collaborative processes, background research, and artifact analysis, I selected four themes that told a representative and holistic story about the people of Iosepa. With these themes, and after completing research about the materials I required and the methods I should use to construct the exhibit, I could begin the assembly process.

Figure 4.1 Members of Iosepa descendant community placing lei on statue at 2022 Memorial Day celebration. Photo by author.

Figure 4.2 Inside of pavilion at Iosepa. Photo by author.

Figure 4.3 Author and her family at 2022 Memorial Day celebration.
Photo by author.

Figure 4.4 Hannah Kaaepa marker. Photo by author.

Ekolu Mea Nui (Robert J K Nawahine)

'Ekolu mea nui ma ka honua
'O ka mana'o'i'o, ka mana'olana
A me ke aloha ke aloha ka i 'oi a'e
Pōmaika'i nā mea a pau
Pōmaika'i nā mea a pau

E nā mākua nā keiki
Nā mamo a Iuda me 'Epelaima
E pa'a ka mana'o i ka pono i 'oi a'e
Pōmaika'i nā mea a pau
Pōmaika'i nā mea a pau

IOSEPA KU'U HOME ALOHA (W.E. Halemanu)

Iosepa, Ku'u home aloha
Wehiwehi I ka lau o ka wilo
O 'oe ku'u home a ia nei
Ho'o wai me au wau ia 'oe

Early in the morning I awoke
For the night dreams have kept me awake,
And the thrill in my heart, what has happened
To the cottage dear home I was born.

Iosepa kuahiwi I ka nani
Ka po'e o ka 'aina moe loa
'Olu'olu o ka home aloha
Iosepa, ka home no ka oi.

Aloha 'oe, aloha 'oe Iosepa
Piha kou makou aloha i ka 'aina
Ke ho'i nei makou i Hawai'i
Nui ka eha, eha o na pu'uwai

Ha'ina 'ia mai ka puana
I na mele o Iosepa
Ala mai, ala mai Iosepa
Ola hou e na hoa.

Hannah Kaaepa

1873-1918

Unveiling of Her Marker on the National Votes for Women Trail

At Iosepa, Utah

August 27, 2022

Ho'launa 'ana (Welcome)	Charmagne Wixom
Himene Anaina Ho'omana	'Ekolu Mea Nui
Pule Wehewehe (Opening Prayer)	Richard Poulsen
Ha'i 'Olelo Malihini (Guest Speaker)	Katherine Kitterman

Author of Champions of Change: 25 Women Who Made History

Himene Anaina Ho'omana	Joshua & Keola Rossean

Kanaka Waiwai/Home Aloha

'Olelo Ki Alaka'i	(Key Speaker)	Noelette Poulsen

Granddaughter of Hannah Kaaepa

Himene Anaina Ho'omana	Iosepa, Ku'u Home Aloha
Pule Panina (Closing Prayer)	Ronald Manuela Jr.

Figure 4.5 Hannah Kaaepa marker unveiling program. Photo by author.

Figure 4.6 Katherine Kitterman speaking at Hannah Kaaepa marker unveiling. Photo by author.

Figure 4.7 Noelette Poulsen speaking at Hannah Kaaepa marker unveiling. Photo by author.

Figure 4.8 Singers performing at Hannah Kaaepa marker unveiling.
Photo by author.

Figure 4.9 Members of Iosepa descendant community in front of Hannah
Kaaepa marker. PBS Utah camera operator in foreground. Photo by author.

Figure 4.10 Church History Library in Salt Lake City, Utah. Photo by author.

Figure 4.11 Author at Church History Library in Salt Lake City, Utah, examining historic photos. Photo by Karen Gerlach.

Figure 4.12 Museum of Peoples and Cultures in Provo, Utah. Photo by author.

Figure 4.13 Process of first round selection at MPC. Selected artifacts in lids. Sixteen of eighteen boxes shown. Photo by author.
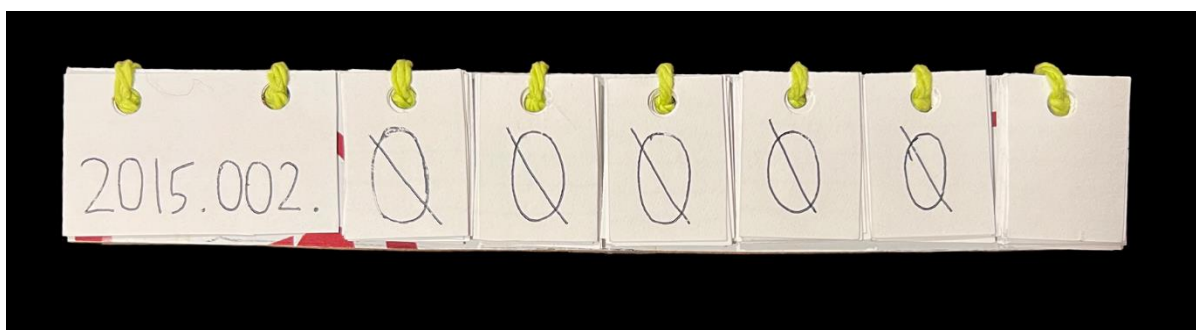
Figure 4.14 Number flipchart used to identify artifacts in descendant community photos. Photo by author.

Figure 4.15 Example of photo taken to send to descendant community. Photo by author.

Figure 4.16 Artifact tied into display with monofilament at MPC. Photo by author.

Figure 4.17 Boxes on storage shelves at MPC. Photo by author.
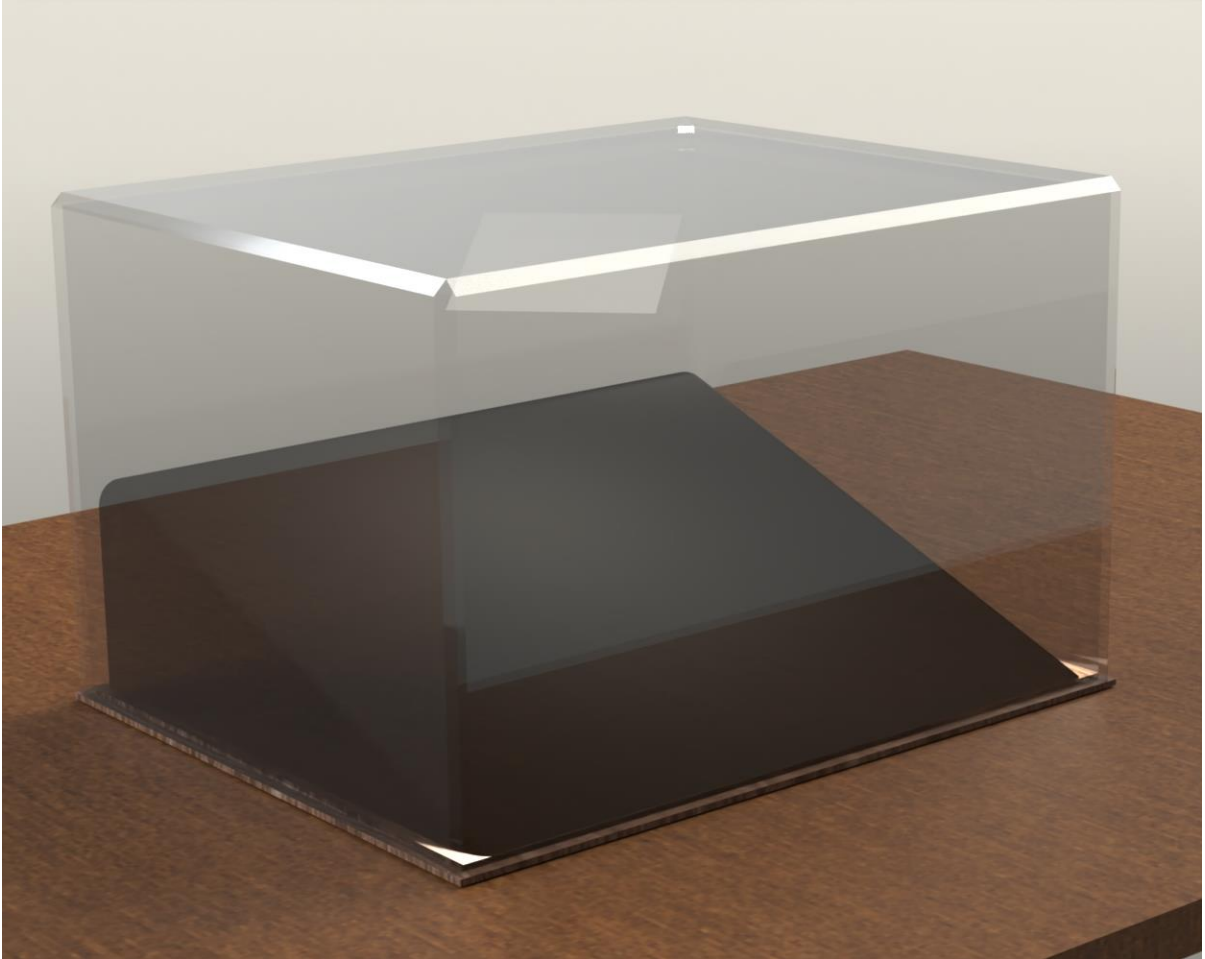
Figure 4.18 Solidworks generated model of display box. Courtesy of Carston Gerlach.
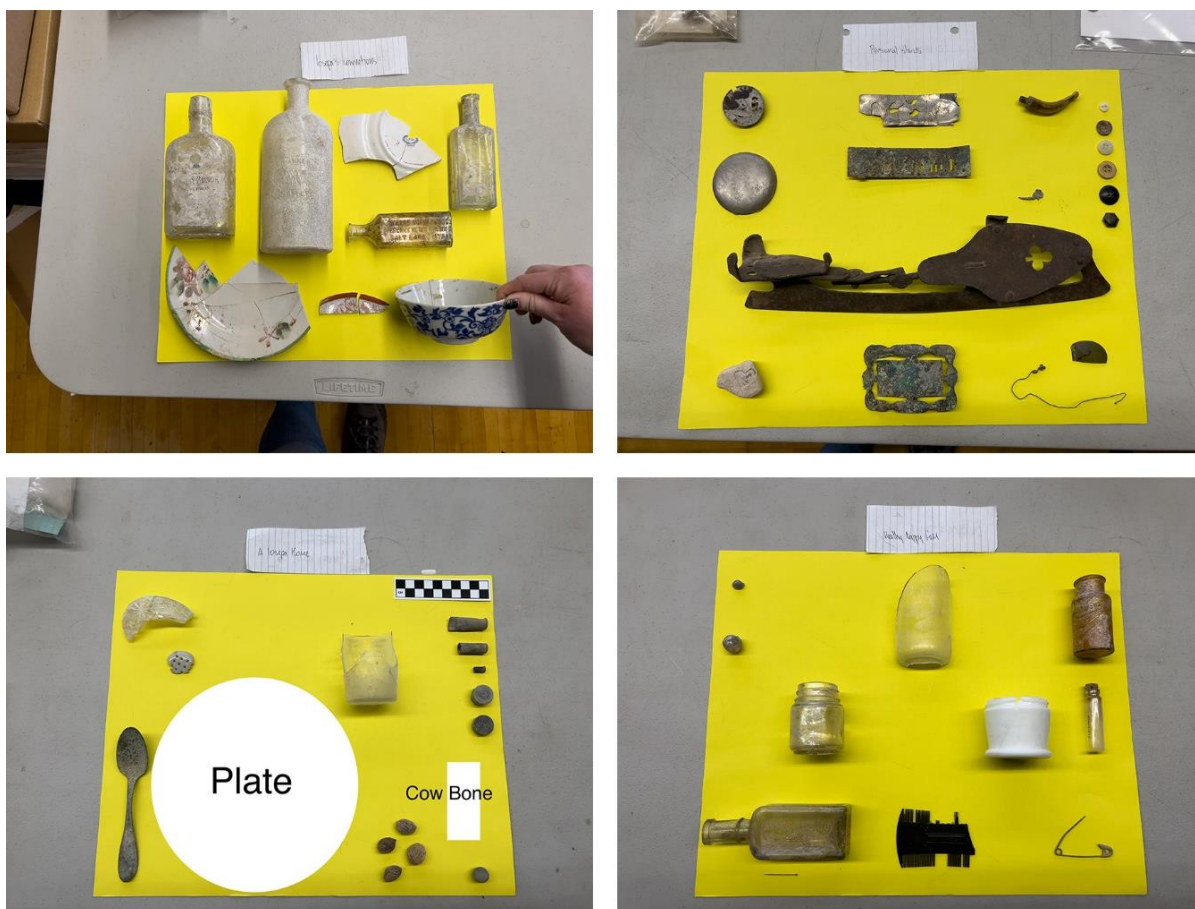
Figure 4.19 Final artifact arrangements on posterboard template. Themes listed clockwise from top left: Iosepa's Connections, Personal Stories, A Happy Healthy Family, and A Iosepa Home. At time of arrangement, plate and cow bone were in another lab to be photographed. Photos by author.

Figure 4.20 Glass marble before and after using Ultrasonic Cleaner. Photo by author.
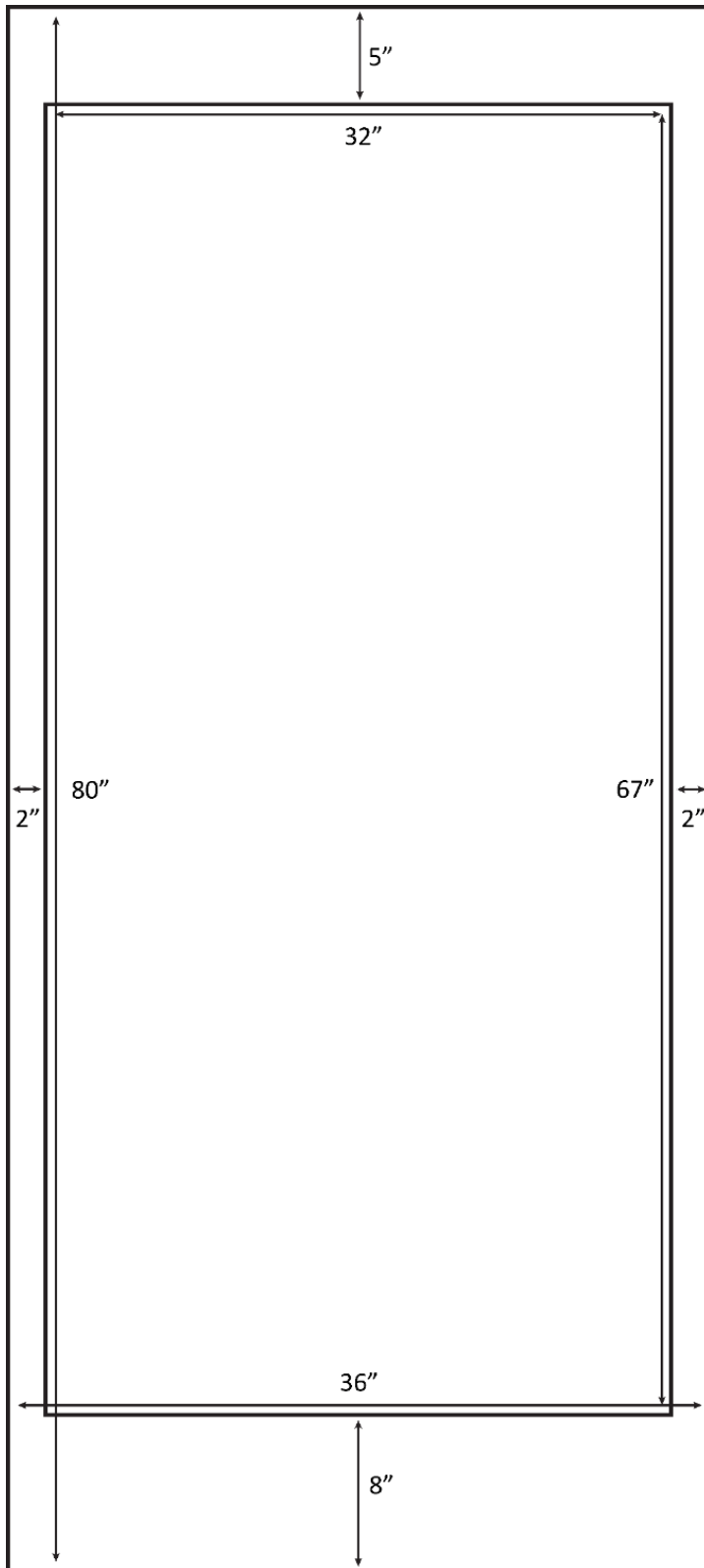
Figure 4.21 Diagram of safety margins and workable area of banners.
Inspired by Baner 2020. Figure by author.

Figure 4.22 From left to right: garden hoe being held up to achieve desired angle; garden hoe after removing background. Photo by author.

Figure 4.23 From left to right: how the shoe sits without props; how the shoe sits with props; and shoe after removing background. Photos by author.

Figure 4.24 Copy stand setup in Bower's Lab. Photo by author.
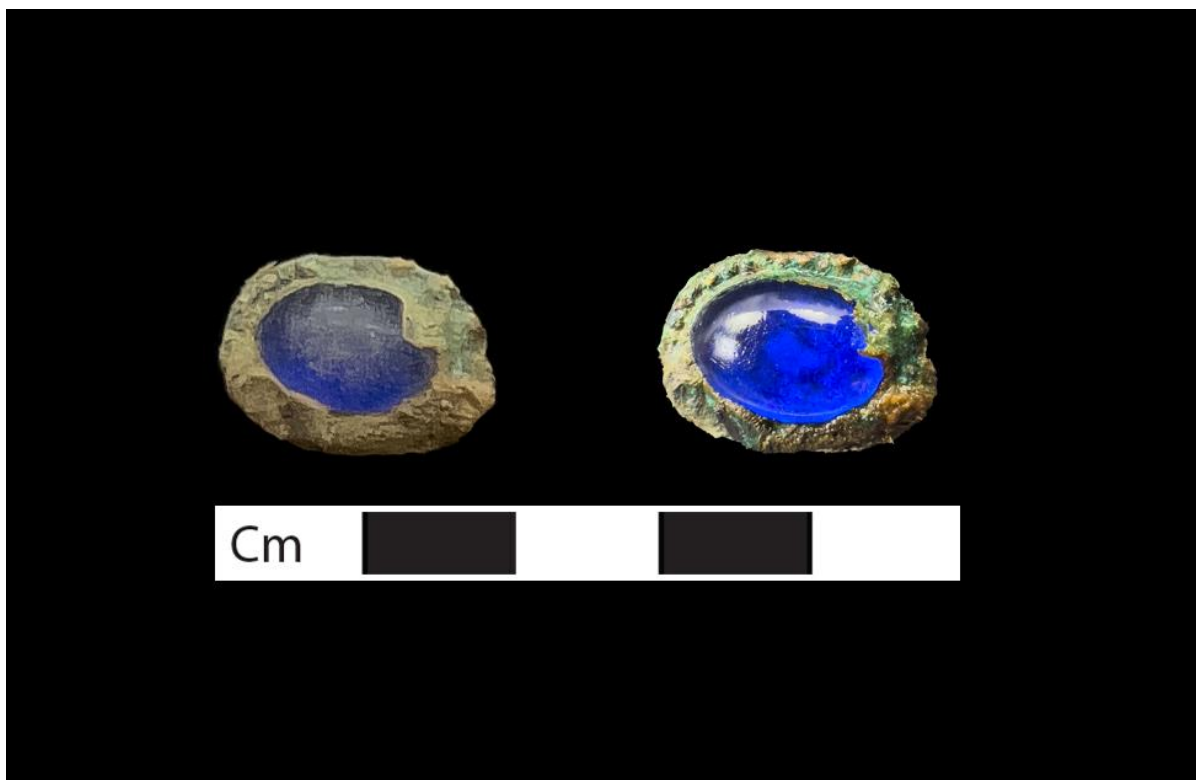
Figure 4.25 Blue Paste Gem Before and After Water Brushing. Photo by author.

Figure 4.26 Ironstone ceramic sherd with "FURNIVAL" stamp before and after applying Elmers Glue solution. Photo by author.

Figure 4.27 Foldio setup in Bower's Lab. Photo by author.

Figure 4.28 Example of different backgrounds influencing photo quality. Photo on left overexposes the bottle, while photo on right captures accurate color. Photos by author.

Figure 4.29 Example of photo where Fotor AI Sharpening was not used. Photo on left is original, right is AI. AI removed pattern on standing woman's dress and pixelated faces. Photo courtesy of George Sadowski.

Box 2
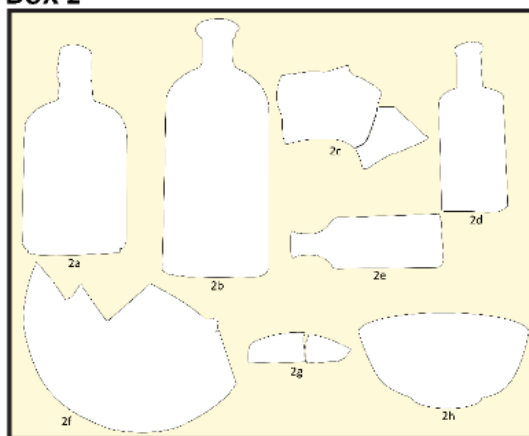
2a – Old Sunny Brook Bourbon bottle with paper label, ca. 1891+. 2015.2.608.
2b – Patent medicine bottle with "WM R WARNER & CO / PHILADELPHIA" embossed on body, ca. 1856-1907. 2015.2.491.
2c – Ironstone ceramic sherd with Chester Pottery Co. makers mark, ca. 1894-1899. 2015.2.665.
2d – Patent medicine bottle with paper label from Zion's Co-operative Mercantile Institution, ca. 1906+. 2015.2.1035.
2e – Patent medicine bottle with "WILLES – HORNE DRUG CO. / DESERET NEWS BUILDING / SALT LAKE, UTAH" embossed on side, ca. 1885+. 2015.2.570.
2f – Hand painted porcelain plate, cherry blossom Japan makers mark on base. 2015.2.623.
2g – Japanese porcelain ceramic sherds with Red Picture Transfer, ca. 1896-1930. 2015.2.663.
2h – Japanese porcelain bowl with Hana Karakusa (Scrolling Grass and Flowers) pattern, ca. 1900-1945. 2015.2.656.

Box 3
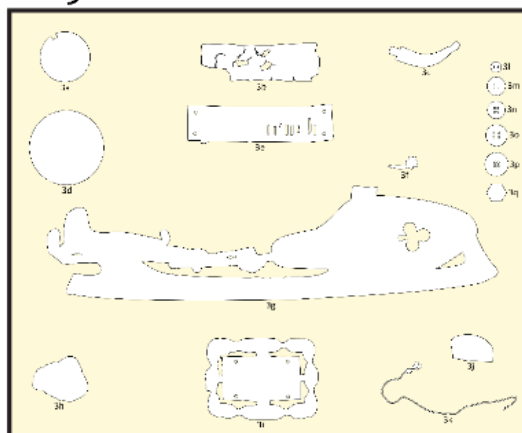
3a – Robert H. Ingersoll & Bro. pocket watch, serial number "21470502" etched on back, ca. 1892-1922. 2015.2.1308.
3b – M. Hohner harmonica cover plate, ca. 1881-1939. 2015.2.1306.
3c – Celluloid pipe mouthpiece, ca. 1871+. 2015.2.10.
3d – Silver cosmetic compact cover with "N102" stamped inside. 2015.2.829.
3e – Harmonica reed plate. 2015.2.305.
3f – Silver plated brass three leaf clover brooch. 2015.2.1204.
3g – Men's size 11 adjustable Union Hardware ice skate, ca. 1854+. 2015.2.94.
3h – Calcinated pebble with heart carved in surface. 2015.2.513.
3i – Brass belt buckle. 2015.2.88.
3j – Tinted glass sunglass lens. 2015.2.1015.
3k – Metal eyeglass temple wire with hinge. 2015.2.1321.
3l – Shell cat-eye underwear button. 2015.2.1213.
3m – Metal utilitarian button. 2015.2.875.
3n – Prosser pie crust shirt button, ca. 1840+. 2015.2.7.
3o – Bone shirt button. 2015.2.1272.
3o – Hard Rubber utilitarian button with "I.R.C.Co GOODYEAR 1851" stamped on back, ca. 1854-1898. 2015.2.1216.
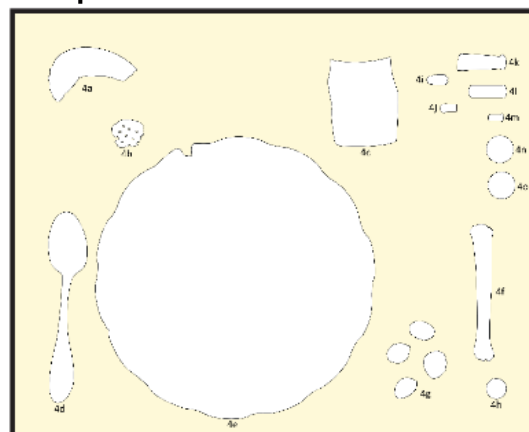3q – Black rhinestone shank button. 2015.2.1214.

Box 4

4a – Cut glass vessel. 2015.2.392.
4b – Porcelain saltshaker top piece. 2015.2.1008.
4c – Etched glass tumbler. 2015.2.993.
4d – Metal spoon. 2015.2.24.
4e – White ironstone dinner plate, ca. 1905-1916. 2015.2.620.
4f – Cow bone with butcher marks. 2015.2.1146.
4g – Peach pits. 2015.2.245.
4h – Ceramic pie weight. 2015.2.832.
4i – Lead bullet. 2015.2.855.
4j – Lead bullet. 2015.2.855.
4k – .30 caliber casing with "W.R.A Co 30 W.C.F" headstamp, ca. 1895+. 2015.2.531.
4l – .41 caliber casing with "UMC 41 LONG" headstamp, ca. 1877-1930. 2015.2.53.
4m – .22 caliber casing with "H" headstamp, ca. 1857+. 2015.2.38.
4n – 16 gauge shotgun shell with "REDHEAD RELIANCE NO 16" headstamp, ca. 1872+. 2015.2.1206.
4o – 16 gauge shotgun shell with "WINCHESTER NEW RIVAL NO 16" headstamp, ca. 1899-1904. 2015.2.49.

Box 5
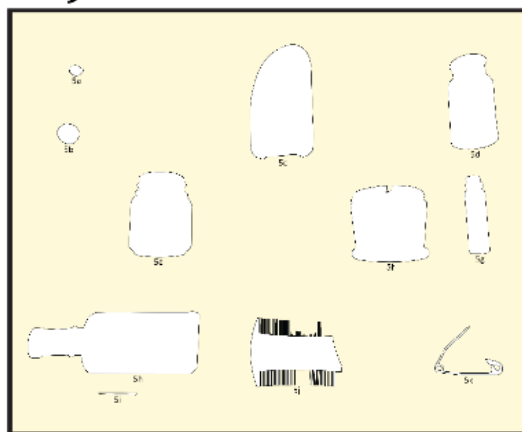
5a – Oval pinch back glass doll eye. 2015.2.27.
5b – Glass marble. 2015.2.864.
5c – Hygeia nursing bottle with "PAT. JUNE 19TH 1894" embossed on body, ca. 1894-1902. 2015.2.571.
5d – Amber pill bottle with "158 / 1 1 ¾" embossed on bottom. 2015.2.598.
5e – Vaseline jar with "VASELINE / CHESEBROUGH / NEW – YORK" embossed on body, ca. 1908+. 2015.2.581.
5f – Milk glass cold cream jar, ca. 1880+. 2015.2.1027.
5g – Glass ampoule with cork. 2015.2.1030.
5h – Glass bottle with "SEWING MACHINE / OIL" embossed on body. 2015.2.1042.
5i – Metal straight pin. 2015.2.857.
5j – Hard rubber "Unbreakable" fine tooth comb. 2015.2.861.
5k – Metal safety pin, ca. 1849+. 2015.2.841.

Figure 4.30 Display box silhouettes and descriptions. Figure by author.

Figure 4.31 Acknowledgment graphic on "Archaeology: More Than a Dig" banner. Figure by author.

Figure 4.32 Economic connections map on "Iosepa's Connections" banner. Figure by author.

Figure 4.33 Family chart on "Personal Stories" banner. Figure by author.

Chapter 5: Exhibit Construction and Assembly

One of the goals of this thesis is to provide a guide of what this project entailed in the display creation. Future researchers could then apply it to their own curated collections and archaeological excavations, allowing them to reach the public in an approachable, accessible, and interesting way. Below is a detailed description of the steps I took in building and assembling both the display boxes and banners, in addition to a description of the associated children's activity booklet I created to allow an even wider range of individuals to interact with this display and learn about both Iosepa and archaeology.

Display Boxes

Six weeks before the exhibit needed to be complete, I ordered from online sources and local retailers the materials discussed above. The majority of the materials ordered from online retailers took 10-14 days to ship, which left me a month to construct the displays. Additionally, I would note that while I could do some of these steps on my own, albeit with some difficulty, there were other steps, like sewing the artifacts into the display and adhering the display box onto the base, that required an assistant. I found that taking photos throughout the process to create reference photos for myself of where artifacts went on the display, how deep the hollows were for the artifacts, etc., made my work go more smoothly as I progressed between each step of the display box assembly process.

Before doing anything else on the construction, I prepped the cloth and Paraloid B-72 solution. Both of these materials required additional steps before they could be used, and so this preparation streamlined the process when they were needed. I washed the cloth using a neutral detergent and dried it on a regular cycle (Gaylord 2016). I found that because the cloth had a raw edge where the store cut the length, the gentle cycle on the washing machine helped it to not fray as much.

Paraloid B-72 is mixed in a weight/volume (w/v) solution (Koob 2018). I used a 50% (w/v) solution, splitting the difference between the ideal solution of 48% for glass and 55.5% for earthenware pottery (Koob 2018). To mix a 50% (w/v) solution, I first measured 100mL of acetone and poured it into the mason jar I stored the Paraloid B-72 solution in. I made a mark on the mason jar at the top of the acetone, then poured it back into the measuring cup. I ended up making two 100mL batches of 50%, so it would have been prudent to measure out 200mL of acetone and repeat the process, creating marks for 100mL and 200 mL of solution. Next, I placed a container on a scale that could measure in grams and zeroed the scale. For the 100mL of solution I mixed, I weighed out 50g of Paraloid B-72 pellets. Next, I placed the pellets in a tea ball, suspending the tea ball from the lid of the mason jar so it would be in the acetone when the acetone was added to the jar. I had to

suspend the Paraloid B-72 pellets because if they were added directly into the acetone in the jar, they would have dissolved into a lump at the bottom of the jar rather than mixing evenly. I made sure that the lid did not have rubber on the edge to seal the jar, because it would have been dissolved by the acetone and contaminate the solution (Zioc Paleotech 2023). Next, while suspending the tea ball in the jar so it would displace its appropriate volume in the solution, I poured acetone into the jar, filling it to the 100mL line. I placed the lid on the jar with the tea ball suspended in the solution and allowed the pellets to dissolve, which took between six and eight hours (Figure 5.1). Before its initial use, and each time after, I stirred the solution to create a uniform mixture (Koob 2016; McHorse 2016; Zioc Paleotech 2023).

The first step I took to build the display boxes was to create the foam wedges. Using the Ethafoam planks, I measured 16 inches along the 24-inch side of the plank (Figure 5.2). Using a bandsaw, I cut along this line, producing a 16-inch wide, 12-inch deep, 4-inch tall block (Figure 5.3). I saved the excess Ethafoam and used it later in the assembly process to create customized supports for some of the artifacts. Next, on one of the 4-inch by 12-inch sides of the block, I drew a diagonal line from the top left corner to the bottom right corner, rotated the block 180-degrees to the other 4-inch by 12-inch side of the block and drew another diagonal line from the bottom left corner to the top right corner. I then ensured that the slope on each side was going the same direction. When I cut along this angle, it produced an 18.4-degree slope, which I had modeled to be a good viewing angle. For the bandsaw I used, 12 inches was too tall to fit, so I cut the blocks in half, making two 16-inch wide, 6-inch deep, and 4-inch tall blocks. Next, I adjusted the angle of the bandsaw until it aligned with the diagonal line drawn on the block, then used the bandsaw to cut along the line (Figure 5.4). I repeated this with the other 16-inch wide, 6-inch deep, and 4-inch tall block, creating two identical wedges at the desired 18.4-degree slope (Figure 5.5). I repeated these steps with another complete Ethafoam plank and produced two more wedges, which made four in total. Now I had four wedges, but they were each cut in half, and I needed to reassemble them.

To reassemble the wedges, I used wooden dowels that I had sharpened on both ends, Paraloid B-72, and cable ties. I took one of the wedge halves and stuck three evenly spaced wooden dowels half-way into the surface where the two halves of the wedge met (Figure 5.6). Then I aligned the two wedge halves and marked where the wooden dowels met the half they were not stuck into. I pulled the wooden dowels out and stuck them half-way into the marks I had made on the other half of the wedge. I then pulled the dowels out again, and set them aside. This process made aligned holes for the dowels to go into, so that when I assembled the wedges the dowels could be used to support their structure from inside. Next, I stuck a cable tie through one half of the of the wedge about an inch from the surface where the two halves met and repeated this process on the other half of the wedge. I

ensured that the two cable ties could hook together, so I could connect the two halves of the wedge. Next, I used a brush to cover the wooden dowels and the surface where the two halves of the wedge met with the premade Paraloid B-72 solution. When the Paraloid B-72 felt tacky, I added a second layer of the solution. When it was tacky again, I stuck the two halves of the wedge together by placing the dowels in their premade holes to ensure they would be aligned. I connected the cable ties to hold the two halves tightly together while the Paraloid B-72 set (Figure 5.7). I then repeated this process with the three other wedges. To ensure that the Paraloid B-72 was strongly set, I kept the wedges cable tied together for 48 hours. After 48 hours, I removed the cable ties and started customizing the wedges to the specific shapes of the artifacts.

The first step I took to customize the wedges to their individual displays was to carve hollows in the foam in the shapes of the artifacts. This made it so that the artifact would be supported, stabilized, and secured by the Ethafoam. To do this I took all of the artifacts included in a display box for one theme out of their catalog bags and placed them on the wedge in their predetermined arrangement. I then traced the artifacts, taking note of their shape and curvature, and what points or edges had pressure on them or interfered with the artifact sitting parallel to the slope of the wedge (Figure 5.8). After I traced all the artifacts, I hollowed out the traced areas using a hot knife. Ethafoam emits a toxic fume when melted, so I wore an N95 mask and had a fan circulating air while I used the hot knife to cut the foam (Quality Foam Products 2002). I found that using the included foam carving knife to clean the hot knife regularly while it was still hot made my cuts cleaner and more efficient. It is important to note that the melted Ethafoam was hot, and before I checked an artifact's fit, I allowed the removed areas to cool so I would not damage the objects. By checking the fit as I was going, I ensured that I was not removing too much material. The goal was to secure the artifacts, not to fully submerge them in the Ethafoam. If I removed too much foam and the artifact sat too deep in the display, it was no longer aesthetically pleasing, nor does it read as a display, instead reading as storage.

I found that the most effective way to remove the Ethafoam was to use the engraving tip to trace the area that was going to be removed, and then to use the holing tip to carve the foam out of the area (Figure 5.9). One of my goals in cutting out the foam was to create an edge or lip to hold the artifacts in and up and prevent them from slipping down the display. While each theme's wedge was customized one at a time, for the sake of clarity and to provide the best description of the methods I used, I will describe the techniques I used for different types of artifacts rather than approaching each box individually.

For bottles and other cylindrical containers, I made the bottom of the hollowed area deeper than the top. Additionally, because the back of this object type is curved, I started hollowing from the

center and carved it the deepest, checking for fit as I went. This made it so that I could follow the curvature of the bottle and would not remove too much material and sink the artifact too far in the Ethafoam (Figure 5.10).

For plates, I first removed a ring deep enough to secure the foot ring, then I removed the Ethafoam to mirror the shape of the plate to the marly. Again, I removed slightly more material from the bottom half of the plate to allow the plate to sit in the hollow and not slide around. I double checked that the trench for the foot ring was still deep enough, and if not, I used the engraving tool to remove more material and make it fit snugly (Figure 5.11). One of the plates required a slightly different technique, because I displayed it upside down so that the maker's mark would be visible. I hollowed out an area mirroring the marly, with a broken edge at the bottom carved out the deepest, to create a shelf for the plate to sit on.

For circular artifacts, like a marble, pie weight, and peach pits, I used the holing tool to create a divot as large as the object. Because the artifacts were circular, they needed to be in deeper hollows so that the top surface of the object was closer to the surface of the Ethafoam and the monofilament would not slide off as easily when I tied the objects down (Figure 5.11).

For artifacts that had a flat back with protrusions, like a belt buckle and doll eye, I marked the areas that were preventing the object from lying flat and created divots and channels in the Ethafoam to allow the object to lie flat. The two corners of the doll eye prevented the object from lying flat, so I made small divots for each corner to sit in. Further, some artifacts that were flat, like a harmonica reed and faceplate, buttons, and an eyeglass lens, I did not need to remove any Ethafoam to support them, and instead I only used monofilament, which will be discussed below.

While the main categories of more common objects and the methods I used are discussed above, in this section I will discuss unique techniques and the problem solving that was necessary for three uniquely shaped artifacts in this assemblage, a broken nursing bottle, an ice skate, and a complete bowl. The nursing bottle was broken in half vertically and at an angle, so there were broken glass edges that would come into contact with the Ethafoam, and the hollow inside of the bottle faced the Ethafoam wedge. To create support for the bottle, while not putting too much stress on the edge of the glass, I removed a channel from the Ethafoam along the broken edge. I found that when I applied pressure to the top of the bottle to test its security, the base of the bottle would pop out because the top of the bottle was not flush to the Ethafoam wedge due to the angle of the break. To remedy this, I made the channel deeper where the base of the bottle was broken, which allowed the bottle to sit parallel with the angle of the Ethafoam wedge. Originally, I had planned to have an Ethafoam support inside of the bottle, but when I was sewing the artifact into the display, I found that the support was placing pressure on the edge of the artifact, so I removed it (Figure 5.12).

For the ice skate, I removed a deep channel at the bottom edge of the skate to form a ledge because the artifact was so heavy. Additionally, I removed Ethafoam from the places where the brackets pushed the artifact too far forward, allowing the ice stake to be better supported. The ice skate had a unique curvature and was at an angle with the toe sitting lower than the heel. To remedy this and to create a better viewing angle, while also supporting the toe of the ice skate better, I created a customized block out of Ethafoam to prop the top of the ice skate up (Figure 5.13).

An exceptional challenge for me was finding a way to secure a complete bowl. I wanted it to be displayed so that both the inside of the bowl and the decoration on the side could be viewed. I also wanted the bowl to sit parallel to the display box base rather than parallel to the angle of the wedge, as the former was more aesthetically pleasing, and the latter looked unnatural and out of place. To achieve this angle, first I removed Ethafoam from the wedge, but I made the hollowed area deeper at the top than the bottom, which varied from all of the other artifacts. Next, I cut an Ethafoam block the width of the bowl and shaped it so that the top and bottom of the block was parallel to the base of the display box and the side of the block closest to the wedge mirrored the angle of the wedge, so it would sit flush to the wedge. I held the base of the bowl next to the block and traced its silhouette. Using the engraving tip, I removed the silhouette from the block, creating a customized shelf for the bowl to sit in (Figure 5.10). The bowl, however, could still fall forward. To remedy this, I created a bracket of sorts from a thin piece of Ethafoam and glued a length of popsicle stick to it with Paraloid B-72. I made this brace long enough to go from above the bowl's opening into the bowl, and I placed the Ethafoam side of the brace against the bowl to provide a cushion against the popsicle stick, which was rigid enough to keep the bowl from falling forward and held it firmly in place (Figure 5.14).

After I completed all the artifact outlines and hollowed them out, I covered the wedges and customized support blocks with polycotton cloth. Using a rotary cutter and cutting mat, I cut four 30-inch lengths. I next placed the cloth over the sloped face of the wedge, with the 30-inch side of the cloth parallel to the 12-inch length of the wedge and the 45-inch side of the cloth parallel to the 16-inch length of the wedge. This made it so that when I folded the cloth over the wedge, there was enough cloth to cover the visible faces of the wedge entirely, while ensuring that the raw edges of the cloth would be folded so that they were pinned and hidden beneath the wedge. I experimented with different ways of folding the cloth so that the cloth had clean edges while all the visible sides of the wedge were covered. I also made sure that all of the folds hid the excess cloth, which was more aesthetically pleasing and looked more professional. I ended up with a major fold on the 4-inch by 12-inch sides of the wedge on the back edge, which looked clean and held the material in a way that covered the wedge, and used tidy pins to pin the cloth down (Figure 5.15). I placed the tidy pins on the bottom surface of the wedge, so that they would not be visible. Additionally, I placed the pins at

an angle, especially in the front of the wedge where the Ethafoam was the thinnest, so that they did not poke through the Ethafoam, ensuring that they would not come into contact with artifacts and potentially damage them. After the cloth was pinned down, I trimmed the excess cloth off using fabric scissors, leaving one to two inches of breadth from where the pins were placed so that the cloth would not fray off of the pins and create loose edges (Figure 5.16).

I took similar steps for the custom-made support blocks and braces. I cut custom lengths of cloth to fit each piece of Ethafoam, and to make the cloth fit these irregular shapes I made additional cuts until the block was sufficiently covered. When I placed and pinned the cloth, it was necessary to ensure that the raw edges of the cloth were on the side of the block facing the Ethafoam wedge to hide them and the tidy pins holding the cloth down, so that the blocks would be aesthetically pleasing, as well as ensuring that the pins would not come into contact with the artifact. Because some of the support blocks were shorter than the pins I used, I trimmed the ends of the pins so that they would fit completely within the block without sticking out of the top.

With the wedges covered, I could begin sewing the artifacts onto the wedges. First, I will describe some basic techniques I found to work and used for every artifact, then I will describe the steps I followed to attach certain categories of artifacts. Before beginning, it is important to note that while I could do each previous step on my own, this step required a minimum of two people.

First, I would only place one artifact onto the wedge at a time and completely attach it to the wedge before getting out another artifact. During this process I moved the wedge around a lot, and it was turned upside down so I could tie the monofilament, so it would have been easy to knock things over. When I placed an artifact on the wedge, I would feel the wedge's surface to locate the hollows that I had created for the artifacts in the previous step. I found it helpful to have a picture to reference where the hollows were for each artifact in the wedges. Next, I placed the artifact in the hollow. Depending on the weight of the artifact and how the material moved beneath it, sometimes the cloth would try to pop the artifact out of its hollow or wrinkle in a way that did not look professional. When this happened, I made relief cuts in the cloth underneath where the artifact was going to sit in the display. When I had to make cuts, I ensured that I did not place them too close to the edge of the artifact because the cloth would pop up around the artifact and show the raw edges, not only looking unprofessional, but also creating an opportunity for the cloth to continue to fray and fall apart as it was exposed to sunlight and the movement of the artifact on the raw edge. After I made a relief cut, I would place the artifact into its hollow again to check that I made enough of a cut. For translucent or transparent artifacts, like glass bottles, I would also double check that the raw edges of the black cloth and the now-exposed white Ethafoam could not be seen through the artifact, and for most of the artifacts in this category, the stark difference between the black and white behind the artifact was

visible. To mitigate this, I cut a piece of cloth large enough to cover the Ethafoam, but not so large that the edges of the cloth would extend beyond the edges of the artifact, put it in the hollow, and then placed the artifact over the top of it to hold it in.

Before sewing in the artifacts, it was important for me to determine where the best points were to sew across the artifact. I chose places where the artifact was the narrowest, where there was a corner, edge, curve, or groove in the artifact, or used the holes already in the artifact to secure the artifact. As a rule, I had a minimum of two stitches securing each artifact. As a basic technique for sewing the artifacts to the wedge, I would cut a piece of monofilament the length of my arm and fold it in half before threading it through two doll needles, making it double the thickness and less likely to break. After the two doll needles were threaded on the same piece of monofilament, I would stick the needles into the wedge on either side of the artifact (Figure 5.17). I found that using two doll needles at once, rather than one, made it easier to control the placement of the monofilament next to the artifact, because both needles came from the top of the wedge rather than sewing from the bottom of the wedge up. When I placed the needles, I would stick them into the wedge at an angle perpendicular to the floor, not the slope of the wedge, so that they would exit on the bottom of the wedge, hiding the ends of the monofilament. When the needles would come out anywhere other than the base, I would pull the monofilament out and try again. The Ethafoam was so dense that it was difficult for me to force the needles through the wedge, and I found that the best way to push the needles through was to use pliers or angle cutters to grip the needle. Before pushing the needles through, I would remove the artifact, then my assistant would push the needles through while I held the wedge. After the needles were through, my assistant would put the artifact in its location, and I would make sure the monofilament was in its proper placement. Then, while I was holding the monofilament tight, my assistant would hold the artifact in place while flipping the wedge over so I could tie the monofilament. I would tie the monofilament in a square knot twice, then trim the edges. We would then repeat this process at least once more with the artifact, so it would be hooked down from a minimum of two points to prevent it from slipping out of place. We repeated this process with all of the artifacts in the four display boxes. It is important to note that every stitch I made used its own piece of monofilament and was tied off, rather than doing multiple stitches at once. As stated previously, the Ethafoam was dense, and this made it difficult for me to guess exactly where the needle would come out the other side. I never pushed the doll needles from the bottom of the wedge to the top, especially as a second stitch, because the doll needle could have emerged from the Ethafoam underneath the artifact, and with the force required to push the needles through the Ethafoam, I may have damaged the artifact.

I cannot stress enough how important it was during this process to take my time, being slow and purposeful with everything I did. The wedge was upside down between every artifact I tied into place, and it would have been terrible if an artifact fell out. I turned the wedge over slowly and carefully every time, inspecting how secure the artifacts were and if they moved at all. Additionally, I did all my work over a table and never lifted the wedge off of the table higher than was necessary, minimizing the potential damage to the artifacts if the monofilament failed. While the above tips are a general description, below I describe the techniques and monofilament placements that I made for different artifact categories.

The main categories of artifacts I had in the display boxes are bottles, cylindrical artifacts, circular artifacts, spherical artifacts, plates, and buttons. Additionally, I will discuss how I secured the support blocks to the wedge.

To secure the bottles, I made one stitch across the neck, directly above the shoulders, and another stitch across the body of the bottle, approximately 2/3 of the way down (Figure 5.18). For bottles that were exceptionally heavy, like the large Wm R. Warner & Co. bottle, I did two stitches across at each of these locations.

Similar to the method I used to fasten the bottles, for cylindrical artifacts, like bullet casings, I secured the artifacts by putting two stitches across the shorter distance of the cylinder, one at each end. Using the example of the bullet casings, I placed the stitches from top to bottom rather than left to right because the casings were display horizontally, mimicking the way they would be aligned in the firing chamber of a gun (Figure 5.19).

For circular artifacts, like a pocket watch and a compact cover, I made a grid system to secure the artifacts using four lengths of monofilament. I placed one stitch from left to right across the top of the artifact and another across the bottom, with the remaining two stitches placed from top to bottom on both the right- and left-hand sides of the artifact (Figure 5.20). Many of these artifacts had design elements across their main body that I did not want to cover up or obscure with monofilament, and this method did not cut cross the object, instead securing the artifact along its borders.

For spherical artifacts, like a marble, pie weight, and peach pits, I used a technique that involves crossing two monofilament threads. First, I cut two lengths of monofilament thread, then I crossed them twice so that the ends of the same thread were on the same side again, creating an 'X' shape with the threads. I threaded each end of the same monofilament on each doll needle, then stuck the needles near the top and bottom of the artifact on the same side, before pulling the needles through the Ethafoam and tying the monofilament off. While I did this, I made sure that the other length of thread did not become untwisted or fall out. I then repeated the sewing steps with the second monofilament thread, creating an 'X' shaped net of sorts to hold the artifact in place (Figure 5.21).

I used a technique similar to the spherical objects on the plate, creating a monofilament net to fasten the plate to the wedge. First, I made a stitch from top to bottom over the center of the plate. After I tied it down, I made another stitch diagonally from the bottom left to the top right of the plate. Before I threaded the needles, however, I wrapped the monofilament around the center of the first stitch, creating an 'X' shape. After I completed and tied this stitch, I added another stitch diagonally from the bottom right to the top left of the plate. This time, however, before threading the needles I wrapped the monofilament around where the first two stitches were crossed. Lastly, I added a final stitch horizontally across the center of the plate, again wrapping the monofilament around where the three previous stitches were wrapped, creating a combined '+' and 'X' shaped net around the plate and securing it firmly to the Ethafoam wedge (Figure 5.22).

Another type of artifact that I included was a variety of clothing buttons. I knew that I wanted the buttons to be displayed in a column, but I thought it might be difficult to sew them on because I had placed them at the thickest part of the Ethafoam wedge. To remedy this, instead of sewing the buttons directly onto the wedge, I instead elected to sew them onto a popsicle stick. I covered the popsicle stick with the same cloth I used on everything else and used Paraloid B-72 to glue the cloth to the stick. I attached the buttons to the popsicle stick by putting the monofilament through the buttonholes, mirroring the pattern they would have been sewn onto an article of clothing with (diagonally twice for four-hole buttons and straight across for two-hole buttons) and tying it around the back. One shank button, however, required that I use the spherical object technique because the shank was broken off, leaving nowhere to attach the thread. I chose to arrange the buttons in a column and mimic how they would have been sewn to cloth to create the effect of the buttons being sewn onto an article of clothing, giving the display further depth and interest (Figure 5.23). I then attached the popsicle stick to the wedge by sewing across the top, middle, and bottom of the stick.

The custom support blocks I made for the ice skate and bowl were also sewn to the display. To ensure proper positioning, I set the artifact and its support block in their placement on the wedge, and when the support block was arranged to my liking, I pushed pins into the support block and the wedge to hold the support blocks in place. I then made two to three stitches into the support block to fasten it to the wedge. Once I had the support block secured, I removed the pins.

When I had all of the artifacts fastened to the wedges, the last steps in the display box construction process were to adhere the Ethafoam wedges to the bases, as well as attaching the display cases to their bases. Because the display boxes were created in Moscow, Idaho, and transported to Utah, a drive of over 600 miles, I elected to wait to adhere the wedges and the display boxes to their bases. This allowed me to do a literal road test of the durability and effectiveness of

using monofilament to secure artifacts in a traveling display context. After transport was completed, I found no loose artifacts or damage, marking this method as successful.

Before I sealed the display boxes, I cleaned their inside surfaces to remove any dust or fingerprints. To adhere both the Ethafoam wedges and the display boxes to their bases I used a 100% silicone rubber. Again, I ensured that there was no ammonia in the brand of silicone I chose before it was used. This process was a two-person job because both sides of the wedge and the display box needed to be seen at once to ensure that they were aligned when we placed the wedge. Additionally, this step in the process needed to be done quickly, as the silicone rubber did not take long to begin setting. Before I began this step, I placed the bases in locations where they could easily be maneuvered around, as well as being out of the way, because they could not be moved again until the silicone rubber had completely set, around 24-48 hours. To fix the Ethafoam wedge to the base, I first noted where the edge of the base's workable area was. There was a groove in the base to allow it and the display box to sit in alignment, and if this groove was covered by the wedge the display box would not be able to fit over the wedge and onto the base. To adhere the Ethafoam wedge to the base, I placed a silver dollar sized amount of silicone rubber in each corner of the base's workable area (Figure 5.24). Then, my assistant and I each took a side of the wedge and lowered it onto the base, aligning the back of the Ethafoam wedge with the back of the base's workable area. I did this so that if an artifact did become loose in the display, it would not become stuck between the back of the wedge and the back wall of the display box, in addition to it looking more professional to have the back of the wedge flush to the back wall of the display.

Next, I placed the display boxes on the bases. To do this, I applied a bead of silicone rubber in the groove on all four sides of the base. Then, my assistant and I lifted the display box with one of us on each side so we could align it to the base. When we picked up the display box, we made sure to only touch the outside and to not wrap our fingers around the bottom of the box and touch the inside surface, which would have left fingerprints that I could not clean off. We then slowly lowered it down to the base while keeping it at an angle perpendicular to the floor. This made it so that we could realign as needed before placing the display box directly on the base. Once it was placed, we did not lift or move the display boxes until the silicone rubber had completely set (Figure 5.25). Some silicone rubber was squished up the outsides of the box during placement and I did not touch it for the time being because when silicone rubber is wiped while it is wet, it spreads, and the residue becomes incredibly difficult to remove. Instead, after the silicone rubber was set and hard, I carefully trimmed it using a utility knife.

Lastly, once the silicone rubber was set and the display boxes were sealed, I applied vinyl stickers to both of the back bottom corners of the display boxes. On the left side I applied the

silhouette of the bust of a Hawaiian warrior statue in the Iosepa cemetery, furthering the contextualization and connection of the artifacts to Hawaiʻi and Iosepa. On the right side I applied the number of the display box, creating a reference between the display box and its associated banner.

Once the boxes were completed, I always picked them up and moved them from the base and never lifted them from the sides. Although I trusted the integrity of the silicone rubber, that was an unnecessary stressor that the display boxes did not need to be subjected to (Figure 5.26).

Banners

After I had created all the elements that went onto the banners, I began designing the banner itself. The completed banners can be found in Appendix E. I designed the banners in Adobe Illustrator at size on a 36-inch wide by 80-inch tall canvas to ensure that the print quality was maintained. To organize the project, I had seven layers in each file, labeled border, background, titles, headings, main text, figure captions, and figures, and I placed the elements associated with each label in their respective layer. Whenever I was not actively editing the elements in a layer I locked it so that I would not accidentally move or edit the elements. Further, because the banners were being designed for print, I created them using a CMYK color model to ensure that the colors represented on the screen were reflected in the final prints. Continuing the discussion about color, the color theme I used throughout the project was inspired by the Iosepa town plat. I used the color dropper feature in Illustrator to determine the CMYK code of the paper, a shade of brown, and used this color for the banner's borders and as a fill for elements on the graphic displaying Iosepa's economic connections. I then lightened the brown to a cream, which I used in the background of the banner's workable area, as well as a background for the box silhouette graphics, Iosepa's economic connections graphic, and the acknowledgements section on the first banner.

Once I created the canvas and selected a color theme, the first step I took was to create a template for the background I would use in all the banners. To do this, I created a border the thickness of the safety margins to ensure that the area within the border would be workable. Next, I inserted the Iosepa town plat into the background layer and cropped it to the dimensions of the workable area, making sure to include the town's central square in my selection. I then created a rectangle the dimensions of the workable area, placing it the background layer above the town plat element. I changed the rectangle's fill to the cream theme color and changed the opacity to 80%. I did this to soften the lines of the blocks and words on the town plat, creating a more non-descript background that, upon closer inspection, more explicitly connected the display to Iosepa (Figure 5.27). With the background complete, I locked the border and background layers and placed them at the bottom of the layer line up. This allowed me to place the other layers and elements above the background, as well

as preventing me from accidentally moving or deleting them. I saved this file as a template so I could use the same background on all the banners without editing the original.

A throughline I made in the design was that the title of the banner was centered at the top, the banners with associated boxes had the box silhouette and descriptions on the right-hand side centered top to bottom, and the banner number was located in the bottom right-hand corner. Further, I placed guidelines the same distance away from each border of the workable area to provide uniformity in distance and alignment to the border, both within and across each banner, creating a cleaner and more professional looking product. In addition, turning on the grid and ruler functions allowed me to quicky visualize where in space an element would be located on the printed banner. For example, if a text element was 6 inches from the bottom, it would only be 6 inches from the ground when the banner was printed, too low to be easily read. When possible, I placed figures and graphics near the bottom instead of text. A looser organizational rule I applied was to organize the elements in two columns, but I did not strictly set the column widths. I allowed elements to cross over the center line separating the columns, which helped the banners to have a more natural flow rather than appearing boxy. Finally, I placed larger graphic elements, like the acknowledgements section, the map showing Iosepa's connections, and the family chart at the bottom of their respective banners. Beyond these commonalities, the organization of each banner was unique, varying based on the number of words and figures on each individual banner.

For each banner, I would open the template, then save the project as the title of the banner so I would not overwrite the template. I would then insert the title, word blocks, captions, artifact photos, and graphic elements. The process I took to design and arrange the elements on the banners was an iterative one. After I placed all the text and figure elements on the banner, it was a process of moving the elements that did not have a uniform placement (like the title and box silhouette) around the banner until it looked presentable.

My favorite tool to use was the flow feature, which flowed the text around a figure, creating a natural look rather than a boxy one, as well as using the space more efficiently by removing the negative space that occurred when I used a regular text box. In addition to these two reasons for using the flow feature, another advantage was that it made it easier to associate the text with a figure by literally wrapping the text around the side of an artifact. Something I had to look out for when using this feature was that if the text box was too big and extended to both sides of the figure it was wrapped around, the text would jump to both sides of the artifact rather than remaining on a single side. I had to double check that single words did not get stranded on the other side of the figure. When this did happen, I would reformat the textbox until all the text was on the correct side again. Along a similar line, it was distracting and confusing when the text contained 'orphan' words, or a

single word on a line of text. When this happened, I would use the return/enter key to manually move one to two more words onto the next line.

Once I found an organization that I considered aesthetically pleasing, I would save the project and move on to another banner, repeating the steps with each banner before cycling back to the first banner. Coming back to the banner with a fresh eye and a new perspective was invaluable in locating areas of the design that could be improved. I noticed that after working on all five banners and then going back to the first one, by the fifth banner I had found ways to organize the elements that were more efficient and aesthetically pleasing than my first attempt. Before I made any updates to a banner, I saved it as a new file, which created a back-up of the original. I did this so I would not need to start from scratch if I accidentally removed any elements or changed the organization so drastically that I needed to start again. In addition to reassessing the banners on my own, I also made sure that others reviewed the banners before they went out for printing. They provided me with perspectives and observations that were different from mine, as well as pointing out areas of the banner that could flow better or be organized differently. The process of designing and redesigning was extremely time consuming and tedious, but I believe it created a final product that had been refined and revised to the best version of what the banner could be (Figure 5.28). Once I had all five banners designed, I viewed them at 100% zoom, which makes elements that would be blurry after printing appear so on the screen, to check that I did not need to resize or replace any element. Following this quality assurance, I sent the banners to be printed.

For the service I used, Office Depot, the files needed to be submitted as PDFs, so I saved the banners as PDF files at the highest quality level Illustrator offered. After I uploaded each PDF, Office Depot gave me the option to download proofs. I did this with each banner, both to look over what the banner would look like when it was printed and to ensure that everything looked the way it should, as well as to protect myself if the banners were printed incorrectly by having proof of what I submitted. The banner dimensions I chose were only available online for shipment, and shipment took between five and seven days. I wanted to have the banners printed a minimum of two weeks before they were needed, so that they would be delivered at least a week before the celebration in case there were any issues that required a reorder. Fortunately, the banners I received were in good repair. One issue that I found, however, was that although the banners were marketed as being free-standing and having the ability to be set up anywhere, they were unsteady on their bases, and could easily be tipped over. This raised concerns for me about setting them up outside, especially at Iosepa where there is almost always a breeze. The steps I took to mitigate this issue will be described in Chapter 6.

Interactive Children's Activities

Beyond creating the display and banner elements of the exhibit, I also created an interactive children's activity booklet, which can be found in Appendix E. I designed the pages in Illustrator. While I was at the MPC, I saw their activity pages and was inspired to make something similar because I wanted this display to appeal to a wide age range, not just adults. The activity booklet provided a guided way for children to interact with the displays, as well as an age-appropriate description of what an archaeologist is and what archaeological research can tell us about the past. The activities in the booklet varied, with some activities being simpler, like a coloring page which was more appropriate for younger children, while others were geared towards older children, like a word scramble. I did this so that a single activity booklet could be used by as wide an age range of children as possible. After I completed the page's designs, I saved them as JPEGs at the highest quality available in Illustrator and inserted them into a Word document. I organized the pages so that the coloring page was first, doubling as the front cover, followed by the pages that related specifically to the exhibit. I placed the other activities, which taught about archaeology in general, in the pages that followed. I changed the printing format in Word to booklet so that the pages would be printed two to a sheet horizontally in a booklet format and I could fold and staple them into a booklet. This made it easy for me to assemble the booklets, as well as conserving paper and making them a size that was both easier to store and transport, as well as being easier for children to handle.

There were seven activities in the booklet. The first was a coloring page of the Hawaiian warrior silhouette I used for the vinyl stickers on the display boxes. To create this, I traced a picture I had taken of a metal sign at Iosepa, designed in the profile of the statue in the Iosepa cemetery. I traced it in a stylized, minimalistic way. Next, I inserted a text box below the tracing with the word "IOSEPA" in a bubble letter typeface. I used no fill in either the tracing or the bubble letters so they could be colored in.

The next page Ied the title of each banner, with one to two questions listed below each theme. I designed the questions to help children learn about Iosepa, archaeology, and to draw parallels between the past and the present. An example of one of the questions is "what everyday objects did people use in Iosepa? What objects do you still use today?"

The next page also directly related to the exhibit and required children to interact with it to find the answers. This page was also more suitable for younger children than the previous page because it used pictures instead of words. On this page I included the silhouettes of 11 artifacts in the display boxes and prompted the user to find the artifacts in the exhibit and to write down what they

were. To create this page, I recycled the silhouettes I used in the display box layouts on the banners by copying and pasting them into another Illustrator file.

The next four pages focused more exclusively on archaeology. The first of these pages was a maze, with archaeologists at the start and an excavation unit at the finish. I created a base archaeologist design, then made two variations so there would be three archaeologists that looked like different individuals to reflect that anyone can become an archaeologist. I reused the archaeologists multiple times throughout the activity pages. To create the excavation unit at the end of the maze, I again copy-pasted some of the artifacts from the display box graphics on the banners but chose to remove sections of some of the artifacts to show that not every artifact will be complete.

The fifth page featured a follow the line game, with the three archaeologists at the top of the page and three of the tools archaeologists use at the bottom. Then I drew lines that squiggled and intersected with each other from each archaeologist to one of the tools at the bottom of the page. The text at the top of the page prompted the child to find the tool that belongs to each archaeologist. To create the tools, I took pictures of tools that archaeologists use, and traced them in Illustrator.

The next activity also introduced the types of tools archaeologists use. While the previous page was geared towards younger children, this one required that the child be able to read and introduced the names of tools, not just their shapes. In this activity, I placed the names of eight tools archaeologists use on the left-hand side of the page and the images of the tools on the right-hand side. I prompted the child to draw a line between the name of the tool and the tool itself. I reused the tools from the previous page, as well as tracing and including more of the tools that archaeologists use, including a tape measurer, compass, meter stick, north arrow, brush, camera, and both a square and pointed trowel.

The final page was geared towards older children, a word scramble. I selected thirteen words, twelve about archaeology and the objects that archaeologists find, and one about Iosepa (Iosepa) and scrambled the letters of each word. I placed the words in a column on the left-hand side of the page with a line next to them for the child to write their answers on. The activity prompted the child to unscramble the words about archaeology.

Conclusion

Overall, from the inception of this project to the completion of all aspects of the exhibit, the process took me between 500 and 600 hours. This number includes the time doing research, designing the banners and boxes, and the assembly process. Although it was spread over nine months, I spent the majority of these hours in the last two months of the project due to the collaborative nature of the project and the time required to allow for communication and response between the parties involved.

Should a future researcher pursue a similar project, my tip to them would be to understand the time commitment they are making in these last two months and that savvy scheduling and balancing multiple aspects of the project efficiently will result in the best outcome, both for the quality of the project and their health and wellbeing.

       With all aspects of the exhibit completed, I could take it on its maiden voyage to be displayed. The process of displaying the exhibit and reactions are discussed in the next chapter.

Figure 5.1 Paraloid B-72 pellets in tea ball suspended in acetone.
Photo by author.

Figure 5.2 Rus Gerlach measuring 16 inches from edge on 24-inch side of Ethafoam plank. Photo by author.

Figure 5.3 Author using bandsaw to cut Ethafoam plank to 16 inches. Photo by Rus Gerlach.

Figure 5.4 Bandsaw set to angle of slope. Photo by author.
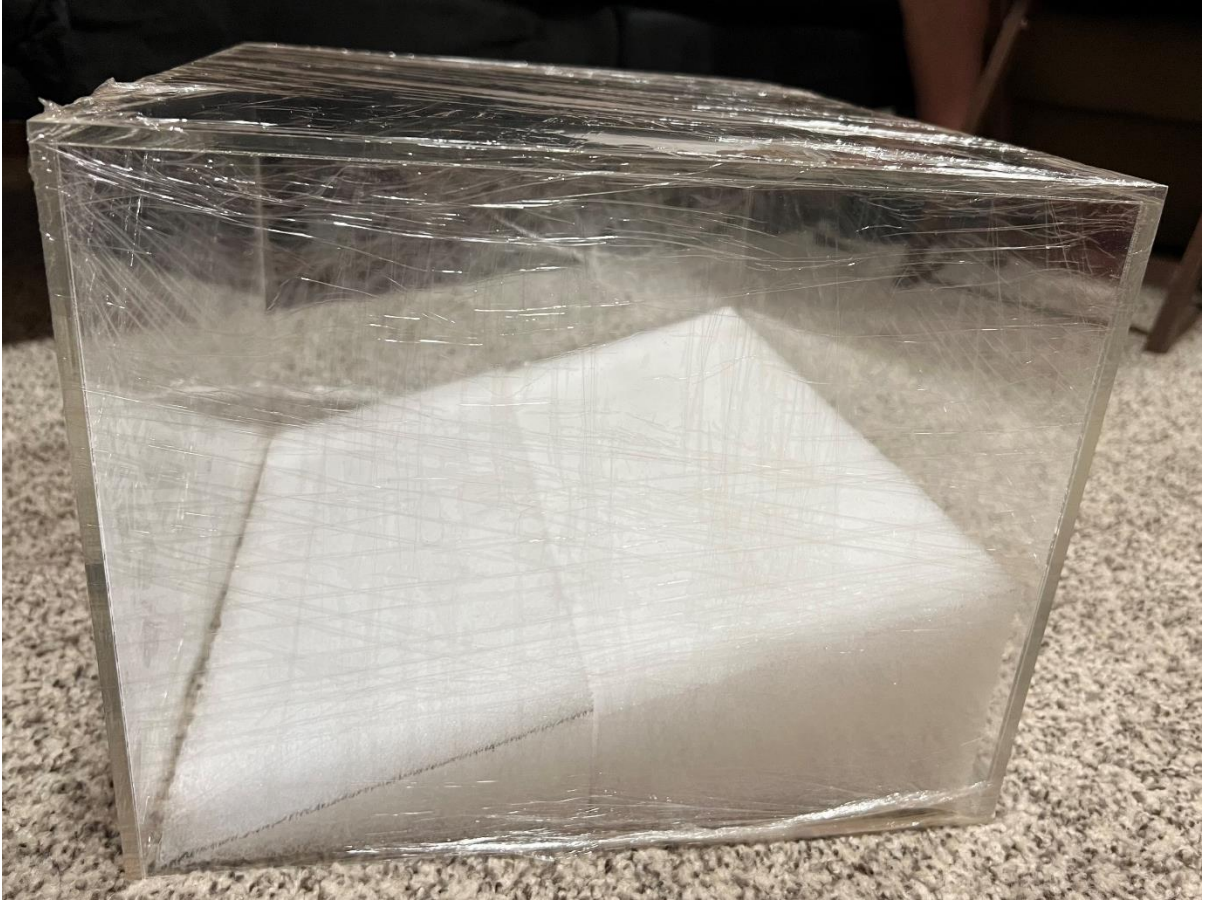
Figure 5.5 Two halves of wedge displaying slope in Plexiglas display box. Photo by author.
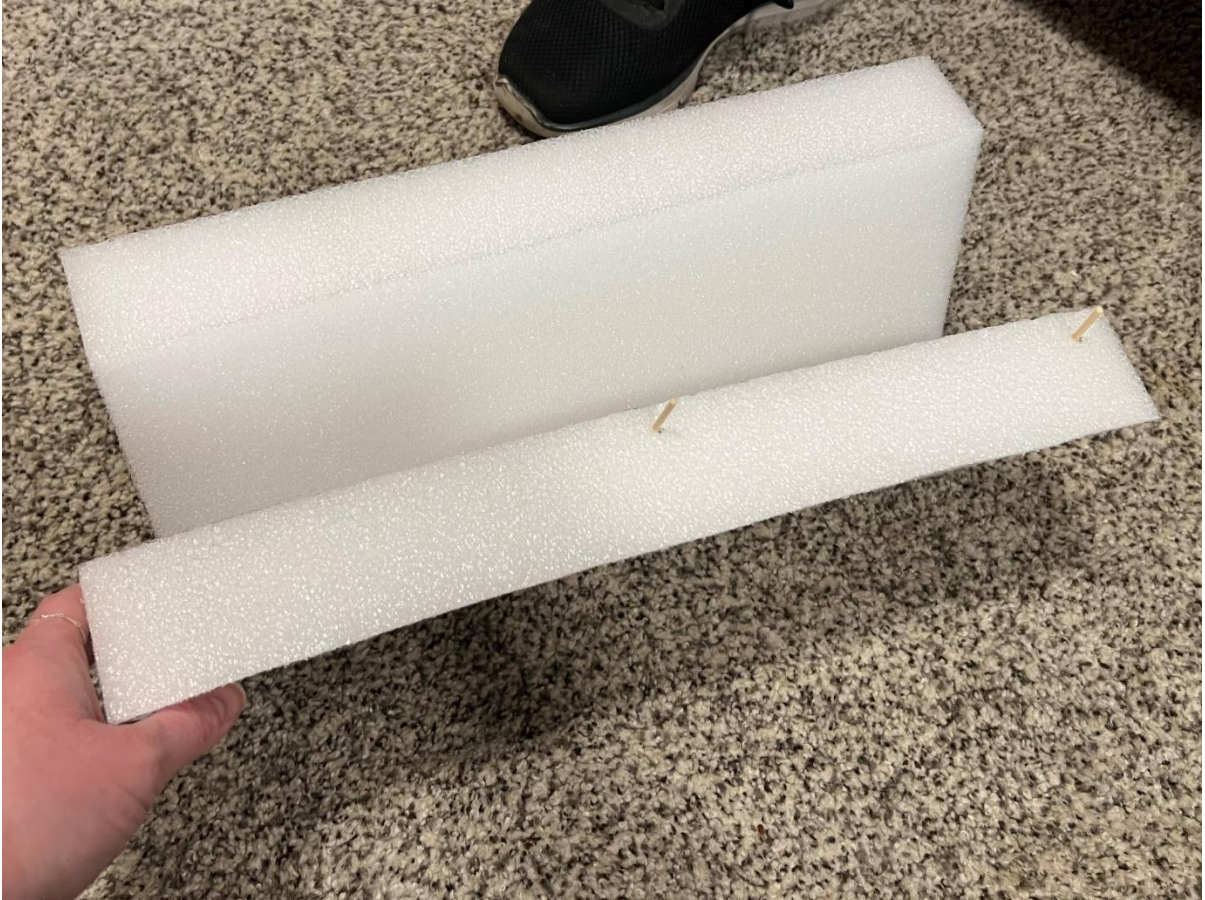
Figure 5.6 Wooden dowels in Ethafoam to support wedge joint. Photo by author.

Figure 5.7 Wedge glued with Paraloid B-72 and cable tied together to set. Photo by author.

Figure 5.8 Rus Gerlach tracing artifact. Photo by author.

Figure 5.9 Author using engraving tip to cut outline of artifact into Ethafoam wedge. Photo by Rus Gerlach.
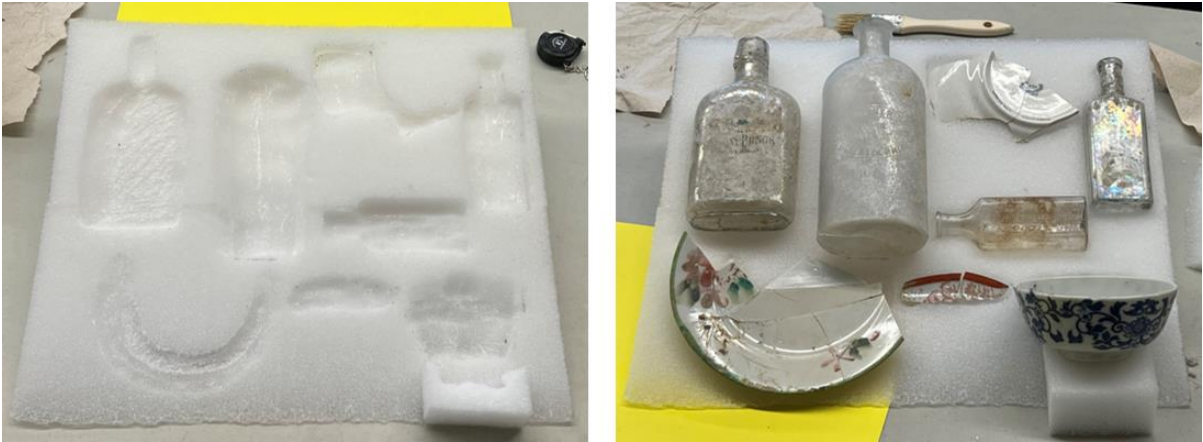
Figure 5.10 From left to right: Ethafoam carved out for "Iosepa's Connections" display; artifacts in hollows. Photos by author.

Figure 5.11 From left to right: Ethafoam carved out for "A Iosepa Home" display; artifacts in hollows. Photos by author.

Figure 5.12 From left to right: Ethafoam carved out for "A Happy Healthy Family" display; artifacts in hollows. Photos by author.
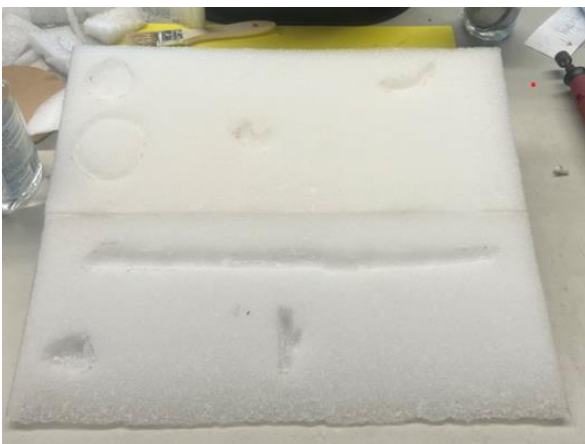
Figure 5.13 From left to right: Ethafoam carved out for "Personal Stories" display; artifacts in hollows. Photos by author.

Figure 5.14 Bracket holding bowl in place. Photo by author.

Figure 5.15 Cloth being wrapped around Ethafoam wedge. Note main fold on back edge. Photo by author.

Figure 5.16 Cloth wrapped around Ethafoam wedge. Photo by author.
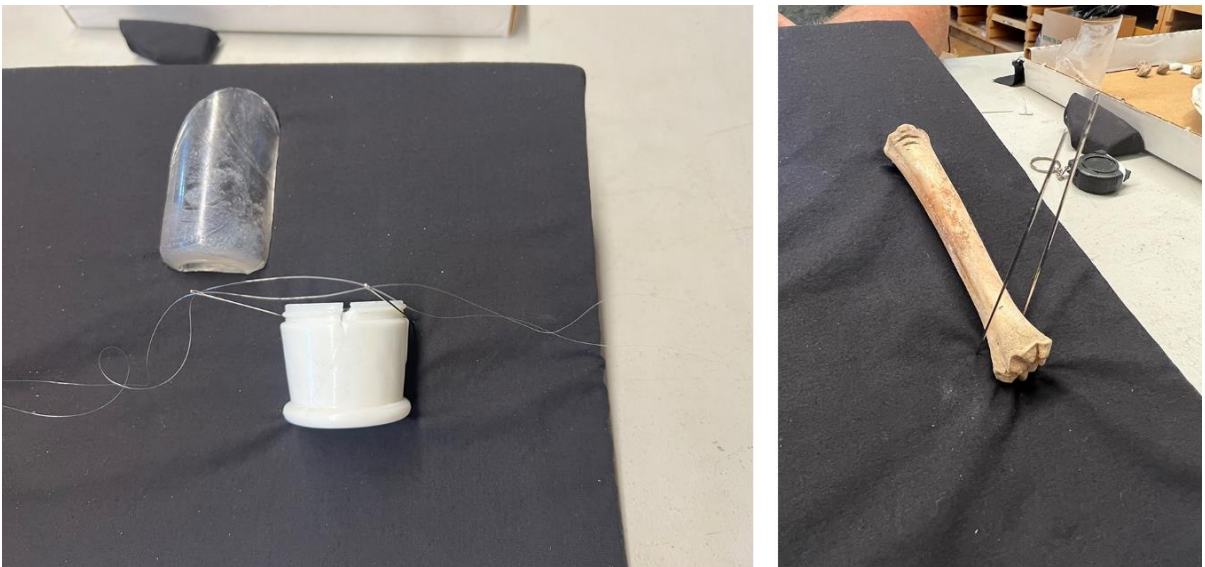
Figure 5.17 Example placements of doll needles on both sides of artifacts. Photos by author.

Figure 5.18 Old Sunny Brooks bottle sewn into covered Ethafoam wedge.
Photo by author.

Figure 5.19 Bullets and bullet casings sewn into covered Ethafoam wedge. Photo by author.

Figure 5.20 Compact cover sewn into covered Ethafoam wedge. Photo by author.

Figure 5.21 Glass marble sewn into covered Ethafoam wedge. Photo by author.

Figure 5.22 Ceramic dinner plate sewn into covered Ethafoam wedge. Photo by author.

Figure 5.23 Buttons sewn into covered Ethafoam wedge. Photo by author.

Figure 5.24 Placement of silicone rubber on base to adhere Ethafoam wedge. Photo by author.

Figure 5.25 Completed display boxes with setting silicone rubber. Photo by author.

Figure 5.26 Completed boxes. Themes listed clockwise from top left: Iosepa's Connections, Personal Stories, A Happy Healthy Family, and A Iosepa Home. Figure by author.
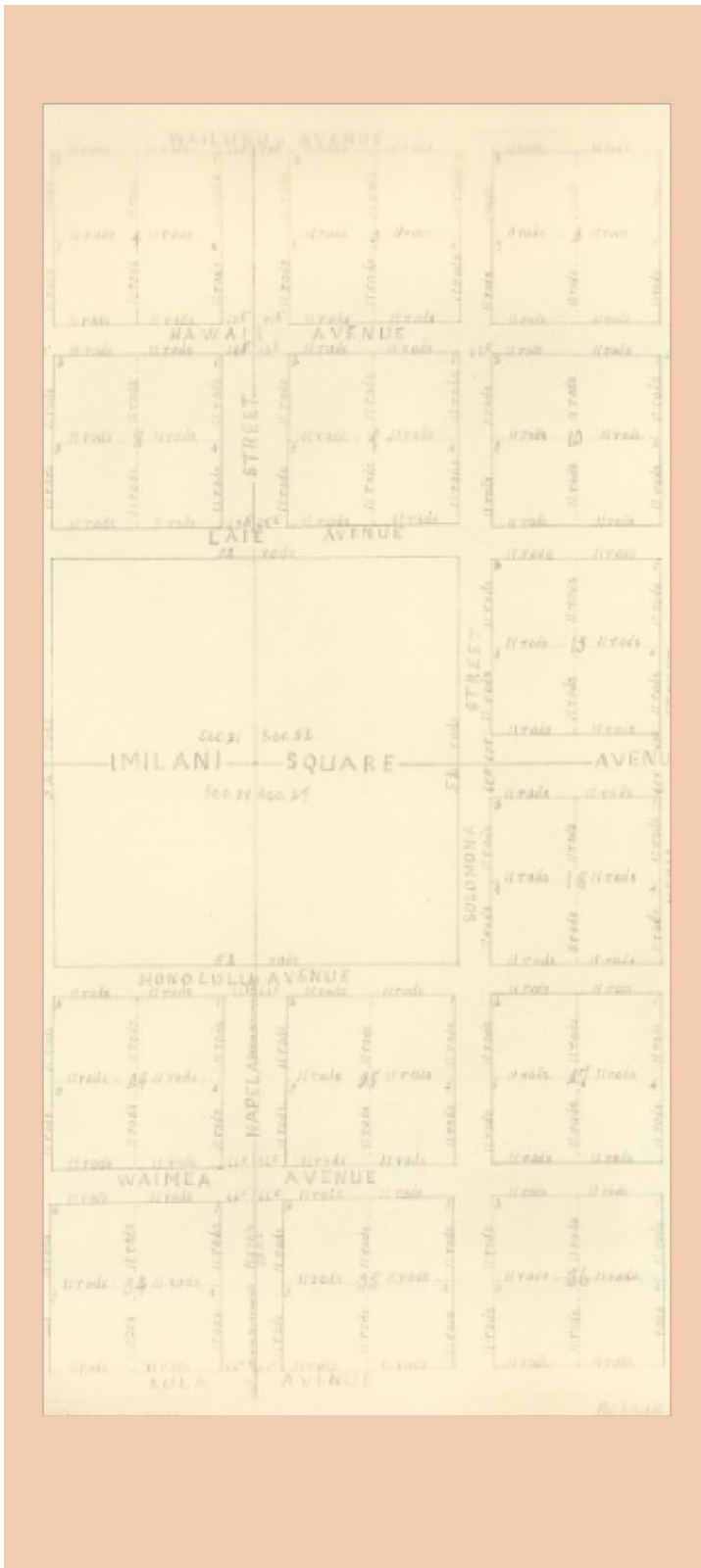
Figure 5.27 Template for banners. Figure by author.
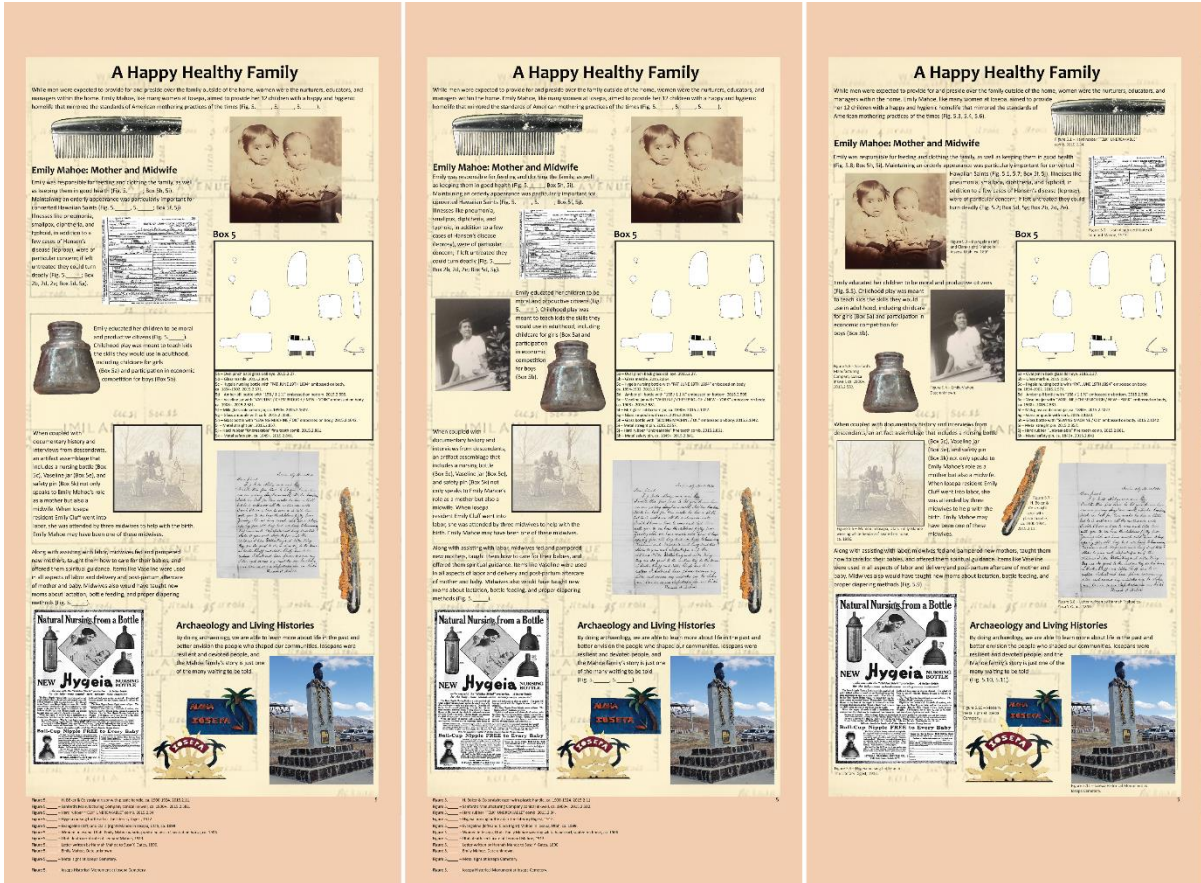
Figure 5.28 From left to right: first, second, and final versions of "A Happy Healthy Family" banner. Figure by author.

Chapter 6: Exhibit Execution and Feedback

In this chapter I discuss the culmination of my project – the presentation and assessment of the exhibit. This includes a description of how the displays were transported to the Iosepa Memorial Day celebration from the University of Idaho, how I participated in the celebration, and a discussion of the descendant community's reaction to the exhibit. Further, an analysis of this feedback is included to gauge community response to the project. Beyond the celebration, I also had additional outreach opportunities with the exhibit and will describe them. Finally, the collaborative steps I took with the MPC in returning the artifacts to their collection, as well as determining the MPC's long-term plans for the exhibit and their reaction are included.

Preparing to Present the Exhibit

The 2023 Iosepa Memorial Day celebration was held at the Iosepa Cemetery's pavilion from Friday May 26th through Sunday May 28th. From my attendance at the 2022 celebration I had an idea of what my assigned area of the pavilion looked like, but to make sure I would have everything I needed to successfully set up the exhibit I elected to go to the Iosepa Cemetery two days before the event to double check the location, as well as to meet with a member of the Iosepa Historical Association Board. I confirmed that I would be in the southwest corner of the pavilion, one of the back corners when facing the stage at the front of the pavilion (Figure 6.1), as well as learning that the Board was expecting upwards of 1000 people to attend the celebration. As I discussed in the previous chapter the banners were unsteady, and while I was at the pavilion, I brainstormed how to better support the banners in this setting. I determined that the best solution would be to cable tie wooden supports the height of the banners to the railing around the corner of the pavilion, and then cable tie the banners to the supports. I came to this solution because the support rods that held up the banners were thin and hollow aluminum tubes that would bend or twist in the wind and wield the banners unusable in the future. I made the wooden supports out of 2-inch by 2-inch by 80-inch beams, which were large enough to create support but not so heavy that it would prevent the cable ties from effectively holding the banners to the railing. I then screwed a metal bracket to the top of the beam, oriented so the edge of the bracket would fit under the top rail of the banner, to provide further support.

Attending the Celebration and Presenting the Exhibit

On Friday May 26th, my family and I went to the Iosepa Cemetery, and camped along with many of the individuals participating in the celebration. There was a thunderstorm forecasted for that

evening, and there was torrential rainfall, along with lightning strikes nearby. After the rain, however, there was a rainbow over the pavilion and cemetery (Figure 6.2). The individuals camping next to us were a group that had come from Hawai'i, and they said that now the celebration was blessed.

Throughout the day on Saturday the 27th, there were various events scheduled (Figure 6.3). The Board instructed me that I could be set up for the entirety of the day, starting after ten in the morning. The reasoning for this was that the main purpose of attending the celebration is mālama, which is the act of caring for the dead (Aikau 2010). I began setting up the display at nine in the morning, because I knew it would take me approximately an hour to set the exhibit up. Because of the area I was setting up in, I brought three Lifetime folding tables with me, two to place display boxes on, and one to hold the children's activity booklets, crayons, and surveys (Figure 6.4), which will be described under the "Feedback" heading of this chapter, as well as for me to sit at. Because I was in a corner, I oriented the exhibit in an "L" shape with the first banner on the left and the last on the right, when facing the corner. The order of the exhibit was the "Archaeology: More Than a Dig," and "Iosepa's Connections" banners first, followed by a table with boxes two and three on it. From here, the exhibit turned the corner to make the "L" shape, with the "Personal stories" banner, the table with the children's activity books, crayons, and surveys, the "A Iosepa Home" banner, the last table with boxes four and five, and finally the last banner "A Happy Healthy Family" (Figure 6.5). I cable tied the banners in place to provide them with the support they needed to stay secured all day. Additionally, I put black tablecloths on the tables so that they would look more professional and aesthetically pleasing. I taped the cloths around the legs of the table because it was windy and I did not want the cloths to blow around. At one point in the day, however, I did need to rearrange the exhibit for a short period of time. It drizzled for a part of the afternoon, and although the display boxes are technically waterproof because of the silicone rubber seal, that did not mean that I wanted to push the bounds of their capabilities. I moved all of the tables under the dripline of the pavilion during the rain and returned them to their previous positions when the sun came out again.

Beyond the set-up of the exhibit, another consideration I made was the way I presented myself. Although it was a casual event and many of the individuals wore attire to match, I chose to wear a business casual outfit to present myself as having some authority and knowledge on the subject on which I was presenting, as well as to make it easier for people to know who to talk to if they had comments or questions. Further, I chose to wear a vest with the U-Idaho Dig logo (Figure 6.6), furthering the connection I and this display had to archaeology.

As stated above, activities took place throughout the day, and the exhibit acted as a booth that individuals could interact with anytime during the celebration rather than a scheduled event. As events took place throughout the day, the MC would intermittently advertise the exhibit, telling folks

to come over and see it. Events included, but were not limited to, kids arts and crafts, multiple musical and dance performances, a Goshute Powwow, and a fire knife dance (Figure 6.7). There was also a memorial service, during which all the speakers presented on women who shaped Iosepa, both in the past during its original settlement, as well as women who influenced the celebrations that continue today. This focus on women reflected the Hannah Kaaepa marker unveiling, continuing the theme of recognizing and memorializing the women of Iosepa. I took the exhibit down after the Goshute Powwow because it was starting to get dark, as well as the pavilion getting very full for the lūʻau, which took place later than stated on the schedule due to technical difficulties with the imu.

While the exhibit was set up, I sat at the table with the activity books and surveys. When people approached the exhibit, I allowed them to peruse for a minute before going up to them and asking if they had any questions. Around 50% of the people said they did not have questions, while the other half asked why I was there and why this exhibit was created. Many people were surprised that the artifacts included were from the Iosepa townsite and did not realize that an excavation had taken place in the past. Some individuals, however, would approach me first and ask questions or have comments about the exhibit. When kids would come through the exhibit, I would offer them, or the adult they were with depending on the child's age, an activity booklet.

After individuals appearing to be 18 or older had finished interacting with the exhibit, I asked them if they would like to take a survey about their experience, and most people declined this invitation. Some, however, did participate in the survey, and the results are discussed below.

After the Goshute Powwow, I disassembled the exhibit, which took approximately 30 minutes. During this time, the lūʻau began and food prepared in the imu was served (Figure 6.8). Following the lūʻau, there was a fire knife dance performance, which concluded the family centered activities for the evening. The next activity was a youth dance that went until after midnight.

Unfortunately, because I was tending to the exhibit and interacting with people for most of the day, I was unable to take many pictures of the celebration itself, because I did not want to take out my phone and appear distracted or unavailable to individuals who approached the exhibit.

The following morning, Sunday the 28th, there was a testimony meeting at ten. Originally, it was scheduled as a Sacrament and testimony meeting, but the Board did not receive Church approval to administer the Sacrament, so there was only a testimony meeting. I counted between 70 and 80 people at this meeting, which took place for two and a half hours. For reference, a traditional testimony meeting in a Church service is one hour. The testimony meeting followed a previously established pattern of 'talk story,' with participants sharing stories of their experiences at the 2023 celebration, previous celebrations, and even extending to experiences in Hawaiʻi or Nauvoo (Watson 1975). Individuals who participated included both people currently living in Utah, as well as people

living in Hawai'i. Some of the things that were shared and stood out to me include the following quotes. When individuals talked about why they came to the celebration yearly, one person said it was to "recharge our batteries," while another individual emphasized that "when we leave Hawai'i we sacrifice a lot of our culture, but coming out here and practicing the aloha spirit means a lot to me." Further, one speaker highlighted the importance of maintaining a connection to and remembering the past and how it impacts the future, stating that "people in our past did great things, and people in our future are going to do great things." This sentiment spoke to me, reiterating how the exhibit was a beneficial tool for this community by providing a way to reflect on the past and learn about the great things their ancestors accomplished while they lived in Iosepa.

After the service, a potluck lunch was served, after which many of the people remaining at the celebration packed up and left while others continued to visit and to play music together. Following lunch, I and my family packed our travel trailer and left the celebration.

Neighborhood Display of Exhibit

On Monday the 29th, I set up the display one more time in Bountiful, Utah, for two hours as a final outreach opportunity during my involvement in the project. I invited friends, family, and people from my neighborhood to this event. Further, some family members invited their neighbors, so this event extended beyond those I initially invited. During this event, I had another 15 to 20 people interact with the display, ranging in age from early tween to octogenarian. The difference in response between this exhibition and the one at the Iosepa Memorial Day celebration was surprising. While the majority of the people at the Memorial Day celebration did not engage with the exhibit in its entirety, most of the people who attended this event did. Further, although the exhibit was also set up in an "L" shape at this location, I did not notice any confusion about the start versus the end of the exhibit, like I saw at Iosepa and will discuss later in this chapter. I think that the lack of confusion at this venue was because there was one entrance to the space, making a left to right read more apparent (Figure 6.9). I also had some reactions that were different than the celebration but were expected. Because all of the individuals at this event either knew me or knew of me, they were more comfortable asking questions about all aspects of the display. This allowed me to have in-depth conversations about the project, as well as about what archaeology is, what an archaeologist does, what archaeology's goals are, and how the exhibit meets these goals. Following this exhibition, I packed the display boxes and banners for return to the MPC.

Returning Materials to the Museum of Peoples and Cultures

After I presented the exhibit to the descendant community, the final step of this project was to return the loaned artifacts to the MPC. Some of the artifacts remained unused, others were only used as images on the banners, while the smallest number were now housed within display boxes. Before I left Moscow, Idaho, to transport the elements in the exhibit to Iosepa, I took additional steps so I could return all the artifacts on the same trip.

Before I removed the artifacts from the Bowers Lab, I first ensured that all of the loaned artifacts were accounted for. In the spirit of collaboration with the MPC, my goal was to make the return process as seamless as possible for the MPC and I took steps beyond what was necessary to ensure all artifacts were present. I created a copy of the catalog and added three columns. The first was a check box to mark off when the artifact, or an artifact's empty bag if it was in a display box, was in a banker box to return to the MPC. The second column was a place to write what number banker box I placed the artifact in, as the MPC numbered the boxes one through four in their initial loan. Finally, the third column I added was a place to put additional notes about the artifacts. In this column, I would note if the artifact was now housed in a display box and specified which one. Additionally, if an artifact was included as an image on a banner, I would note what banner it was on. My goal was to make it easier for the MPC to locate the physical artifact if an individual had further questions about it but could not remember the catalog number. Finally, as was described in the previous chapter, one of the challenges of this collection was that in some cases multiple artifacts were listed under the same catalog number. To mitigate this, it was necessary for me to specify in the return catalog which artifact(s) I had included in the exhibit. Details I included in this column were how many artifacts I removed from the bag, their physical description(s), and which display box they were housed in. Throughout this process of double checking the catalog, I found it most helpful to print out a physical copy of this now named "return catalog," so I could see the whole catalog at once rather than scrolling, in addition to making it simple to see what had or had not been checked off. When I was done, I made a typed copy to ensure it was legible and accessible to the employees at the MPC.

I found that the most efficient way to go through this process was to lay out the artifact bags on a table in numerical order (Figure 6.10), so I did not need to skip around the catalog. Further, to make it easier for the MPC, I organized the artifacts in the banker boxes by placing all the artifacts that had been used in the exhibit into one box, with the remaining artifacts in the other three banker boxes in numerical order.

The biggest hiccup in this process was an empty artifact bag I found, fearing that I had misplaced or lost an artifact. But by looking through my initial notes when I selected artifacts at the MPC, I found that this bag was empty prior to the loan. This experience was an example to me of why meticulous record keeping throughout a project where part of a collection was loaned to a different facility and artifacts were removed from their bags was important, both to ensure that artifacts remained accounted for, as well as to protect myself. Once I had all of the artifacts accounted for and placed in banker boxes, I transported them to Utah at the same time as the exhibit (Figure 6.11).

I returned the artifacts, display boxes, and banners to the MPC on Tuesday, May 30th. The return date was slightly delayed due to the closure of the MPC for the Memorial Day holiday. Before I returned the artifacts, I emailed Stavast the completed return catalog, including both a scanned version of the handwritten catalog and the typed version, as well as a digital copy of the children's activity booklet so that future individuals using the exhibit would have access to it. After I returned everything to the MPC, we set up the exhibit so that Stavast could see what it looked like. Further, BYU and Weber State University were participating in a combined field school at the time and were going to come back to the MPC to do artifact analysis. Stavast elected to keep the exhibit up for the field school students so they could see it and learn about Iosepa as well. The students', as well as Stavasts', reactions to the exhibit will be discussed below under the "Feedback" heading.

In early August 2023, I received an email from the MPC stating that they had finished conducting their inventory of the catalog, and that all of the artifacts were accounted for, thus ending the loan and the Bowers Lab's responsibility for the artifacts.

Feedback

I measured feedback about the successfulness of the exhibit in a few different ways and categories, including purely quantitative methods as well as qualitative questions. Quantitative methods included counting the celebration attendance and exhibit interaction numbers and the number of children's activity booklets I handed out; qualitative methods included my observations of people's reactions to the exhibit, as well as conducting a consultation. Finally, I administered a survey at the celebration that included both quantitative and qualitative questions. By using all of these methods, a more comprehensive picture of the success of the exhibit, both from my perspective and the perspective of the Iosepa descendant community and the Mahoe family descendants, could be gauged.

Celebration Attendance and Exhibit Interaction Numbers

To measure the number of people I interacted with and the number that interacted with the display, I kept counts using ticker counters. The first thing I counted was the number of people who approached and interacted with the display, counting approximately 271 individuals. I also noted the people I directly interacted with, whether it was answering questions, clarifying information, having a conversation about the exhibit, or another reason. This count, however, turned into the number of groups of people I interacted with, totaling 66 distinct interactions.

These numbers, however, need contextualization to accurately reflect the exhibit's effectiveness in attracting people to engage with it. As mentioned previously, this event is one where some individuals camp for the weekend and others just come for the day on Saturday – the day when most of the organized events take place (Charmagne Wixom, personal communication 2023). Further, some individuals only come for a part of the day on Saturday, particularly the evening, for the lūʻau, a fire knife dance performance, and a youth dance. At the height of the celebration, I counted approximately 500 people in attendance, but when I spoke with another attendee, they reported a count of approximately 1500 people visiting the celebration throughout the day on Saturday (Figure 6.12). Further, when I spoke with members of the Board, they said that this was the best attended celebration they have had in a long time, surpassing their attendance expectations. As for groups who stayed the entirety of the weekend and camped, I counted 34 tents and 24 travel trailers.

Reactions to the Exhibit

While I was presenting the exhibit, I had a couple of memorable interactions. One woman told me that everything she had been taught about Iosepa in the past was incorrect. From the exhibit she learned that the individuals at Iosepa were living economically comparable lives to others during the time period, which was in direct opposition with what she had been taught previously – that they were cast out of society and lived in poverty. Another interaction that stood out was a couple of women who were visibly excited about the display and asked me where the artifacts came from and why I did the project, among other questions. Then they told me that this was their favorite part of the celebration this year, and they hoped it would be included the following year. Many of the interactions that I had were people asking me what my favorite artifact was and why. To engage people and spark further conversation, I would tailor this answer to the individual I was interacting with. One of these instances resulted in an interaction that hit close to home for me. A woman and her grandchildren asked me this question, and I directed them to a rock with a heart carved into its surface. The grandchildren became excited, telling their grandmother that this was so cool! The

grandmother then told me that whenever she and her grandchildren are together, they find at least one heart-shaped rock to add to their collection of memories of the time they have spent together, and this struck home for me. The initial reason why I selected this rock was that my brother and I have done a similar thing since we were children, collecting heart shaped rocks that we find and giving them to my mom, who keeps them in a jar to remind her of her kids. This human connection, both across time and space, is the allure of historical research, public archaeology, and the creation of this exhibit. It provides a space for individuals to recognize and appreciate their own connections to the past.

Beyond these interactions with the Iosepa descendant and Hawaiian and Pacific Islander community at large, I also had two memorable interactions with the Mahoe family's descendants. The first was a group of young adults that were excited when they saw the exhibit and pointed out their great-grandmother to me on the "Personal Stories" banner. The second was George's reaction to the exhibit, which was incredibly positive. He was excited about how the exhibit looked and the information and artifacts it contained. He was especially excited about the whiskey bottle I included, and it was the first thing he showed to people when he brought them over to the exhibit. An interesting interaction I had was when George brought the producer of the PBS Utah special being made about Iosepa to the exhibit and told them that the crew should come over and see the display, film it, and ask questions. The producer made neutral comments about this suggestion before excusing themself, and they and their crew avoided me and the corner of the pavilion the exhibit was in for the rest of the day. I am unsure why the crew had this reaction, but it was a disappointment that a larger audience for this project and an opportunity to teach about archaeology was missed. Throughout the day, members of the Board viewed the display, and they all appeared to be pleased with the results, with some complimenting the exhibit's presentation and stating their excitement. These positive interactions showed me that the exhibit was fulfilling the purposes I had in mind from the project's inception – it was approachable, people learned from it, and it provided a way for them to draw connections between the past and themselves.

As people approached the exhibit, I noticed that some did not interact with it in the way I expected. For example, some individuals did not go through the exhibit in the order it was intended. Instead, some started from the fifth banner and ended with the first. I believe that this was due to both the location of the exhibit and the layout of the activities and other booths in the pavilion, which allowed people to approach the exhibit from multiple directions. Further, because the exhibit was set up in an "L" shape as opposed to a straight line, it was less obvious to an audience that the exhibit was meant to be viewed from left to right (Figure 6.5). Other viewers would walk up to a random banner or box that caught their eye and interact with it before walking away. Some would return to interact with another section, while others would only have interaction with one section. Interestingly,

an unexpected benefit to having four themes that approached Iosepa and the Mahoe family from four different angles was that each banner told a complete story. Although a more complete and clearer picture of Iosepa would be seen by interacting with the entirety of the display linearly, an individual could interact with the banners backwards, or a single banner alone, and still understand the stories that were being told. Although I designed the exhibit to 'talk story' with an arc going from the first to the last banner, each banner ended up telling its own story about the same subjects, Iosepa and the Mahoe family.

Children's Activity Booklets

A goal of this exhibit was to reach multiple audiences, including children. Although I was not able to survey or interview children due to IRB restrictions, I can make some observations about their reactions to and interactions with the display through the activity booklets that I created. I handed out a total of 52 activity booklets during the day. Younger children would generally take the booklet away with some crayons to color, not necessarily interacting with the display and doing the activities that required looking for the answers in the display, which was what I expected for this age group. Many older children, however, would take the booklet and spend some time with the display to look for the answers. Most of this older subset of children did the activities on their own, with only a few completing it in tandem with an adult's assistance. These two reactions perfectly represent why I created the booklet with a variety of activities that appealed to a large age range of children.

Surveys

The purpose of the survey was to gauge participant perspectives in three categories; their knowledge about archaeology in general, their knowledge about the archaeology that has taken place at Iosepa, and their reaction to the exhibit. Survey question formats included demographic queries, open-ended questions, rating scales, and multiple answer. Survey questions were inspired by the Society for American Archaeology's 1999 study "Exploring Public Perceptions and Attitudes About Archaeology" (2000). I invited individuals appearing to be 18 years or older to participate in the survey after they had engaged with the display. After confirming that they were 18 years or older, and if they agreed to participate, I explained the survey, and gave them two copies of a consent form – one to sign and give back to me and another to keep for their own records – and a copy of the survey. The consent form and survey template can be found in Appendix B.

A total of eleven individuals responded to the survey, with six completing it. Although I informed the participants that the survey continued on the back of the page, five of the eleven individuals did not fill it out. Printing the survey as a full sheet of paper with all the questions on one

side would have mitigated this issue. For the first question I asked them to self-identify their age. Two of the eleven participants were between 18 and 34 years of age, eight of the eleven participants were 55 years of age or older, and one individual opted to not answer.

The first section, "General Archaeology," focused on participant knowledge about archaeology in general, and had six questions. The first question asked, "what is archaeology," and was open. Two respondents elected to not answer this question and left it blank. Of the remaining nine respondents, four responses included the study of the past, four mentioned people/culture/civilization, two contained artifacts, and one stated, "da kine dig." Further, there were two responses that described archaeology as the study of the earth or rocks.

Expanding on the first question, the second question asked, "what does an archaeologist do," again with an open-ended format. Two respondents left this question blank. From the remaining nine respondents, four described finding/studying artifact/items, three mentioned uncovering/learning about the past/ancestors/people, three included digging, two used the word discover, and one person said "tell(s) a story." Reflecting the same understanding as the first question, two individuals stated that archaeologists study/look at earth or rocks.

The third question was open-ended and asked, "what types of evidence/resources do archaeologists use in their investigations.". Three respondents left this question blank, and one wrote "idk." Of those who did respond, four included artifacts, three mentioned history, with one individual specifying recorded history, two cited bones/skeletal remains, and two included tools, by which I believe they may have meant prehistoric or lithic tools.

The fourth question asked, "where have you learned about archaeology," and instructed participants to check the provided options that applied. All eleven participants selected at least one option to answer this question. Museums and National/State Parks were each selected eight times. TV shows, History Channel, and school were each selected seven times, and books were selected six times. Friends/word of mouth, National Geographic, and Discovery Channel were each selected five times, and magazines were selected four times. Public lectures, novels, and social media were each selected three times, and one individual stated that they had never learned about archaeology before.

Question five asked "what about archaeology interests you," and prompted the participants to select all that applied. Again, all eleven participants selected at least one option in response. History was selected ten times, and learning about the past and preserving the past were each selected nine times. The feeling of discovery and connecting the past and present were each selected eight times, while finding old things was selected six times. Lastly, one individual selected that they did not know what interested them about archaeology.

The final question in this section asked the participants to rate how important they think archaeology is on a scale from one to ten, with ten being the most important. Of the eleven respondents, ten wrote numbered responses while one individual wrote "very important." Of those who used a numbered response, all valued archaeology as an eight or higher, with one person rating it as an 8/10, one person rating it as a 9/10, and eight rating it as a 10/10. Taking the average of the ten numbered responses, the perceived importance of archaeology is 9.7/10.

The "general archaeology" section's responses provided some insight into how archaeology was perceived. It is necessary, however, to acknowledge the biases in the data. First is the sampling bias. Individuals who participated in this survey had a degree of interest in the subject matter because they approached the exhibit in the first place, and further, they elected to participate in this survey. The responses are representative of a subset of those attending the Iosepa Memorial Day celebration, who themselves are a subset of the community at large.

Of the nine responses to the first question "what is archaeology," five individuals had one aspect of archaeology in their answer, while two had two aspects, people and artifacts. Only two of the nine respondents did not describe archaeology, describing geology instead. Further, the answer "da kine dig" to this question contextualizes perspectives from this survey even more. "Da kine" is an expression in Hawaiian pidgin and can be used to refer to or describe most anything (Nosowitz 2017). Similar to the first question, seven of the nine responses to question two included at least one accurate descriptor in their answer when asked what an archaeologist does. Two respondents instead described aspects of geology instead of archaeology. With both questions one and two, 78% of participants had at least a basic understanding of archaeology. Following this trend, seven of the eight individuals who responded to question three had at least one accurate source of information when asked what resources and evidence archaeologists use in their investigations.

Responses about where participants had learned about archaeology before are especially informative for the context of this project, public archaeology. The data provided displays that museums and National and State Parks are doing well in their outreach efforts, and that they are followed by TV shows and channels like History, National Geographic, and Discovery. These results mirror the Society for American Archaeology's 1999 study, where they found that television and pop-culture were primary methods for Americans to learn about archaeology (Society for American Archaeology 2000). An unfortunate drawback of TV programming being so highly cited as a source of learning is that many of these programs present pseudo-archaeological practices as fact (Feder 2020). A result that surprised me was the low number associated with social media, although when the demographics of those who took the survey are taken into account, with eight respondents being over 55 years of age, this number begins to make sense. These numbers do suggest, however, that

there is room for improvement in public archaeology, and that more could be provided in an open and accessible forum. This could take the form of a greater social media presence, as well as providing more numbers of, as well as more accessible, public lectures.

Another surprising result was what interested participants about archaeology. I would have expected finding old things to be the most selected and history to be the least, but the results were the opposite of this. Additionally, the importance of preserving the past was a heartening result. Finally, the average perceived importance of archaeology being 9.7/10 was higher than I expected, but not an unwelcome result. Overall, these results represent a public that is well informed about archaeology and archaeological practices. Informed publics, like the Iosepa descendant community, are an ideal audience for outreach projects, as well as collaborative partners, because they have an interest in the past.

For the next two categories of questions, there were only six respondents instead of eleven. As stated previously, these two categories were on the back of the page, and people may not have realized that there was more to the survey. The second category of questions, "Archaeology at Iosepa," focused on archaeology at Iosepa specifically and had three questions. The first question asked if participants had heard of the SUNY Potsdam excavations that had taken place, and if they had, where they had heard of the excavations. Four of the six respondents had heard of the excavations, and cited sources like YouTube, the Iosepa Memorial Day celebration itself, school, or having heard about it from me in the past.

The second question asked if they had attended other presentations about Iosepa, and if they had, where. Two stated that they had been to presentations before, one at Iosepa itself, and another in Nauvoo, Illinois.

The final question's goal was to gauge future interest in archaeology at Iosepa, and asked participants if they thought additional excavations should be done at Iosepa, and why or why not. Four stated that they believed additional archaeology should be conducted, one stated that they did not, and one individual did not respond. Those who believed additional archaeology should be done supported this belief by stating that there is more to learn, and that we can never learn enough, while another said that additional work should only be done if there is an agreement to do more work. The individual who did not believe that additional work should be done did not provide reasoning.

I was surprised at the level of knowledge the participants had about the archaeology at Iosepa. Again, it is necessary to consider the size of the sample, and the inherent biases that come with volunteer participant populations. Although I had heard of the YouTube videos about Iosepa before, I was most intrigued by the respondent that stated they had learned about Iosepa in school. I would be interested to know if they had heard about it in public school or at a secondary level like a

college or university, and which school it was. It may have been an experience similar to mine; I learned about Iosepa in college in a guest lecture by Pykles, and he has presented at other schools as well.

In determining how much and where people have learned about Iosepa, only two of the six participants had been to presentations about Iosepa before, one at Iosepa itself and one at Nauvoo, Illinois. Iosepa was an expected response, but Nauvoo was a surprise. I would be interested to know the context of this presentation and who gave it, although the parallels between Nauvoo and Iosepa as being established during a pioneering era as exploratory settlements, provides a strong connection. To me, these results demonstrated that there is room for improvement in providing an accessible space for individuals to learn more about Iosepa and its history.

My reasoning behind the final question in this category about potential future excavations in Iosepa was to gauge descendant community perspectives of archaeology of *their* community. Further, it was a way to tease out individuals' justifications behind their perspectives in a Hawaiian community that holds traditional beliefs against disturbing the earth and their ancestors (Keiley 2010). When I spoke with Charmagne Wixom previously, she stated that the oli ceremony that took place during the initial excavations was not a blessing, but instead asking ancestors for forgiveness (personal communication, 2022). Of those who responded positively to further excavation, I found it interesting that two of the people focused on what else could be learned from Iosepa, suggesting that the Mahoe family's house lot is representative of one part of Iosepa. Further, the emphasis on collaboration and consent in determining if, when, and where additional excavations would be conducted was an unexpected, but welcome, response.

The last section of the survey "Iosepa artifact display," focused on reactions to the exhibit and had five questions. The first question asked if they learned something from the exhibit, and if they did, what they learned. Out of six participants, five said they did learn something, and one left the question blank. Respondents said they learned that "(Iosepa was) more modern than (they) thought," and was "truly amazing…," about the "history of the Hawaiians that were here (at Iosepa)," and "how the artifacts are taken… and prepared for display." One individual even responded with "everything – it was amazing!"

Question two asked participants to rate how much they enjoyed the exhibit from zero to ten, with ten being the most satisfied. Five of the six responses rated the display as 10/10, while one individual rated it as a 5/10. This put the average satisfaction rating at 9.17/10.

Question three asked what participants liked most about the exhibit and was open-ended. Responses included "learning more about the past history of Iosepa," "the things to see and read," the "home layout," and the "detailed information."

Question four was open-ended and asked if participants believed that the exhibit was beneficial to them and their community. All responded positively, apart from one respondent who wrote "idk." Positive responses included "yes absolutely," "yes, for new knowledge," "yes – we need to learn about our neighbors and community," "yes, Iosepa is an important part of Utah history," and "absolutely! (It is) beneficial for history and learning."

The final question of the survey asked respondents if they have any additional comments or concerns. One participant asked what happened to a full windowpane that archaeologists located during the excavations, another stated that they "would love to see this display in a more populated area like <u>SLC</u> (Salt Lake City) somewhere" (emphasis in original comment) and the last said that "the young lady running the exhibit did a great job and is very diligent."

I, until this point, had not heard about a full windowpane being located or recovered, nor had I seen it in the MPC's collection. It was interesting to see how the lore about Iosepa and the excavations there has grown, particularly about the types of objects that were found. I also was intrigued by a commenter stating that they "…would love to see this display in a more populated area…" This was interesting because, although the exhibition at Iosepa provided a space for those intimately connected to Iosepa to experience and learn from it, this comment suggested that they would like this opportunity to extend beyond the sphere of people that already know about Iosepa, to educate the general public. When I designed the exhibit, I included information about the background of Iosepa in the banners that would be repetitive to the Iosepa community. I did this purposefully so the exhibit could be used outside of the Iosepa community without my having to be a moderator and provide context about the town and the project, which could allow this individual's suggestion to be applied.

Overall, the survey results suggested that participants had at least a basic understanding of what archaeology is and what an archaeologist does, that while many have heard about Iosepa's history previously, there is room for additional outreach, and that the exhibit was positively received by members of the Iosepa descendant and Utah's Pacific Islander population.

Interviews and Consultations

The final way that I measured interaction with and reaction to the exhibit was through in-depth interviews with members of the Iosepa Historical Association Board and Mahoe descendants, as well as through a debriefing consultation with Paul Stavast, the MPC Director. The goal of these one-on-one conversations was to provide detailed perspectives about the exhibit, and provide additional qualitative data to the quantitative responses provided in the other means of evaluation.

<u>Descendant Community Interviews</u>

In the month following Memorial Day weekend, I sent an email to the Iosepa Historical Association Board members, as well as members of the Mahoe family descendants, soliciting interviews. Unfortunately, I received only one response to the email, in which the individual declined to be interviewed due to health struggles. Although these interviews would have provided additional information about their perceived success of the display, while I was presenting the display at the celebration, I had already interacted with many of the people I invited to be interviewed. These passing interactions gave me the impression that they enjoyed the display, were happy to have it at the celebration, and that they were pleased with the finished results.

<u>Museum of Peoples and Cultures Consultation</u>

My consultation with Stavast, the director of the MPC, had a few goals. The first was to learn the BYU and Weber State University fields school students' reactions to displays, the second was to learn Stavasts' reaction to the display, the third was to learn what future plans were for the exhibit, and the fourth was to debrief how he viewed the collaborative efforts between myself and the MPC.

Stavast stated that the field school students found the exhibit interesting, and that they were intrigued by the project. Further, they were curious about why the boxes were sealed shut, and they could not handle the artifacts. Stavast explained to them the purpose of this display was to be easily transported from place to place as a traveling exhibit. The biggest critique or point of confusion that the students had was that there were four boxes and five banners. After looking back at the pictures of how the exhibit was set up in the MPC's lab, I can see where this confusion stemmed from, as the display boxes were not set up directly next to their associated banner like they were at both of the previous exhibitions. Instead, all the banners were set up in a line behind a table from left to right, with the boxes placed on the table, also ordered from left to right (Figure 6.13).

Stavast had a similar reaction to the exhibit, saying that the display boxes were well put together and organized. Further, he appreciated that the display boxes were a size that easily fit on the MPC's storage shelves. He told me that he had rearranged the shelves so that the display boxes could be stored next to the rest of the Iosepa collection. Some critiques he had were that the banner's themselves were unstable but that adding something more to the base could mitigate this issue. Additionally, because of the odd size of the banners, they could not be stored with the remainder of the Iosepa artifacts and had to be stored in another location in the MPC archive. He also noted that the banners were a bit text heavy, but with the goal of being able to reach multiple audiences with the

same exhibit, it was inevitable that additional background and context information would be necessary for audiences unfamiliar with the site.

When I asked Stavast what the future plans were for the exhibit, he shared plans to have the exhibit at the Iosepa Memorial Day celebration next year. He had not been in communication with the Board yet, as he wanted to contact them closer to the next celebration so that the email did not get lost. Beyond the Iosepa Memorial Day celebration, he stated that the MPC regularly has booths on the BYU campus and at faculty events, and he planned to take the display boxes to these events to show the types of projects and artifacts the MPC has in its collections. I found it interesting that the versatility of the boxes was extending beyond what I had initially designed it for and how Stavast planned on using the display as a representation of the MPC's larger research and public outreach goals. Finally, when I asked him if there was any opportunity for the exhibit to be taken to schools, he said that the MPC already had teaching boxes that teachers could check out, and that he did not see this project as being used in this way. Building from this, however, he did say that there were some libraries that have temporary exhibits, and that he could see participating in program as an option for the continued use of the exhibit.

Finally, as a major tenet of this project was collaboration, I asked how he felt the collaborative effort between myself and the MPC went. He stated that, overall, the collaboration went smoothly and that there was enough communication throughout all stages of the project. One example of this communication was the dimensions of the display boxes, which we had discussed early in the project, and Stavast was pleased that the final result aligned with what he requested, for the boxes to fit on the archive shelves and to be a manageable size.

Overall, Stavast appeared to be pleased with the outcome of the project and was excited about future prospects.

Conclusion

By using multiple types of feedback, including non-traditional methods of measurement like counting the number of children's activity books and more traditional methods like surveys and consultation, as well as my indirect observation of reactions, I compiled a more complete picture about the perspectives of and reactions to the exhibit. Based on the responses I received and the reactions I saw, the exhibit was a success. Both the descendant community and members of the larger Utah Pacific Islander community were excited about the exhibit, in addition to the members of the Iosepa Historic Society Board, the Mahoe family descendants, and the MPC.
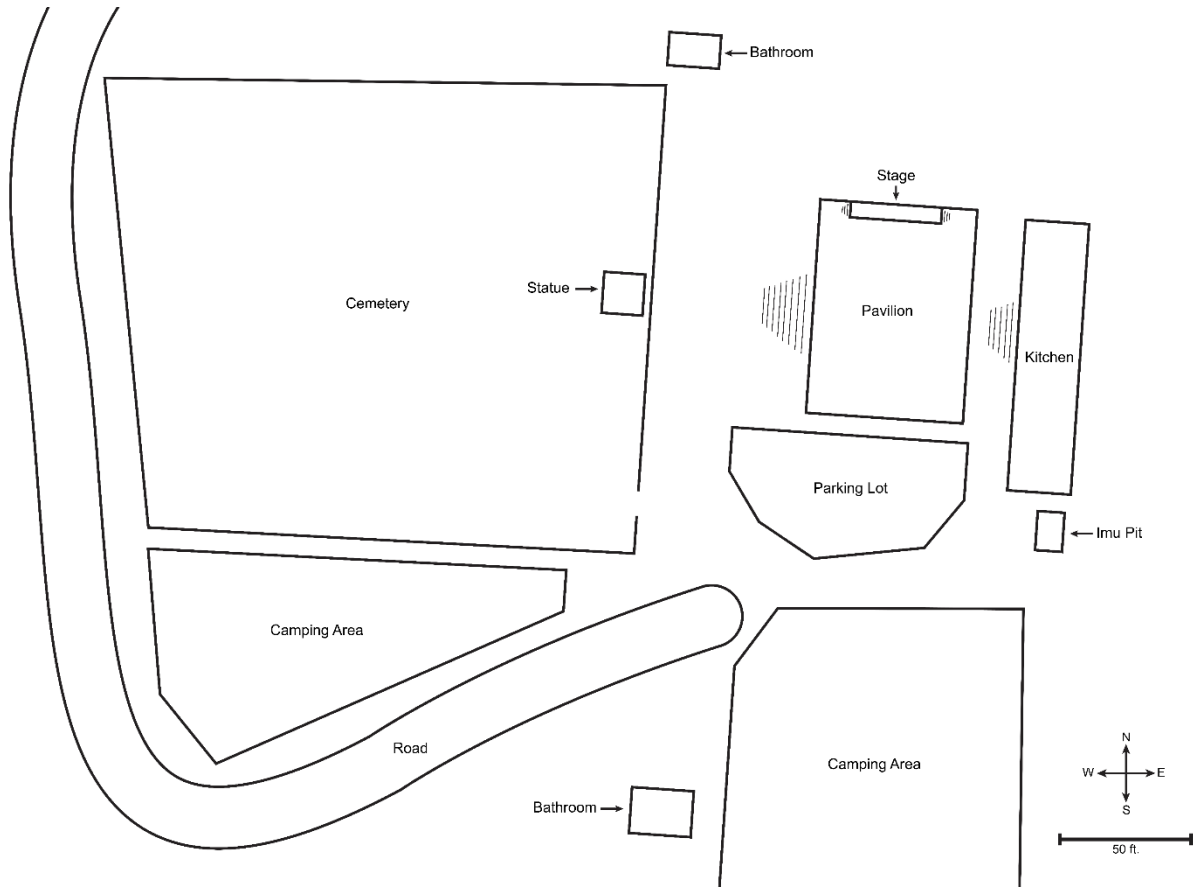
Figure 6.1 Footprint of pavilion and surrounding area at Iosepa cemetery. Figure by author.

Figure 6.2 Rainbow at Iosepa cemetery during 2023 celebration. Photo by author.

Figure 6.3 Iosepa Memorial Day celebration 2023 schedule. Photo by author.
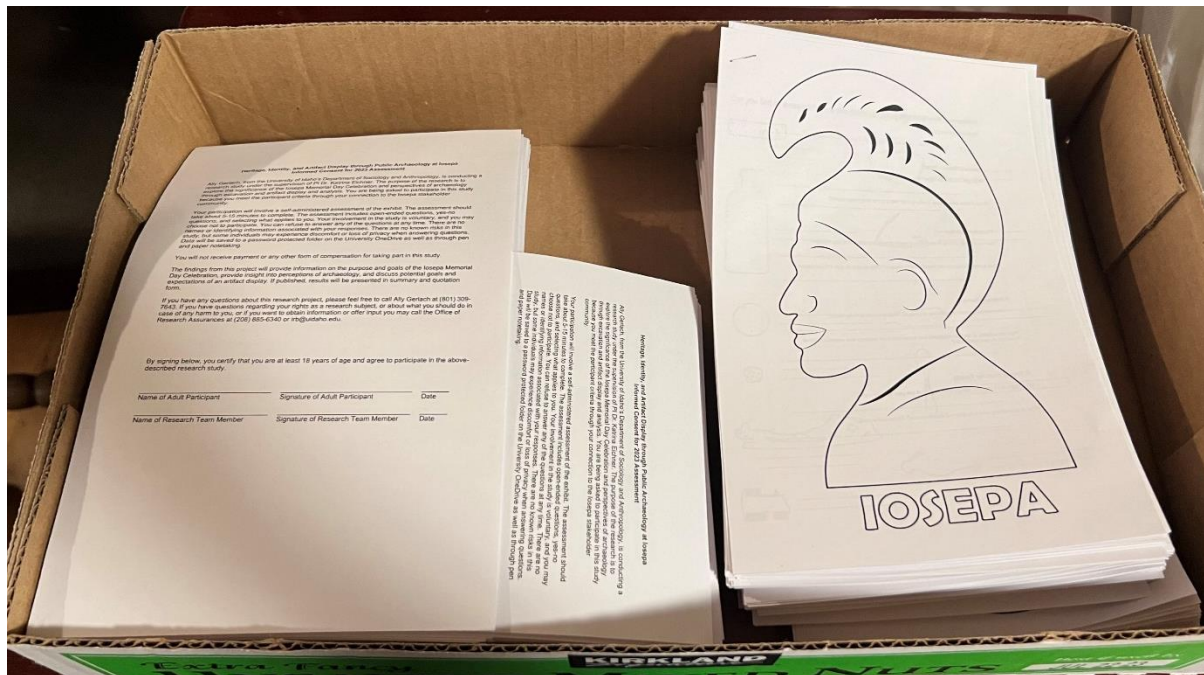
Figure 6.4 Surveys and children's activity booklets prepared for celebration. Photo by author.
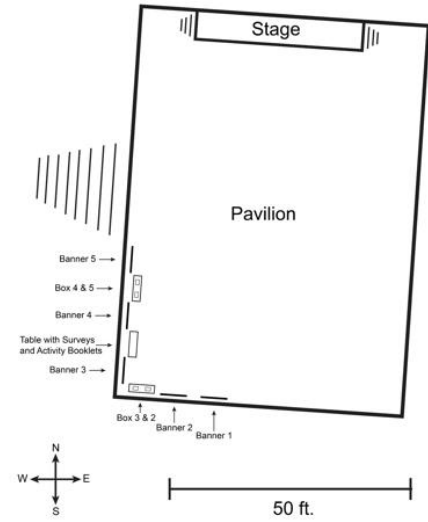
Figure 6.5 From left to right: exhibit setup at Iosepa; layout showing location within pavilion. Photo by author.

Figure 6.6 Uidaho Dig logo.
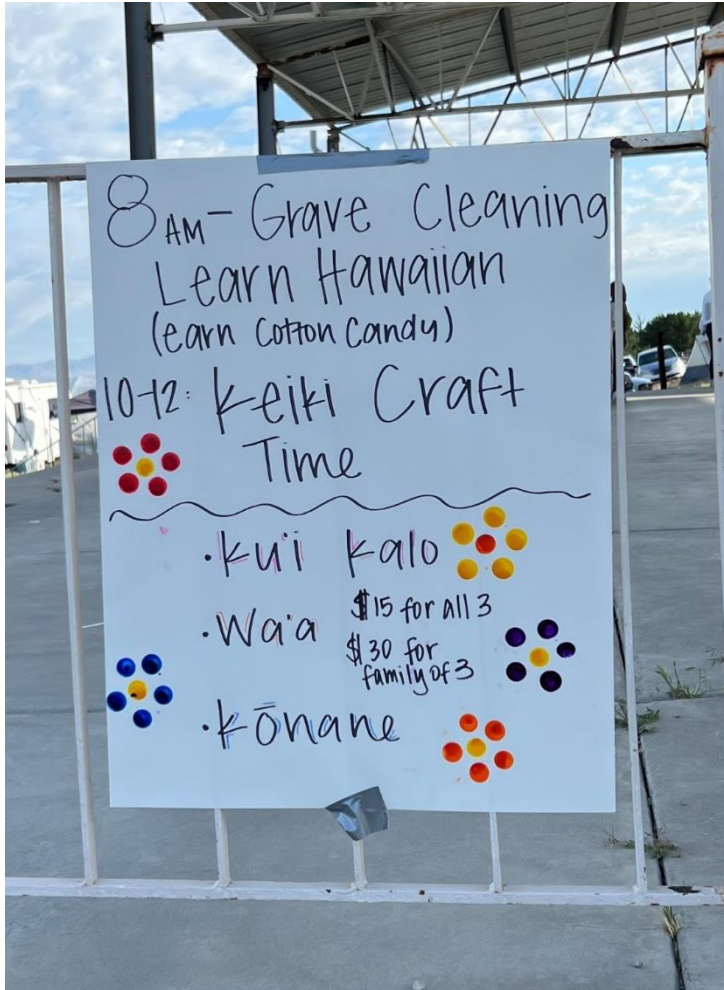
Figure 6.7 Posterboard at 2023 celebration showing children's activities.
Photo by author.

Figure 6.8 Uncovering the imu pit during 2023 celebration. Photo by author.

Figure 6.9 Exhibit setup in Bountiful, Utah. Photo by author.
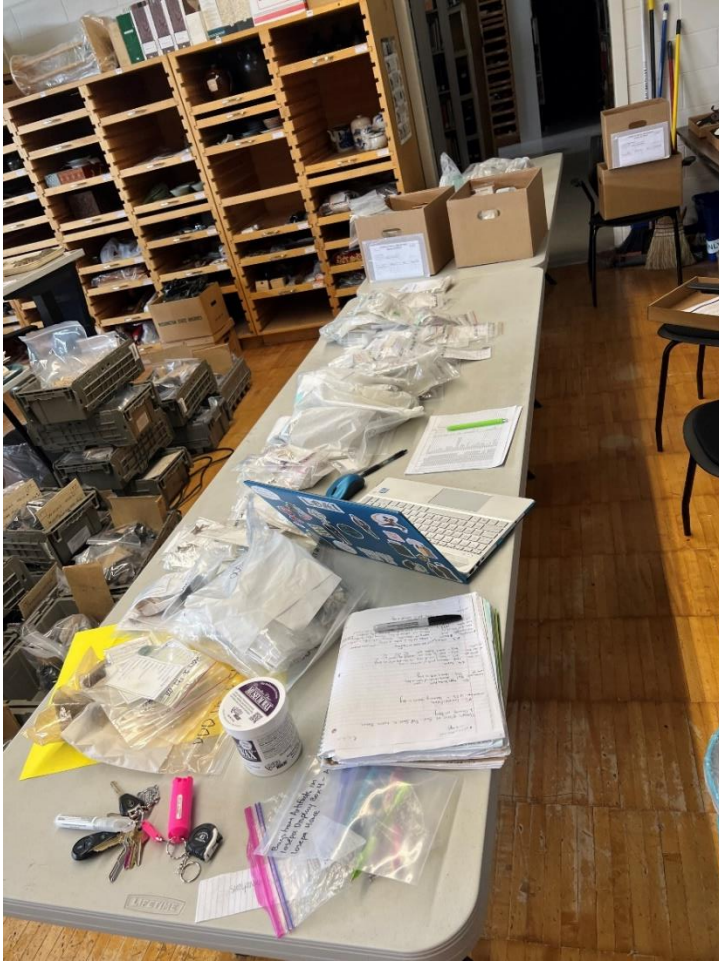
Figure 6.10 Table with all artifacts in numerical order. Photo by author.

Figure 6.11 Artifacts in banker boxes ready for transport. Photo by author.

Figure 6.12 Pictures of crowd at 2023 Memorial Day celebration. Photos by author.

Figure 6.13 Exhibit setup at MPC. Photo by author.

Chapter 7: Conclusion and Future Directions

Overall, this project was a successful application of public archaeology. Through collaboration with the Iosepa descendant community, as well as the MPC, I created an exhibit that was not only viewed positively by both groups, but was made in a way so it could be used in perpetuity at future Iosepa Memorial Day celebrations, in addition to other events, without the presence of an archaeologist manning the display. With such success, this methodology could be applied to other projects as an outreach tool to teach the public what archaeology is, what an archaeologist does, and why it is important and applicable to their own lives.

The practice of public archaeology is an important and necessary aspect of the discipline that needs to be utilized in current and future archaeological excavations. Outreach efforts are the way archaeologists can educate the public about the discipline, not only reaching the individual, but also influencing the public, which in turn increases community interest about archaeology. Pyburn and Wilk argue that public archaeology and outreach are necessary steps to keep the discipline alive (1995). Keeping the discipline alive applies not only to recruiting the next generation of practitioners of the field, but also to capturing the public's interest, who influences the political and capitalistic spheres of archaeology in the forms of legislation and funding. If not for public benefit and public good, it is difficult to provide justification for the continuation of the field and the protection of cultural resources to the otherwise unaffected general public.

Additionally, public archaeology and outreach projects provide a way and a space for archaeological discussions to take place. Archaeology is an abstract concept, and it can be difficult to describe why the public should care about its practice. Exhibits, however, create an atmosphere where "archaeology, both as the process and the product, is used as an instrument to foster a discussion of history" (Little and Shackel 2014c:131). It provides a framework on which discussions can be built. Seeing the physical objects, particularly objects that are familiar, recognizable, unique, or intriguing, and learning stories about them, provides a starting point from which connections between the past and the present can be drawn. Further, in the context of this project, by focusing on a narrative that was specific to the descendant community, it provided a relatability that made it easier for the public to connect with the past and draw parallels to themselves. These connections create a vested interest in the study and protection of resources that are then perceived as being worth the time, effort, and monetary investment.

Collaboration as a practice within public archaeology is another important aspect in the process of practicing archaeology effectively and ethically. Collaboration allows interested and invested groups, such as descendant communities, to influence and impact the archaeological work being undertaken that directly affects them. Further, by including collaborators at every step of the

process, trust was built that could influence how future projects are perceived, as an opportunity to learn more about the past, rather than as a threat to the past. Collaboration democratizes the past and archaeology, allowing "heritage (to be) for people; not just for a small minority of specialists and experts, but for everyone" (Howard 2003:33). It is important, however, to maintain an aspect of fluidity in collaboration, remembering that the needs of the community may shift in the duration of a project.

Another facet of this project was the utilization of a previously curated collection. The use of these collections, while not a main focus of this project, remains an important aspect in understanding the potential of previously curated collections in public outreach projects or academic theses and dissertations. The use of curated collections not only limits excavating sites to provide assemblages for these academic projects and thereby mitigates the addition of more artifacts to repositories already facing a curation crisis, but it also gives social utility to collections that may otherwise remain untouched after their initial excavation and analysis. Additionally, this reanalysis of collections may provide information and perspectives beyond what was initially described in an assemblage, particularly when examined through theoretical lenses that were not previously used, such as public archaeology as a theory, or focusing on artifacts that have historically been underutilized, understudied, or even ignored, such as those related to women or children.

With the nature of the discipline, archaeology looks not only at the available written records, but the material record as well. Inherently, this practice provides a space to tell the stories of those who may not have been able to record them by writing them down, giving them a voice. Without the dissemination of this information, both in an accessible format and in an accessible place, these voices are limited, restrained, and gatekept to an academic sphere, thereby having their agency removed, and becoming disenfranchised once again. Public archaeology and outreach create this accessibility, and by adding collaborative efforts, increased public awareness about the past, their connection to it, and how archaeology facilitates this connection, can be achieved.

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Appendix A: Grant Proposals

John Calhoun Smith Memorial Fund

Public Archaeology at Iosepa: Community Collaboration in Artifact Display and Analysis

Proposal Submitted to:

The John Calhoun Smith Memorial Fund

Proposal Dates: October 2022 – May 2023
Amount Requested: $2915.00

Submitted From:

Ally Gerlach, MA Student, gerl4354@vandals.uidaho.edu

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Signature

Katrina Eichner, Assistant Professor of Anthropology, katrinae@uidaho.edu

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Signature

September 1, 2022

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Brian Wolf, Chair of Culture, Society, and Justice Department, bwolf@uidaho.edu

Project Summary:

The goal of this proposal is to provide support for the production cost associated with the creation of a traveling artifact display. Iosepa (pronounced Yo-se-pah) was a late 19th to early 20th century Hawaiian and Pacific Islander settlement site established by The Church of Jesus Christ of Latter-day Saints in Skull Valley, Utah. Although Iosepa is not located in Idaho, it's occupation aligns with other Mormon pioneer settlements located across the northwest, including several in southern Idaho. Iosepa provides an opportunity to look at what life was like in Mormon settlements during this early frontier and statehood period in the American west and northwest.

During initial excavations at Iosepa, there was a desire from members of the descendant community for an artifact display and analysis using artifacts recovered during excavations. When I came to this project, however, this artifact display and analysis had not happened yet. Through communication with Dr. Benjamin Pykles, the archaeologist who initially excavated Iosepa, as well as the descendant community and the Iosepa Historical Society, I now have the opportunity to create this traveling display through collaboration with the descendant community.

The objective of this research is to identify aspects of public archaeology in relation to specific stakeholder wishes, thereby characterizing the strategies necessary to deliver satisfactory involvement and analysis opportunities. Through this, increased stakeholder, Native Hawaiian, and descendant community understanding of archaeology as a process, as well as connection to and representation of their own past and, thereby, their future, is established.

Project Context:

There have been two archaeological investigations at Iosepa, one in 2008 and another in 2010. Both were led by Dr. Benjamin Pykles in association with the State University of New York at Potsdam, where he was an associate professor at the time. Before excavations took place, Dr. Pykles made connections with the Iosepa Historical Society, a group associated with the descendant community of the site. In a presentation with this group, a connection with a descendant of John and Lucy Mahoe was made, and their house lot was chosen to be excavated. At the excavation in 2008, one of the Mahoe's toilet pits was located, and it contained a variety of artifacts of many different types. It was later determined that the majority of these objects were placed in the toilet pit when the Mahoe's left Iosepa in 1917 to return to Hawai'i. These artifacts have been catalogued and are housed at Brigham Young University's Museum of Peoples and Cultures archive. The excavation in 2010 focused more on foundation remnants located in the house lot. Dr. Pykles association with the descendant community, and their interest in the display and interpretation of the artifacts collected during these excavations provide the origin of this thesis project (B. Pykles, personal communication 2022).

Historical Background:

  Iosepa was occupied from 1889 to 1917, and at its peak included 228 individuals (Atkin 1958; Pykles and Reeves 2021). Majority of these individuals were from Hawai'i, but individuals from other Pacific Islands also lived in Iosepa (Pykles and Reeves 2021). During this time period, individuals who joined The Church of Jesus Christ of Latter-day Saints were encouraged to 'Gather to Zion,' or, to move to Utah. When Hawaiians first moved to Utah, they lived in Salt Lake City (Atkin 1958). Unfortunately, due to underlying racism, as well as fear caused by a case of leprosy, they weren't accepted into society at large as fully as other groups (Atkin 1958). At this time, an effort was made to relocate Hawaiians to a separate town (Atkin 1958). This relocation committee consisted of three white individuals and three Hawaiian individuals (Atkin 1958). Eventually, the Skull Valley was determined to be the best location to establish a town (Atkin 1958). Harvey H. Cluff, a white man, was called to be both the ecclesiastical leader at Iosepa and director of farming and Iosepa Agriculture and Stock Company (Atkin 1958). Residents arrived at Iosepa on August 28, 1889, which was declared to be Hawaiian Pioneer Day, a holiday which would be celebrated yearly during the occupation of Iosepa (Atkin 1958). This celebration is an example of the interaction between religious and Hawaiian identity, as it included both church services and traditional festivities, as well as foods like poi, pork, and pie (Atkin 1958). In the initial group that moved to Iosepa there were either 45 or 50 Pacific Islanders, with 45 being the number reported but 50 individual names being recorded in a list (Atkin 1958). The town was named Iosepa, the Hawaiian word for 'Joseph,' after Joseph F. Smith, a missionary who served in Hawai'i (Pykles and Reeves 2021). He later became President of the Church in 1901 (Pykles and Reeves 2021).

  The town was modeled after the "Plat of the City of Zion," which includes east-west and north-south grid-like streets in addition to square lots and a centralized public square (Pykles and Reeves 2021). A difference from other towns using this plat, however, is that the east-west streets are named after Hawaiian Islands and the north-south streets are named after families at Iosepa, in addition to the town's center being named Imilani Square (Pykles and Reeves 2021). To determine which families received which land plot, the head of each household drew lots (Atkin 1958). Each lot was big enough for a home, a garden, a barn, and a corral, which was typical of each household to have in Mormon settlements (Atkin 1958).

  As stated previously, the ecclesiastical and company leader at any given point was the same individual. These men included Harvey H. Cluff from August 1889 to November 1890, William King from November 1890 to February 1892, Harvey H. Cluff a second time from February 1892 to February 1901, and Thomas A. Waddoups from February 1901 to Iosepa's closure in 1917 (Atkin 1958). Iosepa was kept as a Branch of the Church as opposed to a Ward (Atkin 1958). A Branch is

generally smaller than a Ward, and did not report to a Stake, instead being more closely connected to the First Presidency of the Church (Atkin 1958). Additionally, this meant that the management of Iosepa was closer to Joseph F. Smith, who served as a missionary in Hawai'i and became President of the Church in 1901 (Atkin 1958; Pykles and Reeves 2021).

The reasons for Iosepa's 1917 closure have been reported as leprosy, of which there were some cases once Iosepa was established, the occupants being weak due to disease, not acclimating well to the desert environment, and their business not being profitable (Aikau 2010; Atkin 1958). It has been argued, however, that none of these reasons is accurate. In 1915, the construction of the Laie, Hawai'i Temple was announced by Joseph F. Smith, who was then the Prophet of the Church (Atkin 1958). Atkin argues that this was the true reason for Iosepa's occupants leaving to return to Hawai'i, to assist with the building of the temple as well as to participate in genealogical work to complete temple ordinances for ancestors (1958). Additionally, it is reported that President Smith worried that the next President of the Church would not have the same level of concern for Hawaiian interests that he had (Aikau 2010; Atkin 1958). There was, however, sadness in leaving, with reports of individuals crying as they left and one individual calling it "our trail of tears." (Aikau 2010:489; Atkin 1958). After all occupants had left the town, the buildings were either torn down or moved, and the town site was sold (Atkin 1958).

Just as celebrations were important to Hawaiians and Pacific Islanders during the initial occupation of Iosepa, celebrations are still important today. Yearly celebrations are held over Memorial Day weekend. Celebrations were not held, however, in 2020 or 2021 due to the COVID-19 pandemic (Pykles 2021; B. Pykles, personal communication 2022). To begin the celebrations on Saturday there are three different activities, which include the Hawaiian oli, which is a Hawaiian sun-raising chant, followed by a LDS prayer, which is then followed by the raising of the national flags of the Pacific Islands (Aikau 2010). Throughout the day there are activities including crafts, music and dance performances, and Hawaiian language classes (Aikau 2010). At the end of the day there is a luau (Aikau 2010). The next day, Sunday morning, the pavilion at the site is used as a gathering place for an LDS church service (Aikau 2010). This celebration has significance to those who attend, with emphasis being placed on the kuleana (responsibility) to the dead (iwi kūpuna) from the living (kānaka), which includes mālama, or the act of caring for the dead (Aikau 2010). Additionally, this festival is described as being a place to reconnect with P Pacific Islander identity, a place to 'recharge' and express Pacific Islander identity freely and be understood clearly (Aikau 2010:495).

Project Overview:

This project is projected to continue through Memorial Day Weekend, 2023, when the traveling display will be presented at the Iosepa Memorial Day Celebration. The traveling exhibit will

be created using artifacts collected from previous excavations at Iosepa. In addition to the public outreach portion through artifact display, the Iosepa descendant and stakeholder communities will be involved throughout the creation process. This participation includes the collection of oral histories through interviews, as well as input into the artifacts to be displayed and their interpretations.

A portion of the artifacts from Brigham Young University's Museum of People's and Cultures (BYU's MPC) have been transported to the University of Idaho. From these artifacts, some will be selected in collaboration with the descendant community to be included in the display. The display will be built in the Spring of 2023, as well as banners including descriptions and interpretations, and the finished project will be presented on Memorial Day Weekend of that same year. After this, the traveling display will be stored at BYU's MPC with the goal of being available for check-out by both the Iosepa descendant community as well as others.

Methods:

Aspects of this project include collaboration with the descendant community by conducting interviews, which will inform the traveling display production process, as well as the display construction itself.

The descendant community members who have agreed to be interviewed live in Utah, so interviews will be conducted over Zoom. By using the transcription software ExpressScribe, transcripts will be created much more quickly, easily, and precisely than doing it by hand. This will allow for more accurate as well as timely analysis of interviews after their completion, and thereby shaping the selection and analysis of artifacts included in the traveling display.

The traveling displays will be used primarily at the Iosepa Memorial Day Celebration, a yearly gathering where members of the Iosepa descent community, as well as the Pacific Islander community in Utah, gather for the weekend to celebrate their heritage. The displays, due to their inclusion of artifacts, need to be an enclosed system the uses stable, 'archive quality, materials, as well as not allowing dirt or other materials to get into the display. Additionally, a goal is to create a display that doesn't require assembly and disassembly between each use, but will be able to be stored fully assembled. Because of this, six sided acrylic boxes are necessary. This will create a closed system that will protect the artifacts. Additionally, acrylic is an archive quality material. Similarly, materials such as fixative Paraloid B-72 Adhesive (a glue) and Ethafoam/Stabilization are archive quality materials, and are necessary for fixing artifacts within the display so that they do not get damaged or move around when the display is traveling. Due to the number of artifacts and the requirement that some be displayed in separate boxes due to the materials they are made of a total of four boxes are being requested.

In addition to the display boxes, four retractable banners, one for each display box, are being requested. As the celebration is outside, retractable banners are a good option because they have their own stand, and don't need to be hung from another object. Each banner will describe the artifacts in the box, as well as teaching about concepts in archaeology, such as what materials and techniques were used in the initial creation of the artifacts displayed, in addition to more overarching themes in archaeology such as its applicability and importance to everyday life and what we can learn from it about ourselves and our past.

To create these banners, the Adobe Suite is being requested. Programs such as Illustrator and Photoshop will be used to create the format of the banners, as well as to include the text about and images of artifacts.

In addition to the traveling display and banners, another aspect of the display that would be created is 3D printing a recreation of some of the artifacts, such as a broken plate where all of the pieces are present. The goal of this is to create a tactile element that will interest the younger audience at Iosepa. An activity that they can participate in with these is to reassemble the plate pieces, which will help them to learn about what was found at the Iosepa site as well as what archaeologists do.

Finally, as Iosepa is in Utah, transportation funds between Moscow, Idaho, and Iosepa, Utah, are being requested. The artifact display is being built in Moscow, Idaho, at the Bower's Lab on the University of Idaho campus, and will need to be transported to the Iosepa Memorial Day Celebration in 2023. Additionally, I will need to get to Iosepa to present this display, as well as to conduct public archaeology and outreach by teaching about archaeology.

Making this Project Available to the Public and Academia - Archaeology and Public Outreach:

The goals of this project are two-fold, both of which are within the sphere of public archaeology. The basis of this project is public outreach through collaboration with the descendant community throughout the project, including the selection and interpretation of artifacts. By doing this, the community is an active participant in determining what narratives are told, and are provided with the opportunity to create a display that will be beneficial to their own community. Additionally, the second goal of this project is to educate about what archaeology is, as well as what the goals and potential public benefits of archaeology are.

In addition to the emphasis placed on making this project available to the public, another goal of this project is to use Iosepa as a case study on how public archaeology can be practiced by collaborating with descendant communities. To do this, I plan on presenting at archaeological conferences, including the Idaho Archaeological Society Conference in Nampa, Idaho, October 22, 2022, as well as the Society for American Archaeology Conference in Portland, Oregon, March 29-

April 2, 2023. Additionally, I plan on publishing in archaeological journals, such as *Historical Archaeology* or *The Journal of Northwest Anthropology*.

Project Outcomes:

This project makes contributions to archaeology in a few ways. One is that it is providing a potential roadmap for future archaeologists to take in collaborating with descendant communities when creating an artifact display with analysis. Elements of this include how to establish communication, how to select artifacts, as well as what display elements are necessary. Second, this project furthers concepts of public archaeology, and what this field means both in terms of assisting a community in connecting to their past through collaboration and artifact interpretation, but also in educating the public on what archaeology is and what it includes. Lastly, this project furthers the research about Iosepa through analysis of the artifacts recovered from this site, as well as through the lens of collaboration and how the past can impact the present and future.

Alignment of project with goals of JC Smith Fund:

This project aligns with the goals of the JC Smith Fund in a number of ways. First is that it will provide insight into the experience of those living in Mormon settlement sites during the frontier and early statehood period. While this site is not located in Idaho, there were many Mormon settlement sites in Idaho contemporary with Iosepa. Second, this project is based around public archaeology and collaboration with the descendant community. Not only does it provide public archaeology through artifact display at the end of the project, but it actively involves the descendant community throughout the project. Additionally, beyond this initial project, there is potential for additional public archaeology through the borrowing of the traveling display from BYU's MPC for future Iosepa Memorial Day Celebrations. Finally, this project allows for education within the academic sphere as well. Not only does it provide the data and experience for a masters thesis, but it also provides the opportunity to create a road map for future researchers doing public archaeology through collaboration with descendant communities. By participating in conferences such as the Idaho Archaeological Society Conference and the Society for American Archaeology Conference, this roadmap can be presented in an atmosphere that allows for other academics to have access to this information and provides the opportunity for networking, thereby allowing others to apply it to their own research. In doing this, more opportunities for community collaboration and public archaeology in other projects can be achieved.

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Pykles, Benjamin C., and Jonathan S. Reeves

2021   Hawaiian Latter-day Saints in the Utah Desert: The Negotiation of Identity at Iosepa. *Historical Archaeology*. https://doi.org/10.1007/s41636-021-00296-2.

Project Timeline:

Fall 2022

- Interviews with Iosepa descendant community discussing perceived usefulness of archaeology and goals of artifact display and analysis
- Artifact selection and interpretation
- Design interior of traveling exhibit

Spring 2023

- Build traveling exhibit
- Create banners describing artifact analysis

Memorial Day Weekend 2023

- Attend Memorial Day Celebration at Iosepa
- Present traveling exhibit

Summer 2023

- Interviews with Iosepa descendant community discussing effectiveness of and levels of satisfaction with display, as well as perceived usefulness of archaeology

Budget:

Display Materials

       Retractable Banners (4 @ $150) $600.00

       Fixative – Paraloid B-72 Adhesive $42.00

       Ethafoam/Stabilization $153.00

       3D Printing $200.00

       Display Boxes (4 @ $115) $460.00

Software

       Adobe Suite (Student Edition) $240.00

       ExpressScribe (transcription software) $70.00

Conference Costs

       Society for American Archaeology Registration Fee $130.00

       Society for American Archaeology Membership Fee $85.00

       Per Diem ($155/day x 4 days) $620.00

Transportation

       Fuel $315

       Note: Fuel estimates are based on vehicle average of 20 miles/gallon and one gallon of gas at $4.50; mileage estimated 1400 miles round trip (Moscow, ID – Iosepa, UT) x $4.50/gallon. Estimated total mileage 1400 miles and approximately 70 gallons of gas.

       Total $2915.00

Roderick Sprague Endowment

Public Archaeology at Iosepa: Community Collaboration in Artifact Display and Analysis

Proposal Submitted to:

Roderick Sprague Endowment

Proposal Dates: October 2022 – May 2023

Amount Requested: $1944.20

Submitted From:

Ally Gerlach, MA Student, gerl4354@vandals.uidaho.edu

Katrina Eichner, Assistant Professor of Anthropology, katrinae@uidaho.edu

December 2, 2022

Project Summary:

The goal of this proposal is to provide support for the cost associated with attending the Society for American Archaeology in 2023 to present my thesis research regarding the creation of a traveling artifact display, as well as to subsize material costs for display creation and artifact curation. Funds for some display materials have already been provided through additional grants, but costs associated with conference travel have not been subsidized. An important aspect of archaeology is the dissemination of information, and this project in particular is critical to share due to its emphasis on public archaeology and outreach.

The objective of this research is to identify aspects of public archaeology in relation to specific stakeholder wishes, thereby characterizing the strategies necessary to deliver satisfactory involvement and analysis opportunities. Through this, increased stakeholder, Native Hawaiian, and descendant community understanding of archaeology as a process, as well as connection to and representation of their own past and, thereby, their future, is established.

Iosepa (pronounced Yo-se-pah) was a late 19th to early 20th century Hawaiian and Pacific Islander settlement site established by The Church of Jesus Christ of Latter-day Saints in Skull Valley, Utah. Iosepa provides an opportunity to look at what life was like in Mormon settlements during this early frontier and statehood period in the American west and northwest. During initial excavations at Iosepa, there was a desire from members of the descendant community for an artifact display and analysis using artifacts recovered during excavations. When I came to this project, however, this artifact display and analysis had not happened yet. Through communication with Dr. Benjamin Pykles, the archaeologist who initially excavated Iosepa in 2008 and 2010, as well as the descendant community and the Iosepa Historical Society, I now have the opportunity to create this traveling display through collaboration with the descendant community.

There have been two archaeological investigations at Iosepa, one in 2008 and another in 2010. Both were led by Dr. Benjamin Pykles in association with the State University of New York at Potsdam. Before excavations took place, Dr. Pykles made connections with the Iosepa Historical Society, a group associated with the descendant community of the site, and the Mahoe family home was chosen to be excavated. In 2008 a privy containing a variety of artifacts was located. It was later determined that the majority of these objects were placed in the privy when the Mahoe's left Iosepa in 1917 to return to Hawai'i. These artifacts have been catalogued and are housed at Brigham Young University's Museum of Peoples and Cultures archive. The excavation in 2010 focused more on foundation remnants located in the house lot (B. Pykles, personal communication 2022).

Just as celebrations were important to Hawaiians and Pacific Islanders during the initial occupation of Iosepa, celebrations are still important today. Yearly celebrations are held over

Memorial Day weekend, which would be the primary usage of this traveling display. To begin the celebrations on Saturday there are three different activities, which include the Hawaiian oli, which is a Hawaiian sun-raising chant, followed by a LDS prayer, which is then followed by the raising of the national flags of the Pacific Islands (Aikau 2010). Throughout the day there are activities including crafts, music and dance performances, and Hawaiian language classes (Aikau 2010). At the end of the day there is a luau (Aikau 2010). The next day, Sunday morning, the pavilion at the site is used as a gathering place for an LDS church service (Aikau 2010). This celebration has significance to those who attend, with emphasis being placed on the kuleana (responsibility) to the dead (iwi kūpuna) from the living (kānaka), which includes mālama, or the act of caring for the dead (Aikau 2010). Additionally, this festival is described as being a place to reconnect with Pacific Islander identity, a place to 'recharge' and express Pacific Islander identity freely and be understood clearly (Aikau 2010:495).

This project is projected to continue through Memorial Day Weekend, 2023, when the traveling display will be presented at the Iosepa Memorial Day Celebration. The traveling exhibit will be created using artifacts collected from previous excavations at Iosepa. In addition to the public outreach portion through artifact display, the Iosepa descendant and stakeholder communities will be involved throughout the creation process. This participation includes the collection of oral histories through interviews, as well as input into the artifacts to be displayed and their interpretations.

A portion of the artifacts from Brigham Young University's Museum of People's and Cultures (BYU's MPC) have been transported to the University of Idaho. From these artifacts, some will be selected in collaboration with the descendant community to be included in the display. The display will be built in the Spring of 2023, as well as banners including descriptions and interpretations, and the finished project will be presented on Memorial Day Weekend of that same year. After this, the traveling display will be stored at BYU's MPC with the goal of being available for check-out by both the Iosepa descendant community as well as others. In association with this, the way that artifacts are stored now, there are multiple artifacts contained within a single bag. A part of this project will involve separating out artifacts, which will require them to be stored in new archive quality bags. With this grant, these bags can be purchased, and the artifacts better curated for long term storage.

Aspects of this project include collaboration with the descendant community by conducting interviews, which will inform the traveling display production process, as well as the display construction itself. The descendant community members who have agreed to be interviewed. These interviews will shape the selection and analysis of artifacts included in the traveling display. A total of four six-sided acrylic display boxes will be created. This will create a closed system that will

protect the artifacts. In addition to the display boxes, four retractable banners, one for each display box, will be created. Each banner will describe the artifacts in the box, as well as teaching about concepts in archaeology, such as what materials and techniques were used in the initial creation of the artifacts displayed, in addition to more overarching themes in archaeology such as its applicability and importance to everyday life and what we can learn from it about ourselves and our past. In addition to the traveling display and banners, another aspect of the display being created is 3D printing a recreation of some of the artifacts, such as a broken plate where the pieces are present. The goal of this is to create a tactile element that will interest the younger audience at Iosepa. An activity that they can participate in with these is to reassemble the plate pieces, which will help them to learn about what was found at the Iosepa site as well as what archaeologists do.

The goals of this project are two-fold, both of which are within the sphere of public archaeology. The basis of this project is public outreach through collaboration with the descendant community throughout the project, including the selection and interpretation of artifacts. By doing this, the community is an active participant in determining what narratives are told, and are provided with the opportunity to create a display that will be beneficial to their own community. Additionally, the second goal of this project is to educate about what archaeology is, as well as what the goals and potential public benefits of archaeology are. In addition to the emphasis placed on making this project available to the public, another goal of this project is to use Iosepa as a case study on how public archaeology can be practiced by collaborating with descendant communities. To do this, I plan on presenting at archaeological conferences, including the Society for American Archaeology Conference in Portland, Oregon, March 29-April 2, 2023. Additionally, I plan on publishing in archaeological journals, such as *Historical Archaeology* or *The Journal of Northwest Anthropology*.

This project makes contributions to archaeology in a few ways. One is that it is providing a potential roadmap for future archaeologists to take in collaborating with descendant communities when creating an artifact display with analysis. Elements of this include how to establish communication, how to select artifacts, as well as what display elements are necessary. Second, this project furthers concepts of public archaeology, and what this field means both in terms of assisting a community in connecting to their past through collaboration and artifact interpretation, but also in educating the public on what archaeology is and what it includes. Lastly, this project furthers the research about Iosepa through analysis of the artifacts recovered from this site, as well as through the lens of collaboration and how the past can impact the present and future.

Alignment of project with goals of Roderick Sprague Endowment:

This project aligns with the goals of the Roderick Sprague Endowment in a number of ways. First, this project is based around historical archaeology. Iosepa was occupied from 1889-1917, barely over 100 years ago. A goal of this project is to emphasis the importance and relevance of sites that were occupied within the recent past rather than valuing only the distant past. Second, this project involves public archaeology and collaboration with the descendant community. Not only does it provide public archaeology through artifact display at the end of the project, but it actively involves the descendant community throughout the project. Additionally, beyond this initial project, there is potential for additional public archaeology through the borrowing of the traveling display from BYU's MPC for future Iosepa Memorial Day Celebrations. Additionally, this fund will help to provide archive quality materials to store artifacts in, helping to preserve them for future researchers. Finally, this project allows for education within the academic sphere as well. Not only does it provide the data and experience for a masters thesis, but it also provides the opportunity to create a road map for future researchers doing public archaeology through collaboration with descendant communities. By participating in conferences such as The Society for American Archaeology Conference this roadmap can be presented in an atmosphere that allows for other academics to have access to this information and provides the opportunity for networking, thereby allowing others to apply it to their own research. In doing this, more opportunities for community collaboration and public archaeology in other projects can be achieved.

References Cited:

Aikau, Hokulani K.

2010   Indigeneity in the Diaspora: The Case of Native Hawaiians at Iosepa, Utah. *American Quarterly* 62(3):477-500.

Atkin, Dennis H.

1958   A History of Iosepa, the Utah Polynesian Colony. Masters Thesis, Department of History, Brigham Young University, Provo, Utah.

Pykles, Benjamin C.

2021   Iosepa: Utah's Pacific Islander Pioneers. Electronic document, https://history.utah.gov/iosepa-utahs-pacific-islander-pioneers/, accessed April 30, 2022.

Pykles, Benjamin C., and Jonathan S. Reeves

2021   Hawaiian Latter-day Saints in the Utah Desert: The Negotiation of Identity at Iosepa.
Historical Archaeology. https://doi.org/10.1007/s41636-021-00296-2.

Budget:

Conference Costs

 Society for American Archaeology Hotel Cost ($225/Night @ 5 Nights) $1125

Materials

 200 Polyethylene Zipper Bags (2"x3") $23.10

 200 Polyethylene Zipper Bags (4"x6") $34.30

 100 Polyethylene Zipper Bags (5"x7") $21.00

 100 Polyethylene Zipper Bags (6"x8") $26.80

Transportation

 Roundtrip Flight (Pullman – Portland) $714

 Total $1944.20

Appendix B: Interview and Survey Materials

IRB Packet

Study Application - IRB (Version 1.1)

1.0 Study Protocol Application General Information

*Please enter the FULL TITLE of your study (note, that as you save and continue to the next section the application sections will appear on the left, allowing movement to previously viewed sections):

Heritage, Identity, and Artifact Display through Public Archaeology at Iosepa

*Please enter the quick reference name you would like to use for your study:

Heritage, Identity, and Artifact Display through Public Archaeology at Iosepa
This field allows you to enter an abbreviated version of the Study Title to quickly identify this study

2.0 Add departments

2.1 List all departments associated with this study:

Is Primary?	Department Name
⊙	**UI** - Culture, Society & Justice-852

3.0 Please select UI Personnel involved with the Study. If the person is not on the user list they will need to log into the system and request an account before they can be added. IACUC users should include any internal clinical veterinarians in the Research Support Staff category.

3.1 *Please add a Principal Investigator for the study (student researchers must list their faculty sponsor as PI and list themselves as key personnel below):

Eichner, Katrina

3.2 If applicable, please select the Research Staff personnel

A) Additional Investigators

B) Research Support Staff

Gerlach, Ally
Grad Student

3.3 *Study Contact:

Eichner, Katrina
Gerlach, Ally

The Study Contact(s) will receive all important system notifications along with the Principal

Investigator. The study contact(s) are typically either the Study Coordinator, the Principal Investigator, or the Student Investigator (if a student project). Note that if they are the same person, multiple notices will NOT be sent for the same items.

4.0 Application for IRB Review

4.1

Federal regulations and UI policies require IRB review of research involving human subjects. If you are unsure whether the proposed activiti below that you wish to view the guidance or contact irb@uidaho.edu for help in this regard.

Activities that meet the regulatory definitions of 'research' and 'human subjects' constitute human subject research and require IRB approva

Although this form does not address clinical investigations conducted under FDA regulations (21 CFR 50; 21 CFR 56). The IRB will consider wh human subject research per other regulatory definitions (e.g., DoD, DoJ, EPA, etc.).

○ I am unsure whether my work constitutes human subjects research.

◉ I am sure my work is human subjects research and am ready to start working on my application.

5.0 External IRB

5.1 Will this protocol be managed by an external IRB?

◉ None of this protocol will be managed by an IRB at another institution and I am seeking approval from the UI IRB

○ This protocol has been or will be reviewed and approved by an IRB at another institution but UI personnel are involved in the research.

○ I am collaborating with investigators at another institution and am unsure which institution should review and approve the protocol.

6.0 Investigators and External Personnel

6.1 Conflict of Interest Disclosure

Does any investigator or research team member responsible for the design, conduct or reporting of the project (including their immediate family members) have a real or apparent financial or personal interest that may conflict with their responsibility for protecting human subjects in the proposed research?

Financial or personal interests related to the research may include:

- Compensation (e.g., additional salary, payment for services, consulting fees)
- Intellectual property rights or equity interests
- Board memberships or executive positions
- Enrollment or recruitment bonus payments

Refer to FSH **5600**, **5650**, and **6240** for more information, or contact the COI Coordinator at **uifcoi@uidaho.edu** or 208-885-0174.

◉ No potential conflicts exist

○ Yes, potential conflicts exist

6.2 External Personnel

Will your study include external personnel that are not affiliated with the University of Idaho?

○ Yes ◉ No

7.0 Setup

7.1 Investigators Please provide some additional information about the investigators involved with this project/activity.

Please briefly explain the responsibilities of the research personnel. Provide the names of any personnel with specialized training or qualifications for your study (e.g. certified professionals or technicians).

Principle Investigator: Katrina Eichner
Student Researcher: Ally Gerlach

The principle investigator is responsible for guiding the student researcher through the thesis process, answering questions, reviewing the student researchers work, and providing information and professional opinion to the research.

Responsibilities of the student researcher include: contacting research participants, members of the Iosepa descendent community, and attendees of the Iosepa Memorial Day Celebration. Participants are contacted through email after initial introduction by community imbedded archaeologist Dr. Benjamin Pykles. After contacting these participants the student researcher will describe the nature of this research and project, as well as what participants can expect during their participation in this research. Following consent from the participant the student researcher will conduct interviews with participants, discussing perspectives on heritage, historical narrative construction, the Iosepa Memorial Day celebration, and archaeology through public archaeology and the display of artifacts. In addition, the student researcher will be participating in participant-observation data collection of the Iosepa Memorial Day Celebration through attendance in the 2022 and 2023 celebrations. Observations will include what aspects this celebration includes, who the primary participants are, what the goals of this celebration are, etc. Following data collection, the student researcher will look for common themes and participant opinions within the data using grounded theory and complete their thesis. The student researcher will also be sorting artifacts collected through previous excavations and stored at the Brigham Young University Archives, a portion of which sorting will include the participation of members of the Iosepa stakeholder group.

Is this study part of a student project such as a thesis or dissertation?

◉ Yes ○ No

7.2 Sponsored Funding

Do you have existing, pending, or planned sponsored support for this research?

○ Existing
○ Pending
○ Planned
◉ None of the above (not funded and no plans to obtain funding)

7.3 Project Description Please provide some general information about this project/activity

Describe the purpose of the research. State the benefits to the participant and society. Write so someone outside your field can understand what you desire to investigate:

The purpose of this research is to explore the feelings, emotion, and understanding that those attending the Iosepa Memorial Day celebration have about this celebration. Additionally, an understanding of how this community could benefit from public archaeology through the display of previously excavated artifacts is to be obtained. Similarly to this, a purpose of this research is to determine what this community would like to be represented in an artifact display and what narratives they would like told.

The benefit to participants is the opportunity to share their understanding of an experiences involving the Iosepa Memorial Day celebration, as well as to provide input on what may be included in the display of artifacts in the future. The benefit to society is to inform others of the importance of Iosepa to the Hawaiian community in Utah, as well as to help provide a roadmap for future researchers on how collaborate with stakeholder communities when determining how to create artifact displays and interpretations.

Please select appropriate design methodologies for your research (select all that apply):

- ☑ Survey/Interviews
- ☑ Naturalistic observations
- ☐ Experimental design with between-subjects conditions and/or control group
- ☐ Experimental within-subjects design
- ☐ Qualitative
- ☐ Archival analysis
- ☐ Other - please explain in next question

Describe the research design and include any additional methodologies not listed above. Indicate whether your sample will be random, systematic, cluster, convenience sample, etc.

The goal of this research is to explore the use of public archaeology through community engagement in the production of artifact display and analysis and creation of historic narrative. The sample of individual I plan to conduct interviews with will be those with connections to the Iosepa Memorial Day Celebration, such as those who are members of the Board of the Iosepa Historical Association, descendants of the Mahoe family, or both. Additionally, those interviewed will be age of 18 or older. Five to ten individuals are expected to be interviewed. Initial interviews (taken in 2022) will be approximately 30-60 minutes, containing exploratory questions as well as open-ended questions, but will maintain a semi-structured style. Question topics include those concerning the participants connection to Iosepa, their opinions of Iosepa Memorial Day Celebration, perspectives on heritage narratives, and perspectives on archaeology through public archaeology and curation. Additionally, questions about what artifacts should be included in curation will be asked. Interviews may take place over Zoom, depending on the participant's comfort level with in-person interaction due to COVID-19. I plan on recording these interviews as audio/video files saved to a password protected folder on the University OneDrive(depending on the consent given by the participant) as well as through pen and paper notetaking. Only myself and Eichner will have access to these recordings and field notes. All reporting of interview data will be anonymized unless consent otherwise is given by participants. Follow-up interviews (taken in 2023), following the creation and display of artifacts at the celebration, will be approximately 30-60 minutes per participant, containing exploratory questions as well as open-ended questions, however maintaining a semi-structured style. Question topics will revolve around the reactions of the participant around the artifact display what will have been created and used as this celebration. These will include topics of effectiveness of the display, satisfaction with the aesthetics as well as the narrative of the display, and the perceived usefulness of archaeology to furthering the goals of this community. Interviews may take place in person or over Zoom, depending on the participant's comfort level with in-person interaction due to COVID-19. I plan on recording these interviews as audio/video files saved to a password protected folder on the University OneDrive(depending on the consent given by the participant) as well as through pen and paper notetaking. Only myself and Eichner will have access to these recordings and field notes. All reporting of interview data will be anonymized unless consent otherwise is given by participants.

Additional follow-up questions for both formal and informal interviews may be asked through email or via Zoom.

The participant-observations portion of the methodologies involves me observing and participating in the Iosepa Memorial Day Celebrations, an event open to the public. The significance of this is to determine what the celebrations include, what population is attending, as well as what the physical layout of the location is. I anticipate that this observation will allow me to view the nuances, dynamics, and atmosphere of this

celebration, allowing me to best cater a future artifact display to this specific stakeholder community at this specific location. I plan on recording observations in a field notebook (pen and paper). Photos and videos may also be taken, with subject permission. Consent will be obtained through a signed photo release. I plan on storing these files by saving them to a password protected folder on the University OneDrive(depending on the consent given by the participant). Only myself and Eichner will have access to these files.

Describe the location(s) where the study procedures will take place:

This study will take place in two locations. The first location is Iosepa, Utah, and the second is remotely over Zoom for interviews.

Describe the procedures in detail from start to finish. Be concrete and specific. Your description should be written so that someone outside of your field can understand it. Make it clear what participants will experience and do:

Interviews: Interviews will be conducted by first reaching out to Dr. Benjamin Pykles, an archaeologist who has worked with the Iosepa stakeholder community, as well as a member of the Mahoe family, both of whom have connections with the Iosepa stakeholder community. They will help to facilitate meeting potential participants at a plaque placing event at Iosepa on August 27, 2022. Once participants have agreed to be a part of this study, contact information will be exchanged to schedule a future interview. Five to ten participants for interviews are expected. Once an in-person or Zoom interview has been established, consent forms will be discussed and accepted or rejected, and in the case of accepting the form the interview will take place. Interview topics include:

1. Personal Identity: what is your name? what is your connection to Iosepa (family, Hawaiian community, leadership positions, etc)?
2. Iosepa Celebration: what are you celebrating? Why do you attend the memorial day celebration? How do you celebrate? What do celebrations mean to you? What message do you think this celebration's goal is to give?
3. Public Archaeology: do you know what archaeology is? How can archaeology be important /influential for you and your community? What do you know about archaeological excavations at Iosepa? Do you think it would be beneficial to display artifacts to help tell the stories and honor the people who lived at Iosepa?
4. Artifact Significance: is this artifact important to you? Why is this artifact important? What does this artifact mean to you/your community/your family? How does this artifact make you feel? Should it be included in a display? How would you describe this artifact?
5. Oral Histories and Heritage: What narratives about Iosepa should be shared? What is heritage? What story does Iosepa tell? Is there anything else important I or others should know about Iosepa?

Following these interviews I will transcribe interviews using the service Express Scribe. A link to the terms of privacy will be in the consent form. Additionally, if interviews are held over Zoom a link to the terms of privacy will be included in the consent form. If interviewees do not give consent for their name to be used, pseudonyms will replace participant names to protect their identity. Copies of transcripts will be offered to participants if they would like a copy. Analysis and coding of interviews using grounded theory will be used to identify common themes following transcription. I plan on recording these interviews as audio/video files saved to a password protected folder on the University OneDrive(depending on the consent given by the participant) as well as through pen and paper notetaking. Only myself and Eichner will have access to these recordings and field notes.

Follow-up interviews will take place at or after the 2023 Iosepa Memorial Day celebration, and will explore reactions to the display of artifacts, as well as the perceived message, effectiveness, and aesthetics of the display. Once participants have agreed to be a part of this study, consent forms will be discussed and accepted or rejected, and in the case of accepting the form the interview will take place at the celebration or at a later time in-person or over Zoom depending on interviewee availability. Interviewees will be solicited by asking individuals present at the celebration and view the display if they'd like to participate. 15-20 interviewees are estimated to participate. Interview topics include:

1. Personal Identity: what is your name? what is your connection to Iosepa (family, Hawaiian community, leadership positions, etc)?
2. Artifact Display: what did you think about this display? What story does it tell? What did you learn? Was it representative of your heritage/culture/ancestors? Does this honor your heritage? Was the display aesthetically pleasing? Was it easy to understand/follow/learn from?
3. Public Archaeology: Do you know what archaeology is? Did you learn something about archaeology from this display? How can archaeology be beneficial to you and/or your community? Do you think that archaeology was beneficial to your community (through excavation? Through artifact display?)?

Following these interviews I will transcribe interviews using the service Express Scribe. A link to the terms of privacy will be in the consent form. Additionally, if interviews are held over Zoom a link to the terms of privacy will be included in the consent form. If interviewees do not give consent for their name to be used, pseudonyms will replace participant names to protect their identity. Copies of transcripts will be offered to participants if they would like a copy. Analysis and coding of interviews using grounded theory will be used to identify common themes following transcription. I plan on recording these interviews as audio/video files saved to a password protected folder on the University OneDrive (depending on the consent given by the participant) as well as through pen and paper notetaking. Only myself and Eichner will have access to these recordings and field notes.

> **Participant Observation:** The Iosepa Memorial Day celebration is open to the public. Nevertheless, permission to observe and take notes will be asked for by verbally communicating my presence as a researcher to members of the Iosepa Historical Association as well as individuals I interact with at the Memorial Day celebration. I will be observing the types of activities taking place, the demographics of attendees and participants, the atmosphere of the celebrations, interactions between attendees. as well as the physical layout of the Iosepa venue. Notes will be taken with pen and paper, and pictures of the venue/layout of space may be taken. I plan on storing these notes and pictures in a password protected folder on the University OneDrive as well as through pen and paper notetaking. Only myself and Eichner will have access to these recordings and field notes.

7.4 Participant Population

Provide a description of the participant population including any special considerations regarding this population.

> The purposive sample of participants I plan to conductive interview with must be members of the Iosepa stakeholder community. Such qualifiers include being at the Iosepa Memorial Day celebration, being a member of the Iosepa Historical Association, or being a descendant of the Mahoe family. Additionally, participants must be 18 years of age or older. I plan on interviewing a total of five to ten individuals prior to building the display and 15-20 individuals following display creation.

Are there participants who will be excluded?

◉ Yes ○ No

Please explain why you are purposefully excluding groups.

> I am purposefully excluding those who are not members of the Iosepa stakeholder community, because the purpose of this research is to determine how an artifact display could be made that would be tailored specifically to the needs of this community. Additionally, those under the age of 18 are being excluded.

Will Alaska Natives/Native American populations be specifically targeted in the proposed research?

○ Yes ⦿ No

Estimated maximum number of participants.

30

Please indicate the anticipated age ranges below:

☐ Ages 0-6
☐ Ages 7-17
☑ Ages 18-64
☑ Ages 65+

Please specify and explain the age ranges of your participants. If the age ranges do not exactly match the above categories then provide an accurate range (i.e., ages 6-12 or 18-23).

7.5 Participant Recruitment

Please note that all documents are attached at the end of the application.

Please explain how participants will be recruited.

Participants will be recruited once contact with the Iosepa Historical Association has been established. Additionally, Dr. Benjamin Pykles, a community embedded archaeologist, as well as a Mahoe descendent, will facilitate introductions to potential participants. Following introductions, a willingness to participate will be determined.

How will participants will be recruited

☐ Phone
☐ Selected using confidential records to screen (medical, school)
☑ Email
☐ Postal mail
☐ Newspaper / magazine advertisement
☐ Flyers / notices / announcements
☐ Handouts to be distributed
☑ Convenience sample drawn from existing groups
☐ Convenience sample drawn from an established participant pool (e.g. psychology participant pool)
☑ Snowball sample
☐ Social media

If you are utilizing recruiting methods other than the options above, please explain:

Indicate where any recruitment materials will be posted, distributed or advertised.

Provide any additional available information about convenience samples drawn from existing group(s) and/or participant pools.

Participants will be drawn from members of the Iosepa Historical Association, which provides me with the names of potential participants.

Will compensation or extra credit be provided to the subjects for participation in your research project?

○ Yes ◉ No

7.6
Clinical Trials

NIH definition of Clinical Trial: *A research study in which one or more human subjects are prospectively assigned to one or more interventions (which may include placebo or other control) to evaluate the effects of those interventions on health-related biomedical or behavioral outcomes.*

Based on the definition above is this research a Clinical Trial?

○ Yes
◉ No
○ Unsure, I would like to discuss with the IRB Coordinator

8.0
Additional Considerations

8.1 International research *Reference Link

Will this research be conducted outside of the United States?

○ Yes ◉ No

8.2 Health insurance portability and accountability act (HIPAA)

Will you be using individual subjects identifiable protected health information?

○ Yes ◉ No

8.3 Family Educational Rights and Privacy Act (FERPA)

Will you be using individuals' student records?

○ Yes ◉ No

9.0 Exempt Determination

9.1
Determination of Exempt/Non-Exempt Status

To determine whether your project qualifies as "exempt", please read the following statements and indicate any that are relevant for your project.

☐ Identifiable information will be collected that could impact participants' financial standing, employability, reputation, educational advancement or put them at risk for criminal or civil liability.

☐ Participants are under 18 years of age (other than in an established educational setting and

involving minimal risk).

☐ Participants will be used whom are confined in a correctional or detention facility.

☐ Pregnancy will be a prerequisite for serving as a participant.

☐ Participants are presumed to not be legally competent.

☐ Alcohol, drugs, or other substances will be ingested, injected, or inhaled.

☐ Study will involve the collection of biological specimens (e.g. human blood, saliva, tissues, or cell lines)

☐ My project does NOT meet criteria for exempt status but does not fit any of the non-exempt categories

☑ None of the above; I believe my project qualifies as exempt.

10.0   Exempt Project

10.1   Exempt Categories New Indicate which category or categories of exemption you feel fit your project by checking the corresponding box or boxes below.

☐ Exempt Category 1

Definition: Research conducted in established or commonly accepted educational settings that specifically involves normal educational practices that are not likely to adversely impact either students' opportunity to learn required educational content or the assessment of educators who provide instruction. This includes most research on regular and special education instructional strategies, and research on the effectiveness of or the comparison among instructional techniques, curricula, or classroom management methods.

☑ Exempt Category 2

Definition: Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording).

This category does not allow interventions including both physical procedures by which information or biospecimens are gathered and manipulations of the participant's environment that are performed for research purposes. Interaction includes communication or interpersonal contact between investigator and participant.

This category generally does not include studies with participants under the age of 18.

Will you be collecting identifiers with the data?

⊙ Yes ○ No

Would any disclosure of the human subjects' responses outside of the research reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, educational advancement, or reputation?

○ Yes ⊙ No

☐ Exempt Category 3

Definition: Research involving benign behavioral interventions in conjunction with the collection of information from an adult subject through verbal or written responses (including data entry) or audiovisual recording if the subject prospectively agrees to the intervention and information.

This category does not include studies with participants under the age of 18.

☐ Exempt Category 4

Definition: Secondary research for which consent is not required, i.e. secondary research uses of identifiable private information or identifiable biospecimens, if at least one of the following criteria are met:

☐ The identifiable private information or identifiable biospecimens are publicly available;
☐ Information, which may include information about biospecimens, is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained directly or through identifiers linked to the subjects, the investigator does not contact the subjects, and the investigator will not re-identify subjects;
☐ The research involves only information collection and analysis involving the investigator's use of identifiable health information when that use is regulated under 45 CFR parts 160 and 164, subparts A and E [HIPAA], for the purposes of "health care operations" or "research" as those terms are defined at 45 CFR 164.501 or for "public health activities and purposes" as described under 45 CFR 164.512(b); or
☐ Analysis of data on behalf of a federal agency or department - as opposed to an investigator-initiated analysis of federally supplied date - if the requirements of certain federal laws are met

☐ Exempt Category 5

Research and demonstration projects that are conducted or supported by a Federal department or agency, or otherwise subject to the approval of department or agency heads (or the approval of the heads of bureaus or other subordinate agencies that have been delegated authority to conduct the research and demonstration projects), and that are designed to study, evaluate, improve, or otherwise examine public benefit or service programs, including procedures for obtaining benefits or services under those programs, possible changes in or alternatives to those programs or procedures, or possible changes in methods or levels of payment for benefits or services under those programs. Such project include, but are not limited to, internal studies by Federal employees, and studies under contracts or consulting arrangements, cooperative agreements, or grants. Exempt projects also include waivers of otherwise mandatory requirements using authorities such as sections 1115 and 1115A of the Social Security Act, as amended.

☐ Exempt Category 6

Definition: Taste and food quality evaluation and consumer acceptance studies, (i) if wholesome foods without additives are consumed or (ii) if a food is consumed that contains a food ingredient at or below the level of and for a use found to be safe, or agricultural chemical or environmental contaminant at or below the level found to be safe by the Food and Drug Administration, or approved by the Environmental Protection Agency or the Food Safety and Inspection Service of the U.S. Department of Agriculture.

10.2 Exempt Information Please provide some additional information regarding your exempt project.

*Will data collected be anonymous and/or confidential? (Please select all that apply):

☐ Anonymous means no one (not even the researcher) will be able to link to the subject's identity with his/her responses.
☑ Confidential means that the researcher will be able to link the subject's identity with his/her responses, but that this link will be maintained in a confidential manner.
☐ Not applicable

*Please describe how you will maintain anonymity and/or confidentiality, or why this is not applicable to your project. Include information on how data will be stored and how data security will be addressed. Explain how adequate provisions are in place to protect the privacy and confidentiality of the data.

If interviewees do not give consent for their name to be used, pseudonyms will replace participant names to protect their identity. I plan on recording these interviews as audio/video

files saved to a password protected folder on the University OneDrive(depending on the consent given by the participant) as well as through pen and paper notetaking. This data will be kept for a minimum of 5 years. Only myself and Eichner will have access to these recordings and field notes.

10.3   *Data Collection Please indicate the data collection method(s) to be used.

☐ Self-Administered Survey
☐ Phone Survey
☑ Personal Interview
☐ Observational
☐ Public Record
☐ Taste Evaluation
☐ Pathological or Diagnostic Specimens
☐ None of the above - please describe in detail below

Please describe the experimental methods to be used, if applicable.

11.0   End of Study Application

11.1   End of Study Application Form

To continue working on the Study Application click on the section you need to edit in the left-hand menu. Remember to save through the entire Study Application after making changes.

If you are done working on the Study Application click "Save and Continue." If this is a new study you will automatically move to the Initial Review Submission Packet process, where you will be able to attach consent forms and/or other study documents.

Be sure to answer all questions and attach all required documents to speed up the approval process.

Please note that there is a final step where you will be presented with a table of your submission components. You must click *Approve* **below the table and** *Save Signoff* **to send this to the IRB for review! If you do not complete this step then it will stay in your queue and the IRB Coordinator will not see it. If you do not see all of your submission components including consent forms, questionnaires or other study documents then they were not uploaded correctly.**

**Heritage, Identity, and Artifact Display through Public Archaeology at Iosepa
Informed Consent for 2023 Interviews**

Ally Gerlach, from the University of Idaho's Department of Sociology and Anthropology, is conducting a research study under the supervision of PI Dr. Katrina Eichner. The purpose of the research is to explore the significance of the Iosepa Memorial Day Celebration and perspectives of archaeology through excavation and artifact display and analysis. You are being asked to participate in this study because you meet the participant criteria through your connection to the Iosepa stakeholder community.

Your participation will involve Zoom interviews. The interview should take about 30-60 minutes to complete. The interview includes open-ended questions such as what the impact of artifact display and analysis is and what potential benefits this community and celebration could have from archaeology. Your involvement in the study is voluntary, and you may choose not to participate. You can refuse to answer any of the questions at any time. There are no names or identifying information associated with your responses unless consent to use names in association with data and quotes is given. There are no known risks in this Data will as audio/video files saved to a password protected folder on the University OneDrive as well as through pen and paper notetaking. Interviews will be electronically recorded and transcribed using ExpressScribe. The Terms of Service and Privacy Policies for Zoom and ExpressScribe can be found here: https://explore.zoom.us/en/terms/ and https://www.nch.com/au/general/privacy.html.

You will not receive payment or any other form of compensation for taking part in this study.

The findings from this project will provide information on reactions to the completed artifact display, as well as providing insight into the perceived benefits or downfalls of the use of archaeology in Iosepa. If published, results will be presented in summary and quotation form.

If you have any questions about this research project, please feel free to call Ally Gerlach at (801) 309-7643. If you have questions regarding your rights as a research subject, or about what you should do in case of any harm to you, or if you want to obtain information or offer input you may call the Office of Research Assurances at (208) 885-6340 or irb@uidaho.edu.

By signing below, you certify that you are at least 18 years of age and agree to participate in the above-described research study.

Please check applicable boxes below

☐ I agree to being video AND audio recorded

☐ I agree to being ONLY audio recorded

☐ I agree to being NEITHER audio nor video recorded

☐ I agree to being photographed

☐ I agree to the use of my name in publication

Name of Adult Participant	Signature of Adult Participant	Date
Name of Research Team Member	Signature of Research Team Member	Date

Heritage, Identity, and Artifact Display through Public Archaeology at Iosepa
Informed Consent for 2022 Interviews

Ally Gerlach, from the University of Idaho's Department of Sociology and Anthropology, is conducting a research study under the supervision of PI Dr. Katrina Eichner. The purpose of the research is to explore the significance of the Iosepa Memorial Day Celebration and perspectives of archaeology through excavation and artifact display and analysis. You are being asked to participate in this study because you meet the participant criteria through your connection to the Iosepa stakeholder community.

Your participation will involve Zoom interviews. The interview should take about 30-60 minutes to complete. The interview includes open-ended questions such as what the purpose and goals of the Iosepa Memorial Day Celebration and what impact archaeology and artifact display could have in association to this celebration. Your involvement in the study is voluntary, and you may choose not to participate. You can refuse to answer any of the questions at any time. There are no names or identifying information associated with your responses unless consent to use names in association with data and quotes is given. There are no known risks in this study, but some individuals may experience discomfort or loss of privacy when answering questions. Data will as audio/video files saved to a password protected folder on the University OneDrive as well as through pen and paper notetaking. Interviews will be electronically recorded and transcribed using ExpressScribe. The Terms of Service and Privacy Policies for Zoom and ExpressScribe can be found here: https://explore.zoom.us/en/terms/ and https://www.nch.com/au/general/privacy.html.

You will not receive payment or any other form of compensation for taking part in this study.

The findings from this project will provide information on the purpose and goals of the Iosepa Memorial Day Celebration, providing insight into perceptions of archaeology, and discussing potential goals and expectations of an artifact display. If published, results will be presented in summary and quotation form.

If you have any questions about this research project, please feel free to call Ally Gerlach at (801) 309-7643. If you have questions regarding your rights as a research subject, or about what you should do in case of any harm to you, or if you want to obtain information or offer input you may call the Office of Research Assurances at (208) 885-6340 or irb@uidaho.edu.

By signing below, you certify that you are at least 18 years of age and agree to participate in the above-described research study.

Please check applicable boxes below

☐ I agree to being video AND audio recorded

☐ I agree to being ONLY audio recorded

☐ I agree to being NEITHER audio nor video recorded

☐ I agree to being photographed

☐ I agree to the use of my name in publication

_____   _____   _____
Name of Adult Participant   Signature of Adult Participant   Date

_____   _____   _____
Name of Research Team Member   Signature of Research Team Member   Date

2022 Interview Recruitment Email

Hello,

My name is Ally Gerlach, and I am a master's student from the University of Idaho's Department of Sociology and Anthropology studying archaeology. My thesis project involves creating a traveling display of artifacts recovered at Iosepa from a previous excavation, which could be used at Iosepa Memorial Day celebrations in the future. Additionally, a goal of my project is to have community involvement in the creation of this artifact display.

I am reaching out to you because of your association with Iosepa through your [connection to the Mahoe family OR your involvement with the Iosepa Historical Society]. I am contacting you to ask for your involvement in the project by participating in an interview with me. Interviews will take place over Zoom, and should take about 30-60 minutes to complete. The interview includes open-ended questions such as what the purpose and goals of the Iosepa Memorial Day Celebration are, and what impact archaeology and artifact display could have in association to this celebration. The findings from this project will provide information on the purpose and goals of the Iosepa Memorial Day Celebration, giving insight into perceptions of archaeology, and discussing potential goals and expectations of an artifact display.

If you have any questions or would like to participate, please respond to this email (gerl4354@vandals.uidaho.edu).

Thank you for your time,

Ally Gerlach

2023 Interview Recruitment Email

Hello,

My name is Ally Gerlach, and I am a master's student from the University of Idaho's Department of Sociology and Anthropology studying archaeology. My thesis project involves creating a traveling display of artifacts recovered at Iosepa from a previous excavation, which could be used at Iosepa Memorial Day celebrations in the future. Additionally, a goal of my project is to have community involvement in the creation of this artifact display.

I am reaching out to you because of your association with Iosepa through your [connection to the Mahoe family OR your involvement with the Iosepa Historical Society]. I am contacting you to ask for your involvement in the project by participating in an interview with me. Interviews will take place over Zoom, and should take about 30-60 minutes to complete. The interview includes open-ended questions such as what the impact of artifact display and analysis is and what potential benefits the Iosepa community and celebration could have from archaeology. The findings from this project will provide information on reactions to the completed artifact display, as well as providing insight into the perceived benefits or downfalls of the use of archaeology in Iosepa.

If you have any questions or would like to participate, please respond to this email (gerl4354@vandals.uidaho.edu).

Thank you for your time,

Ally Gerlach

Pre-Display Interview Questions (2022-2023)

Personal Identity

- What is your name?
- What is your connection to Iosepa?
    - Family/Heritage at site?
    - Hawaiian community?
    - Leadership position/association?

Iosepa Celebration and Heritage

Celebration:
- How long have you been attending celebrations?
    - How have celebrations stayed the same/changed?
- What do celebrations include?
- What are you celebrating?
- Why do you attend?
- What does attendance mean to you?
- How do you feel when you attend?
- How do you celebrate?
    - How does this honor your ancestors?
- What do these celebrations mean to you?
- Are there any celebrations/activities/remembrances beyond this celebration?

Heritage:
- What is heritage?
- How can this community best honor your heritage and ancestors?
- What message do you think this celebration's goal is to give?
    - Remember past/heritage? Maintain past/heritage? Honor ancestors? Teach future generations?
- What story does Iosepa tell?
- Is there anything important I or others should know about Iosepa?

Public Archaeology

- Do you know what archaeology is?
    - What does it do?
- How can archaeology be important/influential for you and your community?
- Do you know about the archaeological excavations that have taken place at Iosepa?
    - What do you know about it?
    - Are there any important or influential artifacts?
    - How could this excavation be used to benefit the community?
- Do you think it would be beneficial to display artifacts to help tell the stories and honor the people who lived at Iosepa?
    - In what ways?
    - What types of artifacts should be included?
    - What stories could or should be told?
    - What should the purpose of a display be?
    - What message could a display help to convey?

Post Display Interview Questions 2023

Personal Identity

- What is your name?
- What is your connection to Iosepa?
    - Family/Heritage at site?
    - Hawaiian community?
    - Leadership position/association?

Artifact Display

- What did you think about this display?
    - What story does it tell?
    - What did you learn?
    - Was it representative of your heritage/culture/ancestors?
        - Does this honor your heritage?
    - Was it aesthetically pleasing?
    - Was it easy to understand/follow/learn from?
    - Were interpretations representative/accurate?

Public Archaeology

- Do you know what archaeology is?
- Did you learn something about archaeology?
    - How it can be beneficial to you and/or your community?
- Do you think that archaeology was beneficial to your community?
    - Through excavation?
    - Through artifact display and interpretation?

Memorial Day 2023 Consent Form and Survey

Heritage, Identity, and Artifact Display through Public Archaeology at Iosepa
Informed Consent for 2023 Assessment

Ally Gerlach, from the University of Idaho's Department of Sociology and Anthropology, is conducting a research study under the supervision of PI Dr. Katrina Eichner. The purpose of the research is to explore the significance of the Iosepa Memorial Day Celebration and perspectives of archaeology through excavation and artifact display and analysis. You are being asked to participate in this study because you meet the participant criteria through your connection to the Iosepa stakeholder community.

Your participation will involve a self-administered assessment of the exhibit. The assessment should take about 5-15 minutes to complete. The assessment includes open-ended questions, yes-no questions, and selecting what applies to you. Your involvement in the study is voluntary, and you may choose not to participate. You can refuse to answer any of the questions at any time. There are no names or identifying information associated with your responses. There are no known risks in this study, but some individuals may experience discomfort or loss of privacy when answering questions. Data will be saved to a password protected folder on the University OneDrive as well as through pen and paper notetaking.
You will not receive payment or any other form of compensation for taking part in this study.
The findings from this project will provide information on the purpose and goals of the Iosepa Memorial Day Celebration, provide insight into perceptions of archaeology, and discuss potential goals and expectations of an artifact display. If published, results will be presented in summary and quotation form.

If you have any questions about this research project, please feel free to call Ally Gerlach at (801) 309-7643. If you have questions regarding your rights as a research subject, or about what you should do in case of any harm to you, or if you want to obtain information or offer input you may call the Office of Research Assurances at (208) 885-6340 or irb@uidaho.edu.

By signing below, you certify that you are at least 18 years of age and agree to participate in the above-described research study.

_____   _____   _____
Name of Adult Participant   Signature of Adult Participant   Date

_____   _____   _____
Name of Research Team Member   Signature of Research Team Member   Date

Please check this box verifying you are 18 years old or older
□ I am 18 years old or older

Please check the box that includes your age

□ 18-24	□ 45-54
□ 25-34	□ 55-64
□ 35-44	□ 65+

General Archaeology

What is archaeology?

_____

What does an archaeologist do?

_____

What types of evidence/resources do archaeologists use in their investigations?

_____

Where have you learned about archaeology?

□ Museums	□ Social media
□ TV shows	□ National Geographic
□ Books	□ History Channel
□ Magazines	□ Discovery Channel
□ School	□ Other:
□ National / State Parks	_____
□ Public lectures	□ I haven't learned about archaeology
□ Friends / word of mouth	before
□ Novels / works of fiction	

What about archaeology interests you?

□ Learning about the past	□ Preserving the past
□ The feeling of discovery	□ Nothing
□ History	□ Other:
□ Finding old things	_____
□ Connecting the past to the present	□ I don't know

On a scale of 0 – 10, 10 being the most important, how important do you think archaeology is?

_____

Archaeology and Iosepa

Had you heard about the SUNY Potsdam excavation at Iosepa before this exhibit? If yes, where did you hear about it?

☐ Yes   ☐ No

_____

Have you been to other presentations about Iosepa before? If yes, when and where?

☐ Yes   ☐ No

_____

Do you think that additional archaeological investigations should be done at Iosepa? Why or why not?

☐ Yes   ☐ No

_____

Iosepa Artifact Display

Did you learn something new from this exhibit? If yes, what did you learn?

☐ Yes   ☐ No

_____

On a scale of 0-10, 10 being very satisfied, how much did you enjoy this exhibit?

_____

What did you like most about this exhibit?

_____

Do you think that the creation of this exhibit is beneficial to you? The community?

_____

Do you have any other comments or concerns?

_____

Appendix C: Museum of Peoples and Cultures Loan Agreement

MUSEUM of PEOPLES and CULTURES   **BRIGHAM YOUNG UNIVERSITY**

LOAN AGREEMENT

	LOAN NUMBER
	TL2022.2

BORROWER:

Institution	Contact
University of Idaho, Alfred W. Bowers Laboratory of Anthropology	Leah K. Evans-Janke
Address	Phone
	208-885-1771
875 Perimeter Dr. MS. # 4023	Fax
	N/A

City	State	ZIP	E-mail
Moscow	Idaho	83844-1023	leahe@uidaho.edu

LENDER:

Institution	Contact
Museum of Peoples and Cultures	Paul Stavast
Address 2201 N Canyon Rd.	Phone
	801-422-0018
	Fax

City	State	ZIP	E-mail
Provo	USA	84601	paul_stavast@byu.edu

In accordance with the conditions printed on the following pages, the objects listed below are lent for the following purposes only:

This loan shall remain in effect from:

Start Date	End Date
06/19/2022	05/31/2023
Extension Date	Signature
	Leah K. Evans-Janke

Credit Line (for exhibition label, catalog, and other promotional materials):

University of Idaho, Alfred W. Bowers Laboratory of Anthropology

DESCRIPTION OF COLLECTION:

ITEM(S) ☒ Additional Sheet(s) Attached	OBJECT NUMBER	INSURANCE VALUE

TOTAL OBJECTS _____   TOTAL ESTIMATED INSURANCE VALUE $ _____

TRANSPORTATION AND INSURANCE:

ORIGINATING SHIPMENT			RETURN SHIPMENT:			INSURANCE:
Packed by:	Shipping paid by:	Transported by:	Packed by:	Shipping paid by:	Transported by:	Carried by:
☐ Borrower	☐ Borrower	☒ Borrower hand carry	☐ Borrower	☐ Borrower	☐ Borrower hand carry	
☒ Lender	☐ Lender	☐ Lender hand carry	☐ Lender	☐ Lender	☐ Lender hand carry	Premiums paid by:
☐ Other:	☐ Other:	☐ Shipping company:	☐ Other:	☐ Other:	☐ Shipping company:	

I certify that I have power and authority to enter into this agreement. I have read and agree to be bound and abide by the conditions outlined on page 2.

Lender Name and Title	Signature	Date
Borrower Name and Title _Leah K. Engle, Collections Mgr_	Signature _Leah K. Engle_	Date 9-29-22

REVISED MAY 2011   PAGE 1 OF ___

MUSEUM of PEOPLES and CULTURES

LOAN CONDITIONS

OBJECT CARE AND USAGE:

1) Objects loaned shall remain in the possession of the Borrower for the period indicated on the face of this agreement and will be used for the purpose(s) indicated there. The Borrower shall not loan, deliver, lease, sell, or transfer the property to any other party; and the Borrower shall clearly indicate that the property belongs to the Lender.

2) Borrower will exercise the same care in respect to the items listed on this loan as it provides its own property and will be liable for any damage or loss to the objects. In the case of loss or damage of objects, the Lender will be promptly notified. A written report will follow initial notification. No objects can be cleaned, altered, or repaired without the written permission of the Lender.

3) Borrower agrees to meet special requirements for installation and handling of the objects as agreed upon in separate documents.

4) Objects, artifacts, and items in this loan may be photographed and reproduced by the Borrower for catalog, routine non-commercial education uses, publicity, and registration purposes related to the purpose of this loan. Further use is not permitted.

5) Acknowledgement to appear in any publication in which an MPC object is reproduced should follow credit line on face of loan.

TRANSPORTATION AND PACKING:

1) Lender certifies that objects lent are in such condition as to withstand ordinary strains of packing, transportation, and handling.

2) Condition reports will be completed for each object upon arrival at and departure from each institution. Copies of these condition reports will be sent to the shipping institution within one week of receiving the objects.

3) Costs of transportation and packing will be as noted on the face of this agreement and as agreed upon by both parties.

4) Borrower shall comply with all state, federal, and international laws/regulations governing the transport and use of loan items.

5) Objects will be returned to the Lender using the type of shipment agreed upon, including any special instructions for unpacking and repacking. Objects will be returned packed in the same or similar materials as received unless otherwise authorized by the Lender.

INSURANCE:

1) Borrower shall insure the objects during the period of this loan for the value stated on the face of this agreement under an all-risk, wall-to-wall fine arts policy subject to standard exclusions, unless otherwise agreed upon in writing. A certificate of proof of insurance from the Borrower may precede any loans.

2) If the Lender fails to indicate value, the Borrower, with the implied concurrence of the Lender will set a value for purposes of insurance. Said value will not be considered an appraisal.

3) If the Lender expressly elects to maintain its own insurance, that arrangement will be negotiated under a separate cover and shall constitute a release of the Borrower from any liability in connection with the loaned property, and shall release the Borrower from responsibility for any error or deficiency in information furnished to the Lender's insurance or for any lapses in coverage.

4) It is the responsibility of the Lender to notify the Borrower of updated insurance valuations.

RECALL/CANCELLATION OF LOAN:

Lender reserves the right to recall or cancel this loan for good cause at any time and will make an effort to give reasonable notice thereof. Lender will not be responsible for nor assume any debts or other obligations as a result of early termination of this loan.

RETURN OF LOAN:

1) Upon termination of the loan, by date on face or by request, the Lender is notified that a return or renewal must be affected.

2) Any extension of the loan period must be approved in writing by both parties and covered by an extension of insurance coverage.

3) The property shall be returned to the Lender in satisfactory condition and at the expense of the agreed upon party no later than the date indicated on the face or within a month after an earlier return is requested by the Lender.

4) Objects will be returned only to the Lender of record. In case of uncertainty, the Borrower reserves the right to require a claimant to establish title by proof satisfactory to the Borrower before returning loaned items. It is the responsibility of the Lender or its agent to notify the Borrower promptly if there is any change in ownership of the objects or if there is a change in the identity or address of the Lender. Borrower accepts no responsibility to search for a Lender who cannot be reached at the address of record.

5) Upon return of the loan, the Lender will send the Borrower acknowledgment of receipt of items in good condition. If a receipt (or correspondence stating such facts) is not signed and returned within thirty days of shipment date, the Borrower assumes the objects have arrived in the same condition as originally lent and will not be held responsible for any damage or loss.

6) If the Borrower's efforts to return objects within a reasonable period following termination of the loan are unsuccessful, then the objects will be maintained at the Lender's risk and expense ($250 per cubic foot per year, prorated) for a maximum of two years, after which, in consideration of maintenance and safeguarding, the Lender shall be deemed to have made the objects an unrestricted gift to the Borrower.

Borrower accepts all financial responsibility for the loan, including but not limited to insurance, conservation, packing and shipping.

| Lender Initials | | Date | | Borrower Initials | LKE | Date 9/29/22 |

LOAN ADDENDUM

Appendix D: Materials Costs and Sources

Material	Number of Units	Cost per Unit	Total Cost	Source
Ethafoam	1	$171.25	$171.25	https://www.universityproducts.com/ethafoamr-and-cellu-cushionr.html
Paraloid	1	$47.20	$47.20	https://www.universityproducts.com/paraloid-b-72-adhesive.html
University Products Shipping			$45.98	
Display Boxes	4	$234	$936	https://pleximart.com/products/custom-size-acrylic-display-box-with-black-base
Pleximart Shipping			$160.03	
Hot Knife	1	$27.59	$27.59	https://a.co/d/8v0HmQm
Retractable Banners	5	$150	$750	https://www.officedepot.com/a/products/652127/Retractable-Banners/
Total:			**$2138.05**	

Appendix E: Exhibit Deliverables

Banner Word Blocks with Citations

Archaeology: More than a Dig

What is Archaeology?

Archaeology is the study of past people and cultures (National Park Service 2023). Archaeologists use the material record, or the things people leave behind, to learn about the past (National Park Service 2023). Usually, archaeologists recover these objects, called artifacts, from digging in the ground (Fig. 1.1, 1.3). A collection of artifacts, called an assemblage, helps archaeologists to learn stories about the people who lived at a location, or site. Archaeologists also use oral histories, pictures, and other written resources, called archival research, to reconstruct the stories of the past.

Like other scientific fields, archaeologists use the scientific method in doing their research (Fig. 1.6). An archaeologist starts with a question, does research, makes a hypothesis, conducts excavations, analyzes the results, and draws conclusions. Using this method, archaeologists are able to learn about the past.

Why Do We Do Archaeology?

We do archaeology because the material record can tell us stories that were not recorded in the written archive. In particular, artifacts can tell us about people's daily lives.

Archaeology at Iosepa

In 2008 and 2010, Dr. Benjamin Pykles and SUNY Potsdam students excavated the home of John and Emily Mahoe in Iosepa, Utah (Fig. 1.5) (Utah State Historic Preservation Office 2021). The 2008 dig recovered materials from the home's privy (Fig. 1.2), and the 2010 dig focused on the foundation of the original house (Fig 1.4) (The Church of Jesus Christ of Latter-day Saints 2013).

Purpose of This Display

Ally Gerlach from the University of Idaho created this exhibit to celebrate Iosepa's history. Created in collaboration with the Iosepa Historical Society and Mahoe family descendants, this display employs archaeology, the documentary record, and oral histories to connect the lives of Iosepa's past residents with contemporary stakeholder communities.

(Banner at Bottom of Poster)

This project would not be possible without valuable contributions from:

The University of Idaho

The Museum of Peoples and Cultures

SUNY Potsdam

George Sadowski and the Mahoe Oʻhana

Charmagne Wixom and the Iosepa Historical Society

Dr. Benjamin Pykles, Director of Historic Sites for The Church of Jesus Christ of Latter-day Saints

Drs. Katrina Eichner and Mark Warner, University of Idaho Anthropology

John Calhoun Smith Memorial Fund and the Roderick Sprague Endowment

University of Idaho's Asian American Comparative Collection

University of Idaho's Alfred W. Bowers Laboratory of Anthropology

Resources and references used in this display can be found in the appendix of Ally Gerlach's 2023 thesis, available online from the University of Idaho Library, or by emailing agerlach@uidaho.edu. Thank you!

Iosepa's Connections

What is Iosepa?

Established by the Church of Jesus Christ of Latter-day Saints in Skull Valley, Utah, Iosepa was occupied from 1889 to 1917 (Atkin 1958; Pykles and Reeves 2021). At its peak, 228 residents from Hawai'i and other Pacific Islands lived at the settlement (Atkin 1958; Pykles and Reeves 2021).

Iosepa was founded during a time when converts were encouraged to "Gather to Zion" or to move to Utah (Kester 2013). Iosepa, which means Joseph in Hawaiian, was named after Joseph F. Smith, who served as a missionary in Hawai'i and later became the President of the Church in 1901 (Atkin 1958).

The town is modeled after the 'Plat of the City of Zion,' which features a north-south and east-west grid system of streets and a centralized public square (Pykles and Reeves 2021). The streets are named after Hawaiian places and important peoples, illustrating the interaction between residents religious and cultural affinities (Fig. 1.5) (Pykles and Reeves 2021).

It is speculated that Iosepa's closure in 1917 may have been due to either a small leprosy outbreak, poor climate, or unprofitable ranching (Aikau 2010; Atkin 1958). Others believe that the 1915 announcement of the opening of the Lā'ie, Hawai'i Temple drew many residents back to Hawai'i to assist with construction and do genealogical work for ancestors (Fig. 2.1) (Atkin 1958).

After residents left, the land was sold to the Deseret Livestock Company who removed the buildings (Atkin 1958).

Despite its seemingly isolated location, Iosepa was supplied from near and far (Fig. 2.13)

Local Ties

Residents at Iosepa tended livestock as their main source of income. This included boarding cows and sheep, raising hogs, and ranching (Fig. 2.2, 2.3, 2.8) (Atkin 1958; Kester 2013).

Iosepans also regularly visited Salt Lake City, as evidenced by products from Willes-Horne Drug Co. (Fig. 2.6; Box 2e) and Zion's Co-operative Mercantile Institution (Box 2d).

National Markets

Products purchased from the Sears Roebuck and Montgomery Ward catalogs connected Iosepa to national markets. Items from the eastern United States included dishes, medicines, and foodstuffs produced in Ohio, Pennsylvania, and Kentucky (Fig. 2.9; Box 2a, 2b, 2c).

While a 1904 nickel was also recovered from the site (Fig. 2.5), Iosepans commonly used another form of currency, called scrip (Fig. 2.7) (Atkin 1958; Kester 2013).

A Global Community

Items from Europe, Asia, Hawaiʻi, and beyond made their way into Iosepa's homes.

Decorative English made ceramics were common at the site (Fig. 2.4), while three Japanese dishes speak to connections across the Pacific. Two of these vessels were created specifically for export to Euro-American markets – a Red Picture Transfer ware (Box 2g) and a hand painted plate (Box 2f) (Bibb 2021; R. Campbell, personal communication 2023). However, a Hana Karakusa, or Scrolling Grass and Flowers, pattern bowl was more commonly used in Japanese homes (Box 2h) (Ross 2012: R. Campbell, personal communication 2023). This raises questions about how the bowl got to Iosepa and who brought it.

Two shell artifacts from Hawaiʻi reference residents' island homeland. A carved heart once had something painted on it, but it is too faded to see now (Fig. 2.11). A cowrie shell bead was likely worn as a reminder of the Hawaiian Islands (Fig. 2.12). Both items speak to the enduring pride residents had of their Hawaiian identity (Fig 2.10).

Figure Captions

Figure 2.1 – Hawaiian Saints in front of Lāʻie, Hawaiʻi, Temple, 1919. (Hadley 2019)

Figure 2.2 – Metal fence staple used in ranching activities. 2015.2.931.

Figure 2.3 – Iron horseshoe. 2015.2.1304.

Figure 2.4 – Ironstone ceramic sherd with "FURNIVAL" stamp, ca. 1864-1890. 2015.2.1294. (Furnival Pottery 2023)

Figure 2.5 – 1904 Liberty Head nickel. 2015.2.9. (USA Coin Book 2023)

Figure 2.6 – Willes – Horne Drug Co. ad in Salt Lake Theater "The Old Mill Stream" program, 1903. (Utah Department of Cultural & Community Engagement 2023)

Figure 2.7 – Front and back of 50 cent Iosepa scrip, ca. 1901-1917. (Mishler 2023)

Figure 2.8 – Barbed wire used in ranching activities. 2015.2.1317 & 2015.2.1318.

Figure 2.9 – Ironstone ceramic sherd with "Homer Laughlin / The Angelus" mark, ca. 1905-1916. 2015.2.1300. (Gonzalez 2023)

Figure 2.10 – Iosepan women dancing at Hawaiian Pioneer Day Celebration, ca. 1909. Pictured left to right: Annie Mahoe, Helen Brunt, Leah Kenison, Evangeline Mahoe, and Marnie King. (Photo Courtesy of George Sadowski)

Figure 2.11 – Abalone heart with faded painted designs.

Figure 2.12 – Perforated cowrie shell bead.

Figure 2.13 – Map showing Iosepa's economic connections.

Artifacts in Box Captions

2a – Old Sunny Brook Bourbon bottle with paper label, ca. 1891+. 2015.2.608. (My Bottleshop 2017)

2b – Patent medicine bottle with "WM R WARNER & CO / PHILADELPHIA" embossed on body, ca. 1886-1907. 2015.2.491. (Science Museum Group 2023)

2c – Ironstone ceramic sherd with Chester Pottery Co. makers mark, ca. 1894-1899. 2015.2.665. (Philadelphia Museum of Art 2023)

2d – Patent medicine bottle with paper label from Zion's Co-operative Mercantile Institution, ca. 1906+. 2015.2.1035. (Benjamin Pykles, IosepaArtifactCatalog_April 16 2013, Excel Document)

2e – Patent medicine bottle with "WILLES – HORNE DRUG CO. / DESERET NEWS BUILDING / SALT LAKE, UTAH" embossed on side, ca. 1885+. 2015.2.570. (Benjamin Pykles, IosepaArtifactCatalog_April 16 2013, Excel Document)

2f – Hand painted porcelain plate, cherry blossom Japan makers mark on base. 2015.2.623.

2g – Japanese porcelain ceramic sherds with Red Picture Transfer, ca. 1896-1930. 2015.2.663. (Bibb 2022)

2h – Japanese porcelain bowl with Hana Karakusa (Scrolling Grass and Flowers) pattern, ca. 1900-1945. 2015.2.656. (Ross 2012)

Personal Stories

The Mahoe Family

John K. N. Mahoe moved from Hawaiʻi to Iosepa in 1889 with his first wife, Hannah Auld (Mahoe Family History Book). After contracting Hansen's Disease (leprosy) while in Utah, Hannah passed away in 1896 (Kester 2013). John remarried Emily Umi in 1898, and they had 14 children (Fig. 3.1) (Mahoe Family History Book). Of the 12 Mahoe children born at Iosepa, four are buried in the Iosepa cemetery (Fig. 3.3, 3.13) (Mahoe Family History Book). The Mahoe's serve as an example of what everyday life may have been like for those at Iosepa.

The Stories of Everyday Objects

The artifacts found at archaeological sites, from the most mundane everyday items to the spectacular, help to tell stories about the people who used them.

Buttons and adornment items came from both everyday utilitarian clothing (Fig. 3.5, 3.6, 3.7, 3.8, 3.9; Box 3k, 3l, 3m, 3o, 3p) and fancier dress, such as church clothes (Fig. 3.2, 3.4, 3.12; Box 3f, 3i, 3j, 3n, 3q). Similarly fancy items such as a pocket watch (Box 3a) and a silver compact would have been particularly precious status symbols (Box 3d). Overall, the Mahoe's clothing is characterized by middle class Euro-American styles common to the time (Ensign 2022).

Like today, the Mahoe's and people in Iosepa liked to have fun! Activities like ice skating (Box 3g), craftwork (Box 3h), smoking (Box 3c), and playing music (Box 3b, 3e) were ways to both pass the time and build community.

Within this collection, there are three artifacts sporting a three-leaf clover motif (Fig. 3.10, 3.11; Box 3f, 3g). Items are commonly purchased because they symbolize particular personal affinities. Interestingly, the ʻihiʻihilauākea plant, a fern native to Hawaiʻi has clover shaped leaves (Native Plants Hawaiʻi). Perhaps these items were a way for the Mahoe's to reference their Hawaiian heritage.

What Story Does This Assemblage Tell?

Overall, this artifact assemblage from the Mahoe family tells the story of a middle-class American family upholding gentile Victorian values (Fitts 1999). When coupled with evidence from the domestic sphere, Iosepa represents a community effort to be considered equal to the Euro-American settlers in the surrounding area. The results of this effort are seen in Iosepa's winning of the state prize for the "best kept and most progressive city in the state of Utah" in 1911 (Kester 2013).

Most of all, this assemblage shows that people in the past are just like us: they chose fashionable clothes, carried important items with them, and liked to have fun!

Figures

Figure 3.1 – Utah marriage license of John and Emily Mahoe, 1898. (FamilySearch 2023c)

Figure 3.2 – Blue paste gem with brass bezel. 2015.2.35.

Figure 3.3 – Utah death certificate of Clara Mahoe, 1916. (FamilySearch 2023a)

Figure 3.4 – Brass bracelet. 2015.2.12.

Figure 3.5 – Leather women's shoe with heel missing. 2015.2.802.

Figure 3.6 – "Shirley President" suspender buckle piece, ca. 1900+. 2015.2.337. (Archaeology at the Fairbanks House 2009; Marcinkewicz 2018)

Figure 3.7 – Iron shoe buckle. 2015.2.835.

Figure 3.8 – President Suspender Company suspender buckle piece with "PAT. AUG 23 92" stamp, ca. 1892+. 2015.2.192.

Figure 3.9 – Hook and eye clothing fastener. 2015.2.1234.

Figure 3.10 – Copper ring with clover design.

Figure 3.11 – See Box 3f

Figure 3.12 – Iosepans in front of church house, ca. 1906. John Mahoe is seated in center. (Photo Courtesy of George Sadowski)

Figure 3.13 – John and Emily Mahoe family members. Chart compiled from Mahoe family history and FamilySearch. (FamilySearch 2023b; Mahoe Family History Book)

Artifacts in Box Captions

3a – Robert H. Ingersoll & Bro. pocket watch, serial number "21470502" etched on back, ca. 1892-1922. 2015.2.1308. (Pocket Watch Database 2023)

3b – M. Hohner harmonica cover plate, ca. 1881-1939. 2015.2.1306. (Missin 2023)

3c – Celluloid pipe mouthpiece, ca. 1871+. 2015.2.10. (Rhodes 2010)

3d – Silver cosmetic compact cover with "N102" stamped inside. 2015.2.829.

3e – Harmonica reed plate. 2015.2.305.

3f – Silver plated brass three leaf clover brooch. 2015.2.1204.

3g – Men's size 11 adjustable Union Hardware ice skate, ca. 1854+. 2015.2.94. (Preservation Connecticut 2023)

3h – Calcinated pebble with heart carved in surface. 2015.2.513.

3i – Brass belt buckle. 2015.2.66.

3j – Tinted glass sunglass lens. 2015.2.1015.

3k – Metal eyeglass temple wire with hinge. 2015.2.1321.

3l – Shell cat-eye underwear button. 2015.2.1213.

3m – Metal utilitarian button. 2015.2.875.

3n – Prosser pie crust shirt button, ca. 1840+. 2015.2.7. (Sprague 2002)

3o – Bone shirt button. 2015.2.1272.

3p – Hard Rubber utilitarian button with "I.R.C.Co GOODYEAR 1851" stamped on back, ca. 1854-

1898. 2015.2.1216. (The Button Baron 2023)

3q – Black rhinestone shank button. 2015.2.1214.

A Iosepa Home

What do a lamp (Fig. 4.2), a decorative dish (Fig. 4.14), bottles (Fig. 4.2), and a lock faceplate (Fig. 4.2) all have in common?

They are all things that help to make a comfortable home (Fig. 4.1)!

At Home at the Table

A central aspect of homelife is when family and friends gather around a meal to learn, share, and spend time with the people they love.

Artifacts found at the site include typical elements of proper Victorian place settings (Box 4a, 4b, 4c, 4d, 4e) (Fitts 1999). Symbolizing both the family's shared identity and middle-class domesticity, white ironstone dishes coupled with silver flatware and finely etched glassware were the focal point of the Mahoe tablescape.

Emily's tea service (Fig. 4.3) similarly would have brought friends and neighbors to the home to share stories and talk about community business.

Hearty Meals

Archaeological evidence suggests that the Mahoe's were eating beef (Box 4f), deer, and turtle, as well as corn, peaches (Box 4g), and grapes. Additionally, traditional Hawaiian foods like pork (Fig. 4.4), dog (Fig. 4.6), and fish (Fig. 4.5) were also enjoyed by the Mahoe family (Orr 2018).

Along with ranching and hog raising, residents also hunted for wild game (Box 4i, 4j, 4k, 4l, 4m, 4n, 4o). What about fish in the desert? The people at Iosepa made ponds and stocked them with fish, a practice commonly seen across Polynesia today (Atkin 1958; C. Hoʻopiʻiaina, personal communication 2022; National Park Service 2019).

While many foods were acquired from the General Store or shipped in from Salt Lake City, each house lot had a garden (Fig. 4.7, 4.9) (Atkin 1958). This aligns with the Latter-day Saint ethos of self-sufficiency and self-reliance (Fig. 4.8) (The Church of Jesus Christ of Latter-day Saints 2023). An orchard of fruit trees was planted for Arbor Day in 1899 (Atkin 1958).

A Community as Nice as Pie

Taken alone, one artifact might not tell us much. But when an archaeologist has an assemblage of artifacts – such as a can of baking powder (Fig. 4.12), a stove (Fig. 4.10, 4.11), a mixing bowl (Fig. 4.13), a pie weight (Box 4h), and peach pits (Box 4g) – they can tell a more complete story. This collection of items speaks to the Mahoe's likely participation in Hawaiian

Pioneer Day Celebration, which took place annually on August 28th, and where one of the documented ways of celebrating was eating fruit pies (Atkin 1958). Just like today at Iosepa's annual Memorial Day Celebration, friends and neighbors would gather to celebrate, remember, and honor their community by sharing good food and good company.

Figures

Figure 4.1 – John Broad home at Iosepa, Utah. 1910. (Expedition Utah 2013)

Figure 4.2 – Olive glass bottle with applied finish, ca. 1830-1890. 2015.2.580. (Lindsey 2021a) Aqua glass bottle with "A. B. Co" embossed on base, ca. 1905-1914. 2015.2.596. (Lockheart et al. 2007) Metal lock faceplate. 2015.2.1312. Crimp top pearl lotus oil lamp chimney. 2015.2.1155. (Paxton Hardware 2023)

Figure 4.3 – Ironstone teacup, saucer, and plate with red flower decals, ca. 1894-1899. 2015.2.655, 2015.2.614, & 2015.2.672. (Philadelphia Museum of Art 2023)

Figure 4.4 – Charred pig bone. 2015.2.1146.

Figure 4.5 – Fish fin bone. 2015.2.1142.

Figure 4.6 – Charred canid bone. 2015.2.1142.

Figure 4.7 – Annie Mahoe in Mahoe family garden, Iosepa, Utah. Date unknown. (Photo Courtesy of George Sadowski)

Figure 4.8 – Aqua glass Ball Mason jar, ca. 1900-1910. 2015.2.576. (Lockhart 2017)

Figure 4.9 – Iron ridging garden hoe. 2015.2.1320.

Figure 4.10 – Metal stove door. 2015.2.523.

Figure 4.11 – Metal stove grate. 2015.2.360.

Figure 4.12 – Baking powder can lid, ca. 1890+. 2015.2.88. (Southern Oregon Digital Archive 2023)

Figure 4.13 – Yellowware mixing bowl with white slip band. 2015.2.628.

Figure 4.14 – Pressed milk glass bowl with flower design, ca. 1743+. 2015.2.930. (Miller et al. 2000)

Artifacts in Box Captions

4a – Cut glass vessel. 2015.2.392.

4b – Porcelain saltshaker top piece. 2015.2.1008.

4c – Etched glass tumbler. 2015.2.993.

4d – Metal spoon. 2015.2.24.

4e – White ironstone dinner plate, ca. 1905-1916. 2015.2.620. (Gonzalez 2023)

4f – Cow bone with butcher marks. 2015.2.1146.

4g – Peach pits. 2015.2.245.

4h – Ceramic pie weight. 2015.2.832.

4i – Lead bullet. 2015.2.855.

4j – Lead bullet. 2015.2.855.

4k – .30 caliber casing with "W.R.A Co 30 W.C.F" headstamp, ca. 1895+. 2015.2.531. (Broom 2020)

4l – .41 caliber casing with "UMC 41 LONG" headstamp, ca. 1877-1916. 2015.2.53. (Clapp 2018;

Finding Aids: Archival Collections at Hagley Museum & Library 2023)

4m – .22 caliber casing with "H" headstamp, ca. 1890+. 2015.2.38. (Towsley 2016)

4n – 16 gauge shotgun shell with "REDHEAD RELIANCE NO 16" headstamp, ca. 1872+.

2015.2.1206. (Galvan 2023)

4o – 16 gauge shotgun shell with "WINCHESTER NEW RIVAL NO 16" headstamp, ca. 1899-1904.

2015.2.49. (Cartridge-Corner 2023)

A Happy Healthy Family

While men were expected to provide for and preside over the family outside of the home, women were the nurturers, educators, and managers within the home (The Church of Jesus Christ of Latter-day Saints 1995). Emily Mahoe, like many women at Iosepa, aimed to provide her 12 children with a happy and hygienic homelife that mirrored the standards of American mothering practices of the times (Fig. 5.3, 5.4, 5.6) (Wilkie 2003).

Emily Mahoe: Mother and Midwife

Emily was responsible for feeding and clothing the family, as well as keeping them in good health (Fig. 5.8; Box 5h, 5i) (Wilkie 2003). Maintaining an orderly appearance was particularly important for converted Hawaiian Saints (Fig. 5.1, 5.7; Box 5f, 5j) (Eichner 2017). Illnesses like pneumonia, smallpox, diphtheria, and typhoid, in addition to a few cases of Hansen's disease (leprosy), were of particular concern; if left untreated they could turn deadly (Fig. 5.2; Box 2b, 2d, 2e; Box 5d, 5g) (Atkins 1958).

Emily educated her children to be moral and productive citizens (Fig. 5.5). Childhood play was meant to teach kids the skills they would use in adulthood, including childcare for girls (Box 5a) and participation in economic competition for boys (Box 5b) (Christensen 2012; Webley 2005).

When coupled with documentary history and interviews from descendants, an artifact assemblage that includes a nursing bottle (Box 5c), Vaseline jar (Box 5e), and safety pin (Box 5k) not only speaks to Emily Mahoe's role as a mother but also a midwife (G. Sadowski, personal communication 2022). When Iosepa resident Emily Cluff went into labor, she was attended by three midwives to help with the birth (Atkins 1958). Emily Mahoe may have been one of these midwives.

Along with assisting with labor, midwives fed and pampered new mothers, taught them how to care for their babies, and offered them spiritual guidance (Wilkie 2003). Items like Vaseline were used in all aspects of labor and delivery and post-partum aftercare of mother and baby (Wilkie 2003). Midwives also would have taught new moms about lactation, bottle feeding, and proper diapering methods (Fig. 5.9) (Wilkie 2003).

Archaeology and Living Histories

By doing archaeology, we are able to learn more about life in the past and better envision the people who shaped our communities. Iosepans were resilient and devoted people, and the Mahoe family's story is just one of the many waiting to be told.

Figures

Figure 5.1 – Hard rubber ""ELK" UNBREAKABLE" comb. 2015.2.34.

Figure 5.2 – Utah death certificate of Leonard Mahoe, 1913. (Utah Division of Archives and Records Service 2023)

Figure 5.3 – Evangeline (left) and Clara (right) Mahoe in Iosepa, Utah, ca. 1899. (Photo Courtesy of George Sadowski)

Figure 5.4 – Emily Mahoe. Date unknown. (Photo Courtesy of George Sadowski)

Figure 5.5 – Sanford's Manufacturing Company conical inkwell, ca. 1900+. 2015.2.582. (Benjamin Pykles, IosepaArtifactCatalog_April 16 2013, Excel Document)

Figure 5.6 – Women in Iosepa, Utah. Emily Mahoe wearing white headscarf, seated on horse, ca. 1906. (Photo Courtesy of George Sadowski)

Figure 5.7 – H. Böker & Co straight razor with plastic handle, ca. 1900-1924. 2015.2.11. (Boker USA 2023)

Figure 5.8 – Letter written by Hannah Mahoe to Susa Y. Gates, 1890. (Church History Library 2023)

Figure 5.9 – Hygeia nursing bottle ad in The Literary Digest, 1912. (The Literary Digest 1912)

Artifacts in Box Captions

5a – Oval pinch back glass doll eye. 2015.2.27.

5b – Glass marble. 2015.2.864.

5c – Hygeia nursing bottle with "PAT. JUNE 19TH 1894" embossed on body, ca. 1894-1902. 2015.2.571. (Lockhart 2016)

5d – Amber pill bottle with "158 / 1 1 ½" embossed on bottom. 2015.2.598.

5e – Vaseline jar with "VASELINE / CHESEBROUGH / NEW – YORK" embossed on body, ca. 1908+. 2015.2.581. (Lockhart 2015)

5f – Milk glass cold cream jar, ca. 1890+. 2015.2.1027. (Lindsey 2021b)

5g – Glass ampoule with cork. 2015.2.1030.

5h – Glass bottle with "SEWING MACHINE / OIL" embossed on body. 2015.2.1042.

5i – Metal straight pin. 2015.2.857.

5j – Hard rubber "Unbreakable" fine tooth comb. 2015.2.861.

5k – Metal safety pin, ca. 1849+. 2015.2.841. (Bellis 2019)

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Banner Proofs

Archaeology: More Than a Dig

Iosepa's Connections

Iosepa's Connections

What is Iosepa?

Established by the Church of Jesus Christ of Latter-day Saints in Skull Valley, Utah, Iosepa was occupied from 1889 to 1917. At its peak, 228 residents from Hawai'i and other Pacific Islands lived at the settlement. Iosepa was founded during a time when converts were encouraged to "Gather to Zion" or to move to Utah. Iosepa, which means Joseph in Hawaiian, was named after Joseph F. Smith, who served as a missionary in Hawai'i and later became the President of the Church in 1901.

The town is modeled after the 'Plat of the City of Zion,' which features a north south and east west grid system of streets and a centralized public square. The streets are named after Hawaiian places and important people, illustrating the interaction between residents religious and cultural affinities (Fig. 1.5).

It is speculated that Iosepa's closure in 1917 may have been due to either a small leprosy outbreak, poor climate, or unprofitable ranching. Others believe that the 1915 announcement of the building of the Lā'ie, Hawai'i Temple drew many residents back to Hawai'i to assist with construction and do genealogical work for ancestors (Fig. 2.1).

After residents left, the land was sold to the Deseret Livestock Company who removed the buildings.

Figure 2.1 – Hawaiian Saints in front of Lā'ie, Hawai'i temple, ca. 1919.

Despite its seemingly isolated location, Iosepa was supplied from near and far (Fig. 2.13).

Local Ties

Residents at Iosepa tended livestock as their main source of income. This included boarding cows and sheep, raising hogs, and ranching (Fig. 2.2, 2.3, 2.8).

Iosepans also regularly visited Salt Lake City, as evidenced by products from Willes-Horne Drug Co. (Fig. 2.6; Box 2e) and Zion's Co-operative Mercantile Institution (Box 2d).

Figure 2.3 – Metal horseshoe. 2015.2.691.

Figure 2.3 – Iron horseshoe. 2015.2.1504.

Figure 2.4 – Ironstone ceramic sherd with "FLOWN WEB" pattern, ca. 1864-1869. 2015.2.1289.

National Markets

Products purchased from the Sears Roebuck and Montgomery Ward catalogs connected Iosepa to national markets. Items from the eastern United States included dishes, medicines, and foodstuffs produced in Ohio, Kentucky, and Pennsylvania (Fig. 2.9, Box 2a, 2b, 2c).

Figure 2.5 – 1904 Liberty Head nickel. 2015.2.5

While a 1904 nickel was also recovered from the site (Fig. 2.5), Iosepans commonly used another form of currency, called scrip (Fig. 2.7).

Figure 2.6 – Willes-Horne Drug Co. ad – Salt Lake Tribune "The Grist Mill Stream" program, 1903.

Figure 2.7 – Front and back of scrip used as currency, ca. 1900-1917.

Figure 2.8 – Barbed wire. 2015.2.1317 & 2015.2.1318.

Figure 2.9 – Ironstone ceramic sherd with "Kildare England / The Angus" mark, ca. 1905-1910. 2015.2.1300.

A Global Community

Items from Europe, Asia, Hawai'i, and beyond made their way into Iosepa's homes. Decorative English-made ceramics were common at the site (Fig. 2.4), while three Japanese dishes speak to connections across the Pacific. Two of these vessels were created specifically for export to Euro-American markets – a Red Picture Transfer ware (Box 2g) and a hand painted plate (Box 2f). However, a Hana Karakusa, or Scrolling Grass and Flowers, pattern bowl was more commonly used in Japanese homes (Box 2h). This raises questions about how the bowl got to Iosepa and who brought it.

Two shell artifacts from Hawai'i reference residents' island homeland. A carved heart once had something painted on it, but it is too faded to see now (Fig. 2.11). A cowrie shell bead was likely worn as a reminder of the Hawaiian Islands (Fig. 2.12). Both items speak to the enduring pride residents had of their Hawaiian identity (Fig. 2.10).

Figure 2.10 – Iosepan women canning on Lā'ie an Pioneer Day Celebration, 1939. Pictured left to right: Anna Mahoe, Helen Brunt, Leah Kanuch, Evangeline Mahoe, and Minnie King.

Figure 2.11 – Abalone heart with faded painted designs.

Figure 2.12 – Perforated cowrie shell bead.

Box 2

2a – Old Sunny Brook Bourbon bottle with paper label, ca. 1897+. 2015.2.608.
2b – Patent medicine bottle with "WM R WARNER & CO / PHILADELPHIA" embossed on body, ca. 1856-1907. 2015.2.441.
2c – Ironstone ceramic sherd with Chester Pottery Co. makers mark, ca. 1894-1909. 2015.2.665.
2d – Patent medicine bottle with paper label from Zion's Cooperative Mercantile Institution, ca. 1906+. 2015.2.1086.
2e – Patent medicine bottle with "WILLES – HORN" DRUG CO. / DESERET NEWS BUILDING / SALT LAKE, UTAH" embossed on side, ca. 1885+. 2015.2.570.
2f – Hand painted porcelain plate, cherry blossom Japan makers mark on base. 2015.2.683.
2g – Japanese porcelain ceramic sherds with Red Picture Transfer, ca. 1890-1930. 2015.2.683.
2h – Japanese porcelain bowl with Hana Karakusa (Scrolling Grass and Flowers) pattern, ca. 1900-1945. 2015.2.655.

National Connections
- East Liverpool, OH: Fig. 2.9
- Jefferson County, KY: Box 2a
- Philadelphia, PA: Fig. 2.6, Box 2b
- Phoenixville, PA: Box 2c

Global Connections
- Hawai'i: Fig. 2.11, 2.12
- Japan: Box 2f, 2g, 2h
- Staffordshire, England: Fig. 2.4

Figure 2.13 – Map showing Iosepa's economic connections.

Personal Stories

A Iosepa Home

A Iosepa Home

What do a lamp (Fig. 4.2) , a decorative dish (Fig. 4.14), bottles (Fig, 4.2), and a lock faceplate (Fig. 4.2) all have in common?

They are all things that help to make a comfortable home (Fig. 4.1)!
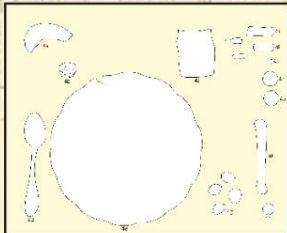
Figure 4.1 – John Broad home at Iosepa, Utah, 1910.

Figure 4.2 – Left to right. •Olive glass bottle with applied finish, ca. 1830–1900. •Aqua glass bottle with "A. B. Co" embossed on base, ca. 1904–1914. •Metal lock faceplate. •Crimp top pour base of lamp chimney. 2015.2.580, 2015.2.598, 2015.2.1312, & 2015.2.1155.

At Home at the Table

A central aspect of homelife is when family and friends gather around a meal to learn, share, and spend time with the people they love. Artifacts found at the site include typical elements of proper Victorian place settings (Box 4a, 4b, 4c, 4d, 4e). Symbolizing both the family's shared identity and middle-class domesticity, white ironstone dishes coupled with silver flatware and finely etched glassware were the focal point of the Mahoe tablescape.
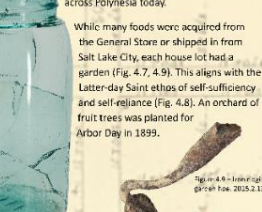
Emily's tea service (Fig. 4.3) similarly would have brought friends and neighbors to the home to share stories and talk about community business.

Figure 4.3 Ironstone teacup, saucer, and plate with red flower decals, ca. 1894–1899. 2015.2.655, 2015.2.614, & 2015.2.672.

Box 4

4a – Cu. glass vessel. 2015.2.382.
4b – Porcelain saltshaker top piece. 2015.2.1008.
4c – Etched glass tumbler. 2015.2.963.
4d – Metal spoon. 2015.2.24.
4e – White ironstone dinner plate, ca. 1905–1916. 2015.2.620.
4f – Cow bone with butcher marks. 2015.2.1146.
4g – Peach pits. 2015.2.245.
4h – Ceramic pie weight. 2015.2.832.
4i – Lead bullet. 2015.2.855.
4j – Lead bullet. 2015.2.855.
4k – .30 caliber casing with "W.R.A Co 30 W.C.F" headstamp, ca. 1895+. 2015.2.561.
4l – .41 caliber casing with ".41 C 41 LONG" headstamp, ca. 1877–1930. 2015.2.53.
4m – .22 caliber casing with "H" headstamp, ca. 1857+. 2015.2.98.
4n – 16 gauge shotgun shell with "REPEATED RELIANCE NO 16" headstamp, ca. 1877+. 2015.2.1206.
4o – 16 gauge shotgun shell with "WINCHESTER NEW RIVAL NO 16" headstamp, ca. 1899–1904. 2015.2.48.

Hearty Meals

Archaeological evidence suggests that the Mahoe's were eating beef (Box 4f), deer, and turtle, as well as corn, peaches (Box 4g), and grapes. Additionally, traditional Hawaiian foods like pork (Fig. 4.4), dog (Fig. 4.6), and fish (Fig. 4.5) were also enjoyed by the Mahoe family.

Figure 4.4 – Charred pig bone. 2015.2.1146.

Figure 4.5 – Fish fin bone. 2015.2.1162.

Figure 4.6 – Charred canid bone. 2015.2.1143.

Along with ranching and hog raising, residents also hunted for wild game (Box 4i, 4j, 4k, 4l, 4m, 4n, 4o). What about fish in the desert? The people at Iosepa made ponds and stocked them with fish, a practice commonly seen across Polynesia today.

While many foods were acquired from the General Store or shipped in from Salt Lake City, each house lot had a garden (Fig. 4.7, 4.9). This aligns with the Latter-day Saint ethos of self-sufficiency and self-reliance (Fig. 4.8). An orchard of fruit trees was planted for Arbor Day in 1899.

Figure 4.7 – Annie Mahoe in Mahoe family garden, Iosepa, Utah. Date unknown.

Figure 4.8 – Aqua glass Ball Mason jar, ca. 1900–1910. 2015.2.376.

Figure 4.9 – Iron digging garden hoe. 2015.2.1320.

A Community as Nice as Pie

Taken alone, one artifact might not tell us much. But when an archaeologist has an assemblage of artifacts – such as a can of baking powder (Fig. 4.12), a stove (Fig. 4.10, 4.11), a mixing bowl (Fig. 4.13), a pie weight (Box 4h), and peach pits (Box 4g) – they can tell a more complete story. This collection of items speaks to the Mahoe's likely participation in Hawaiian Pioneer Day Celebration, which took place annually on August 28th, and where one of the documented ways of celebrating was eating fruit pies. Just like today at Iosepa's annual Memorial Day Celebration, friends and neighbors would gather to celebrate, remember, and honor their community by sharing good food and good company.
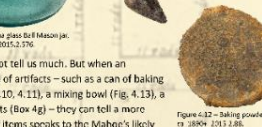
Figure 4.10 – Metal stove door. 2015.2.525.

Figure 4.11 – Metal stove grate. 2015.2.580.

Figure 4.12 – Baking powder can lid, ca. 1890+. 2015.2.88.

Figure 4.14 – Pressed milk glass bowl with flower design, ca. 1860s. 2015.2.930.

Figure 4.13 – Yellowware mixing bowl with white slip band. 2015.2.628.

4

A Happy Healthy Family

A Happy Healthy Family

While men were expected to provide for and preside over the family outside of the home, women were the nurturers, educators, and managers within the home. Emily Mahoe, like many women at Iosepa, aimed to provide her 12 children with a happy and hygienic homelife that mirrored the standards of American mothering practices of the times (Fig. 5.3, 5.4, 5.6).

Fig. 5.1 – Face rubber "TK" UN 11/6/ABC" comb. 2015.2.14.

Emily Mahoe: Mother and Midwife

Emily was responsible for feeding and clothing the family, as well as keeping them in good health (Fig. 5.8; Box 5h, 5i). Maintaining an orderly appearance was particularly important for converted Hawaiian Saints (Fig. 5.1, 5.7; Box 5f, 5j). Illnesses like pneumonia, smallpox, diphtheria, and typhoid, in addition to a few cases of Hansen's disease (leprosy), were of particular concern; if left untreated they could turn deadly (Fig. 5.2; Box 5d, 5g; Box 2b, 2d, 2e).

Figure 5.2 – Death certificate of Leonard Mahoe, 1915.

Figure 5.3 – Daughter Dolly and Clara Ingrid Mahoe, ca. Oahu, ca. 1898.

Emily educated her children to be moral and productive citizens (Fig. 5.5). Childhood play was meant to teach kids the skills they would use in adulthood, including childcare for girls (Box 5a) and participation in economic competition for boys (Box 5b).

Figure 5.3 – Sanford's Manufacturing Company cobalt inkwell, ca. 1900–1912. 2.582.

Figure 5.4 – Emily Mahoe. Date unknown.

Box 5

5a – Oval witch back glass doll eye. 2015.2.24.
5b – Glass marble. 2015.2.864.
5c – Hygeia nursing bottle with "PAT. JUNE 19TH 1894" embossed on body, ca. 1894–1900. 2015.2.571.
5d – Amber pill bottle with "15E / 1 1 ½" embossed on bottom. 2015.2.598.
5e – Vaseline jar with "VASELINE / CHESBROUGH / NEW – YORK" embossed on body, ca. 1908– 2015.2.581.
5f – Milk glass go-d cream jar, ca. 1890–. 2015.2.1027
5g – Glass ampoule with cork. 2015.2.1050.
5h – Glass bottle with "SEWING MACHINE / OIL" embossed on body. 2015.2.1042.
5i – Metal straight pin. 2015.2.857.
5j – Hard rubber "Unbreakable" fine tooth comb. 2015.2.986.
5a – Metal safety pin, ca. 1849+. 2015.2.841.

When coupled with documentary history and interviews from descendants, an artifact assemblage that includes a nursing bottle (Box 5c), Vaseline jar (Box 5e), and safety pin (Box 5k) not only speaks to Emily Mahoe's role as a mother but also a midwife. When Iosepa resident Emily Cluff went into labor, she was attended by three midwives to help with the birth. Emily Mahoe may have been one of these midwives.

Figure 5.6 – Women in Iosepa, likely Emily Mahoe wearing white headscarf, seated on horse, ca. 1905.

Figure 5.7 – Ti Bones & Chert right nose with placed herbs, ca. 1903–1934. 2015.2.11.

Figure 5.8 – Letter written by Hannah Mahoe to Susan T. Green, 1890.

Along with assisting with labor, midwives fed and pampered new mothers, taught them how to care for their babies, and offered them spiritual guidance. Items like Vaseline were used in all aspects of labor and delivery and post-partum aftercare of mother and baby. Midwives also would have taught new moms about lactation, bottle feeding, and proper diapering methods (Fig. 5.9).

Natural Nursing from a Bottle

NEW **Hygeia** NURSING BOTTLE

Ball-Cup Nipple FREE to Every Baby

Figure 5.9 – Hygeia nursing bottle ad in The Literary Digest, 1912.

Archaeology and Living Histories

By doing archaeology, we are able to learn more about life in the past and better envision the people who shaped our communities. Iosepans were resilient and devoted people, and the Mahoe family's story is just one of the many waiting to be told (Fig. 5.10, 5.11).

Figure 5.10 – Modern metal signs at Iosepa Cemetery.

Figure 5.11 – Iosepa Historical Monument at Iosepa Cemetery.

Children's Activity Booklet

Archaeology: More Than a Dig

What is archaeology?

_____

Iosepa's Connections

What year did Iosepa open? When did it close?

_____

What places was Iosepa connected to? What came from these places?

_____

Personal Stories

How many kids did the Mahoe family have? How many kids are in your family?

_____

What everyday objects did people use in Iosepa? What objects do you still use today?

_____

A Iosepa Home

What kinds of food did people eat at Iosepa? What are your favorite foods?

_____

How did people at Iosepa celebrate and remember their heritage and ancestors? What holidays do you celebrate?

_____

A Happy Healthy Family

What toys did kids play with at Iosepa? What are your favorite toys?

_____

What is something new you learned about Iosepa? About archaeology?

_____

Can you find all these artifacts in the displays? What are they?

_____

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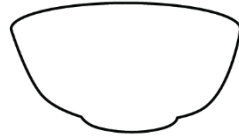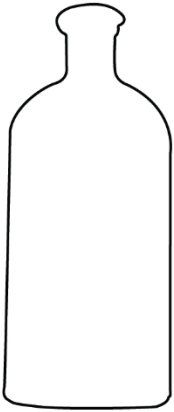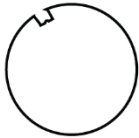
Help the Archaeologists Find Their Excavation Unit!
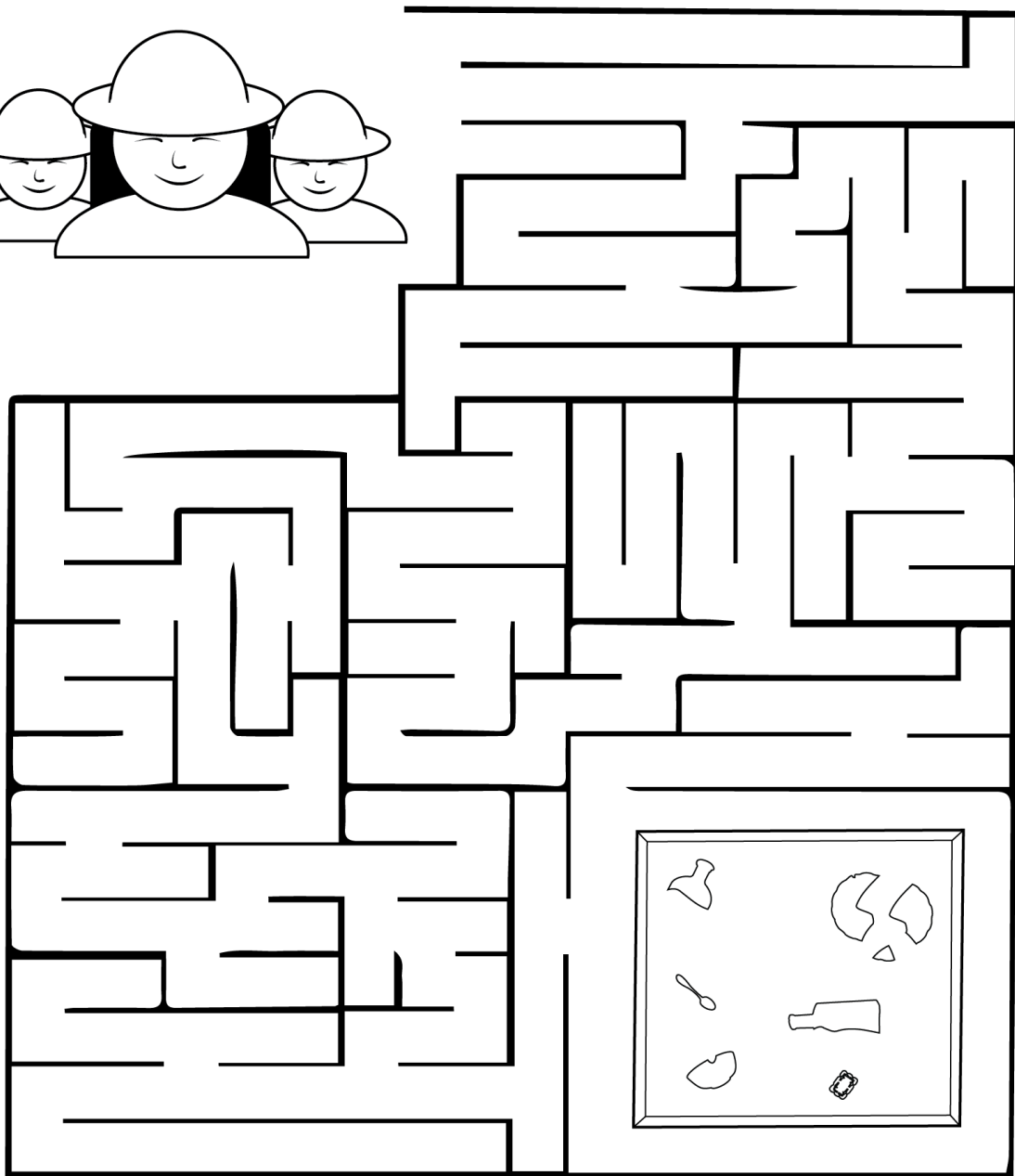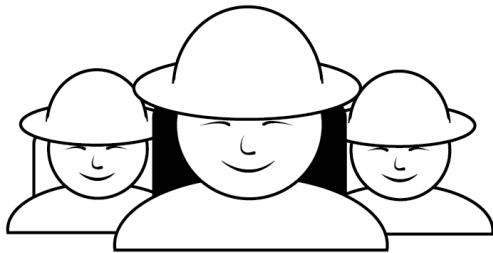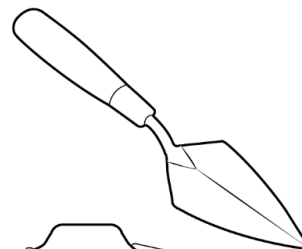
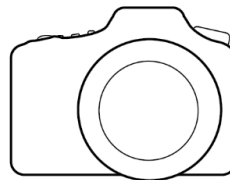# Help Each Archaeologist Find Their Tools!
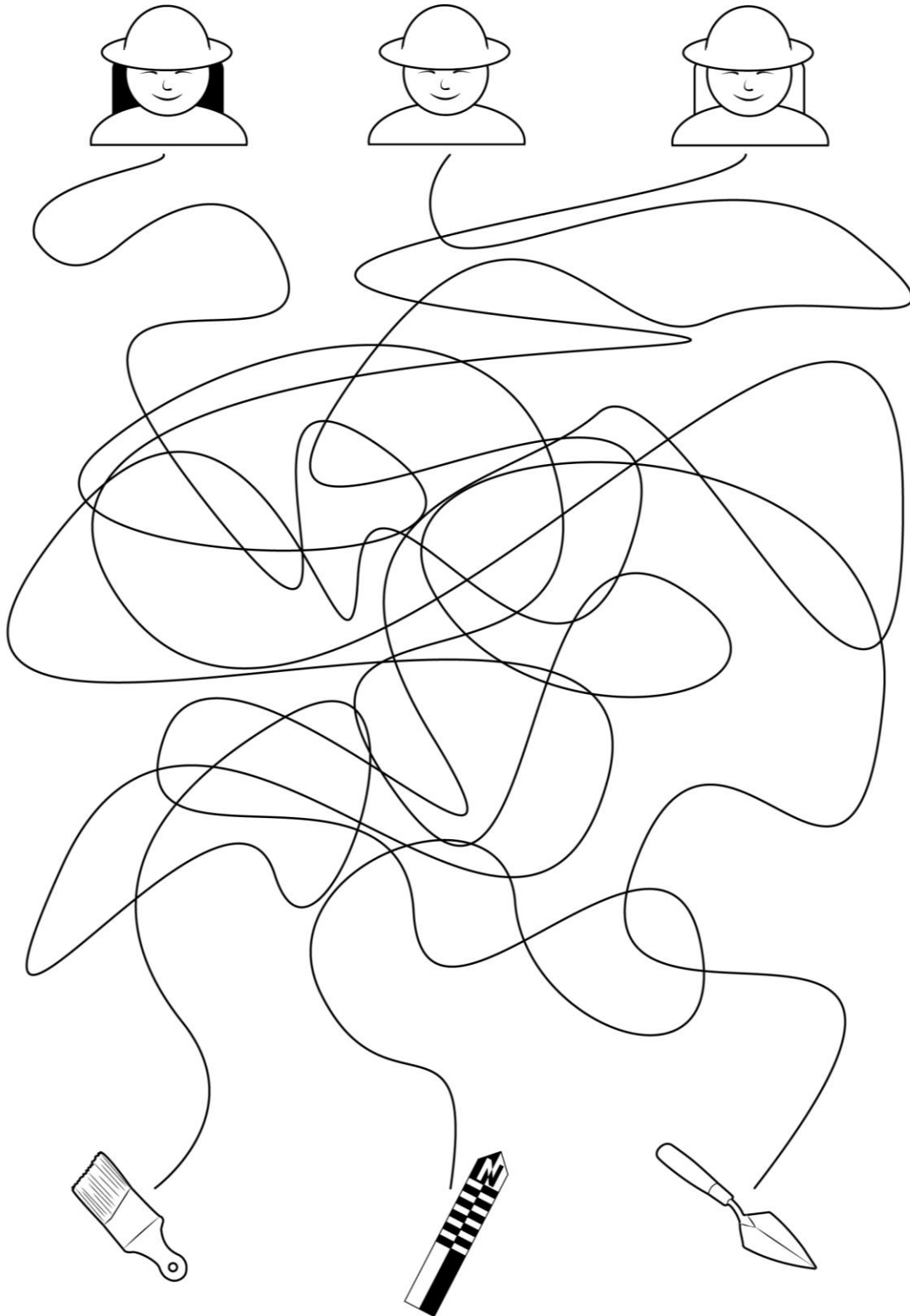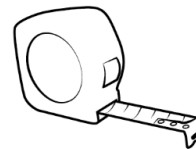
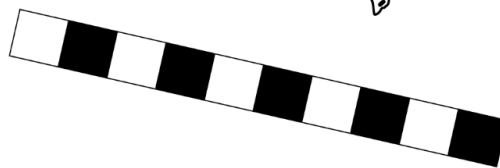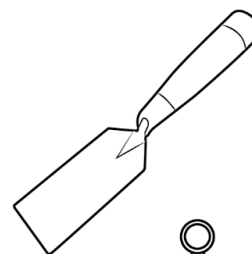# Match Each Tool Archaeologists Use to Its Name!
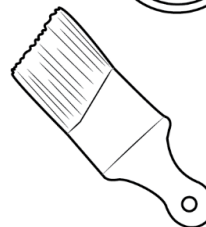
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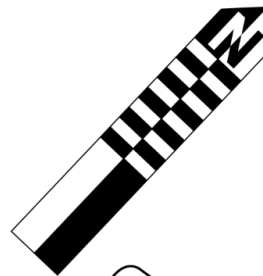
Compass

SquareTrowel

Meter Stick

North Arrow

Brush

Pointed Trowel

Camera

Unscramble the Archaeology Words!

oreyhalcag: _____

saopei: _____

wrtoel: _____

srhbu: _____

vaxtoceain: _____

terem kitcs: _____

epta esumare: _____

cisecne: _____

itryosh: _____

odrerc: _____

ebtlto: _____

sriatacft: _____