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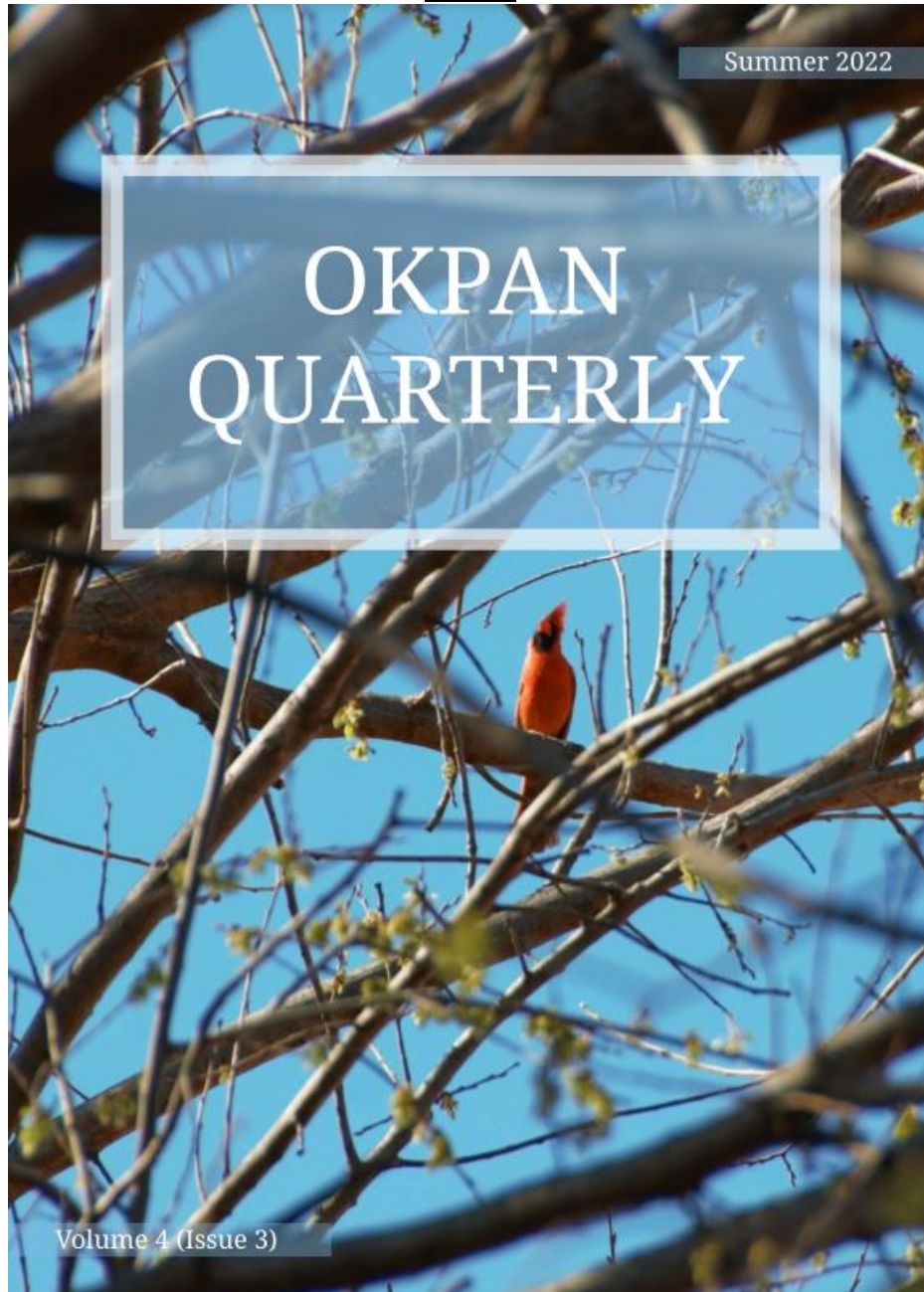


Figure 1: OKPAN QUARTERLY Summer 2022, Volume 4 (Issue 3). A red cardinal perches in a tree against a clear blue sky. Image “Prickly Cardinal” by Summer 2022 photo contest winner Charles Wende.

In This Issue.

Letter from the Director – on page 3.

A letter introducing the summer issue from our executive director, Dr. Bonnie Pitblado.

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Accessible Archaeology- on page 14.

A guide to creating alternative text for the *OKPAN Quarterly* and other digital media.

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Congratulations to the Summer 2022 Photo Contest winner, Charles Wende!

Oklahoma Anthropological Society – on page 19.

The latest events and news from OAS.

OKPAN Faces – on page 21.

An ongoing series highlighting OKPAN staff, volunteers, interns, and advisory board members.

Alternative Text Appendix – on page 23.

An appendix containing full descriptions and text replications for images whose content cannot be fully explained in brief alternative text.

Letter from OKPAN's Executive Director

Dr. Bonnie Pitblado.



Figure 2: OKPAN Executive Director Dr. Bonnie Pitblado poses with her teenage son, Ethan.

Dear OQ Readers,

I hope you are all enjoying your summer and finding creative ways to beat the heat. The pages of this issue of OQ offer one way to while away the steamy August days!

Archaeology has changed a lot since I began my career, and the pace of change has accelerated in recent years. In short, in graduate school in the 1990s, I learned to do an archaeology that was largely divorced from the communities most affected by it: landowners, towns where fieldwork occurs, and most especially, descendants of those who left behind the sites that interested me. Today, I am trying to practice an archaeology that adds more value to more people and that avoids extracting knowledge from communities not interested in co-creating knowledge. It is a learning process for me, and one that I enjoy sharing with my students.

This issue of OQ illustrates how we are trying to shape an archaeology for the 2020s that serves, rather than exploits, communities and their heritage. I hope you enjoy reading it as much as we are enjoying being part of a sea of change in our field.

Best,
Dr. Bonnie Pitblado.
OKPAN Executive Director.
Robert E. and Virginia Bell.
Professor of Anthropological Archaeology.
University of Oklahoma.

Figure 3: Bonnie Pitblado. Handwritten signature of OKPAN Executive Director Dr. Bonnie Pitblado.

Moving the Starting Line.

Move the Starting Line

Student-led Community Archaeology at the University of Oklahoma

By Delaney Cooley and Horvey Palacios

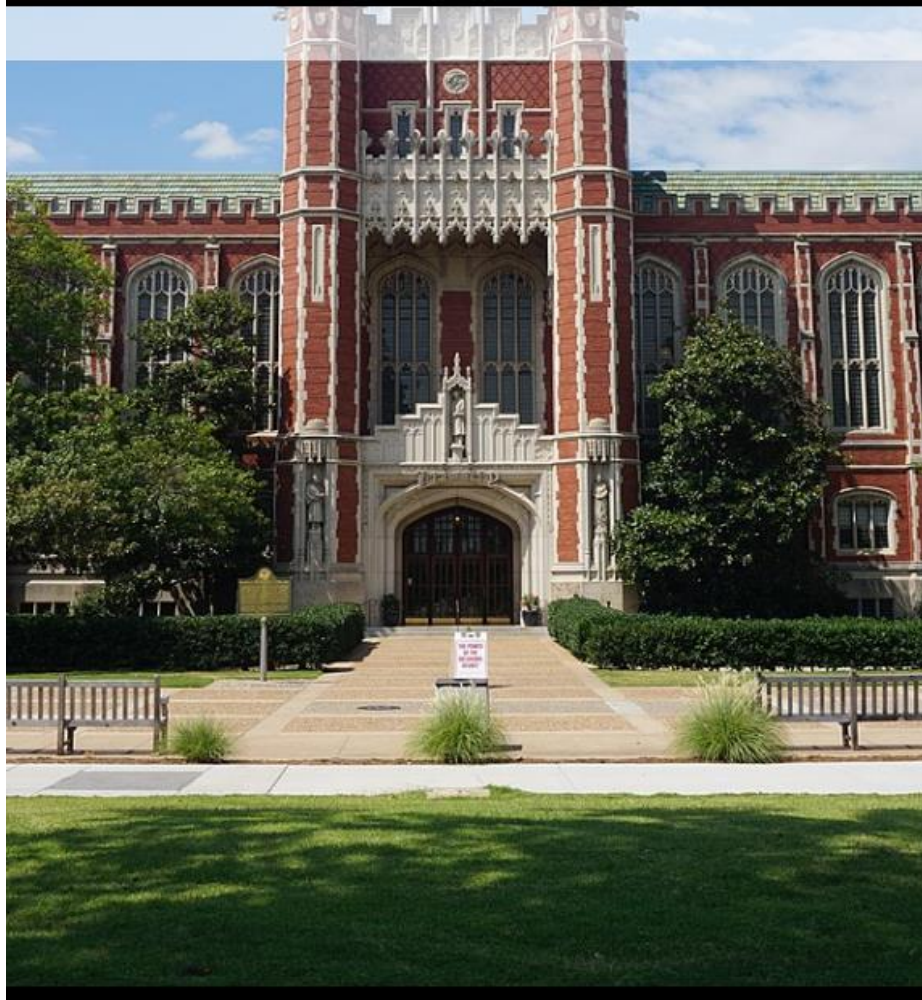


Figure 4: Moving the Starting Line / Student-Led Community Archaeology at the University of Oklahoma, By Delaney Cooley and Horvey Palacios. A north-facing, wide-view of the Bizzell Memorial Library on University of Oklahoma campus.

Archaeologists establish their careers by examining the material remains left behind by communities throughout time. Yet for most of archaeology's history, this has not been done with respect for or permission from the descendants of those communities. Archaeologists—and the institutions they work for—have benefited from the scientific and historical developments identified from the history and heritage of marginalized people. However, the exploitative practices driving the discipline are slowly being corrected by a growing number of scholars who recognize that the key to understanding the past is not to extract but rather to engage with communities who are invested in its protection. Centering Indigenous archaeologies, community-based methods, and consultation efforts shifts control from the researcher to communities who decide their role in research and the extent of their participation. But these models, though successful, are not widely practiced, in part because collaboration requires more discussion, resources, and time than typical research projects.

As students at the University of Oklahoma, we recognize the importance of ethical collaborations but experience research barriers just as much, if not more so, than experienced professionals. Today, only a minority of students graduate with the experiences necessary to practice ethical archaeology, often after significant personal investment, including piling on external training, professional opportunities, and projects beyond the requisites of their degree. While some students can engage with existing collaborative projects, participation is dependent on faculty who may not have ongoing research or appropriate roles for students. Instead, students would have better access and more equal opportunities if they could learn community engagement skills throughout experiences within the curriculum.

This is precisely what Dr. Bonnie Pitblado's Community Archaeology course (ANTH-3613) at the University of Oklahoma has done with promising success. Throughout the semester, enrolled students learn how archaeologists conduct community-based participatory research and develop their own small-scale projects. This curriculum emphasizes experience-based learning with students having the opportunity to work independently or as a team to create projects that benefit their partnering communities. Dr. Pitblado actively encourages students to consider a broad definition of community, leading to unique partnerships with Tribal Nations, government agencies, museums, online discussion boards, churches, and other students on campus. Once a partnership is established, students spend the semester work-shopping their projects, coming together as their own community to learn from their shared successes, challenges, and missteps while actively working toward their project goals.

Of course, students share the same concerns about collaboration as professionals. Time and resources are scarce, and there are many communities who are unable or uninterested in partnering with students at this time. However, students and partnering communities have been able to develop successful projects by being honest about their time commitments and expectations. All of the project from the course have been small endeavors that fit into a greater need specific to each partnering community. For example, one student worked with the Choctaw Nation of Oklahoma's Growing Hope, a program dedicated to revitalizing Choctaw foodways by holding planting days, sharing seeds, and educating community members. The student grew heirloom crops to donate back to the seed bank and created an educational PowerPoint for the

program to use. Two other students partnered with the Society of American Archaeology Queer Archaeology Interest Group to produce a blog post raising awareness about LGBTQIA+ heritage for their social media. These represent just two distinct but powerful projects students were able to complete within the given time frame. In this issue of the OKPAN Quarterly, readers will have the opportunity to learn more about three student-led projects from the 2022 spring class. We encourage everyone to explore these diverse experiences and consider how small yet meaningful projects can enhance skills, establish positive relationships, and genuinely contribute to the betterment of diverse communities. Too often, researchers are discouraged from extending their research into collaborative engagements because they seem like monumental efforts, but as this class has shown, even one small project can create the skills and good will necessary for future partnerships and scholarship that is inclusive of researchers, communities, people, and heritage.

What is Community Archaeology?

Over the last several decades, new archaeological approaches have emerged to address the ethical shortcomings of the discipline by not only sharing results with the broader public but also engaging with communities to produce that knowledge. These collaborations bring reciprocal benefits to all partners and incorporate lines of evidence from diverse knowledge systems. While community can be broadly construed, these new approaches are specifically designed to empower Indigenous people and other descendant communities.



Figure 5: The storefront view of Stonewall Inn in New York, decorated with pride flags and a banner. It has been identified as a Queer heritage site in the Community Archaeology student blog for the Society for American Archaeology Queer Interest Group.



Figure 6: Two volunteers tend to a raised, communal garden bed for the Choctaw Nation of Oklahoma's Growing Hope program.



(Indigenous Archaeology Day Advertisement courtesy of Choctaw Nation of Oklahoma)

Figure 7: A poster for the Choctaw Cultural Center, Indigenous Archaeology Day, October 22, 2022. Features a display of cultural objects, including a variety of projectile points arrayed on a circular hide. [Link to more information.](#) For full text, see Appendix 1.

Treasure COVES of Information.

Treasure COVES of Information

Visitor Surveys at the Edmond Historical Society and Museum

By Regan Crider and Hannah Garcia



Figure 8: Treasure COVES of Information, Visitor Surveys at the Edmond Historical Society and Museum By Regan Crider and Hannah Garcia. An evening view of the Edmond Historical Society and Museum, highlighting the historic, native sandstone brick structure.

Since its opening in 1983, the Edmond Historical Society and Museum has made it their primary objective to teach the public about the heritage of Edmond as well as to present new and emerging stories that contribute to the culture of the community. Throughout the last several decades, they have offered an exciting rotation of exhibits and free resources to help with this goal, including their Children's Learning Center and Research Library & Genealogical Center. As many people know, however, maintaining a museum that is free to the public is no easy endeavor, and the institution must rely on a wide range of funding sources to keep their doors open, including large grants, donations, volunteer hours, and a membership program.

When we began this project, we were not sure what direction it would take. Regan initially met with the museum to establish a partnership, and it quickly became clear that funding was their primary concern. While we could not write the grants for them, they suggested that we might be able to help provide a critical piece of data for their grant applications: demographic information about the guests. Although collecting demographic information seems straightforward enough, there are many factors that dictate which methods to employ and what questions are most relevant. After a relatively unsuccessful literature review, we decided to join an online museum forum to survey other institutions about their strategies. Several of the museums responded that they infer demographic information by asking for guest zip codes and cross-referencing them with census data. However, Amy Stephens, the Exhibits Coordinator at the Edmond Historical Society and Museum, expressed concerns with the zip code data for the museum because 75% of museum visitors are from the metro area. Another popular method forum participants suggested was to survey guests as they visited the museum using a system called "[Collaboration for Ongoing Visitor Experience Studies](#)" (COVES). The system assesses visitor feedback based on an extensive questionnaire and allows museums to compare their data with others in the industry. Although the system is highly effective, the downside of COVES is its price, which even for an institution like the Edmond Museum, is simply too high. However, the complete visitor survey is available free of charge on the [COVES website](#). After discussing our option with the Edmond Museum staff, we decided to create a Google Form survey selecting relevant questions from the COVES questionnaire. The museum staff had an opportunity to vote on a list of question prospects we developed for them, and we use their responses to create the official survey.

A final step to the project was determining how we would administer the survey in a way that would lead to a high response rate. Initially, we talked about using an iPad kiosk at the museum's entry, but there were two issues that arose with that idea. First, the cost would be out of budget, at least for the foreseeable future. Second, the majority of the museum visitors are parents with multiple children who do not have time to fill out a survey with an excited child or two at their side. We decided the easiest way for guests to fill out the survey would be to provide a QR code that links them to it from their phone. These would be passed out upon entrance and posted on signs around the museum. There would also be an incentive after completing it, such as a discount in the gift shop. The Edmond Historical Society and Museum has plans for a major renovation within the next few years to make the museum more accessible and engaged. Although the survey we completed may seem small, the resulting data will offer invaluable insight that will enhance any grant application the museum submits. Additionally, the

demographic information will help the museum better understand their audience, providing opportunities for more targeted events, exhibits, and overall experience.



Figure 9: A tour guide leads a group of visitors through the exhibit at the Emond Historical Society and Museum.



Figure 10: Logo for “Collaboration for Ongoing Visitor Experience Surveys”, the software from which the authors modeled their visitor questionnaire template.

Leave No Digital Trace.

Leave No Digital Trace

Community-Based Archaeology in Cyber Space

By Kimb Frey



Figure 11: Leave No Digital Trace, Community-Based Archaeology in Cyber Space, By Kimb Frey. Features the grassy shoreline of a lake before the Wichita Mountains in the Wichita Mountains Wildlife Refuge.

Stewardship of public lands is not merely the responsibility of the individuals who are employed as land managers; it is the responsibility of everyone. Campaigns like [Keep Our Land Grand](#) and [Leave No Trace](#) teach a broad audience—from the occasional road-tripper to the avid hiker—how to respectfully interact with natural and cultural spaces. However, campaigns like this fail to address how to act responsibly toward nature on social media. People often digitally “visit” sites before ever setting foot in the area by checking out informational websites or social media profiles, but does sharing every bit of information benefit these often fragile spaces? To help raise awareness of how people can respectfully post (or not) about natural and cultural spaces, I worked with the [Wichita Mountains Wildlife Refuge](#) to create a new campaign, Leave No Digital Trace.

I had previously worked with the Wichita Mountains Wildlife Refuge Visitor’s Center and knew that I wanted to offer any support that I could in the wake of Covid, government-wide staff turnover, and dwindling funding. The Director of Visitor’s Services immediately had a project in mind: the Leave No Digital Trace campaign. As part of this social media project, I would create content, propose a social media strategy, and update the signage around the refuge. Based on each of our schedules, we agreed that my project would consist of a 12-post Leave No Digital Trace Campaign and a strategy document.

We modeled Leave No Digital Trace after [LeaveNoTrace.org](#)’s campaign to teach the Refuge’s visitors how to leave only footprints, be responsible outdoors, and protect the land from abuse and over-use. People are often ignorant of the effect that our social media presence has on our public spaces. Geotagging vulnerable and protected sites, posting digital tracks of unsafe and unauthorized trails, and promoting irresponsible behavior online puts cultural and natural places at risk. In light of this risk, our goal then was to use social media to promote best practices through educational posts and examples of responsible posting. To ensure this project encouraged long-term benefits, we also created an official internal guideline to ensure consistency on the refuge’s social media sites. We were confident that we would be able to whip up something amazing. However, I soon learned that there was a lot more to crafting a social media campaign than posting things on my personal account. We had difficulty creating posts that would convey the desired message and capture people’s attention, but after much discussion, we decided on four short talking points with examples using graphics, photos, and quotes. Since the refuge is managed by the federal government, there are strict rules and guidelines for posts. The Refuge wants to encourage visitors to use reputable apps for trail information and to keep from tagging vulnerable locations, but as a government agency, they cannot promote one company over another. We navigated this concern by showing the consequences of revealing protected places and doing so using the best practices we were trying to teach without recommending specific sites or apps. The Leave No Digital Trace campaign launched this past June, and we certainly hope it will alleviate the pressure put on fragile cultural and natural places through over-exposure on social media. To see the results of this project, be sure to follow the [Wichita Mountains Wildlife Refuge Facebook page](#).



Figure 12: “What is Leave No Digital Trace?” Includes the logo for the National Wildlife Refuge System. The first post in the Leave No Digital Trace campaign, made on June 20th, 2022. See [this post on their Facebook page](#).

Make sure to check out the rest of the #NoDigitalTrace campaign on [Facebook](#)!



Figure 13: Impacts of Digital Tracks. #LeaveNoDigitalTrace. Logo for the National Wildlife Refuge System. Graffiti covers the surface of a vandalized rock face. Photo by Joe Moore. Infographic by Kimb Frey & Quinton Smith,

Effects of Digital Tracks: Unofficial trails on social trail apps may lead to places that are ecologically, culturally or historically sensitive. Increasing the footprint and accessibility to sensitive locations may result in degradation of these areas. This is why sensitive locations are intentionally left off official maps. This is done to protect the resource. However, when users share their treks and tag their locations, places like these will continue to be at risk. Posted July 12, 2022.

Accessible Archaeology.

Accessible Archaeology:

A Sustainable Legacy of Alternative Text for the *OKPAN Quarterly*

By Elisif Dorsey



Figure 14: Accessible Archaeology: A Sustainable Legacy of Alternative Text for the OKPAN Quarterly. Silhouette representations of disabled individuals with medical equipment, including a service dog handler, a wheelchair user, and a cane user.



Figure 15: Author Elisif Dorsey poses with their service dog, Runa. Photo by Alayna Weldon Art.

As a disabled individual developing a career in archaeology, I have encountered a number of barriers that have prevented me from fully engaging with my field's opportunities. Archaeology is, unfortunately, rather inaccessible, and in an age where inaccessibility can no longer be tolerated, it is time that more of us discussed these barriers and did something to remove them. I encountered the opportunity to address accessibility barriers within archaeology through the Community Archaeology class taught by Dr. Bonnie Pitblado in Spring 2022. In the course, Dr. Pitblado tasked students with collaborating with a community to address a specific concern regarding archaeology or heritage, with the goal of co-creating a product that produced reciprocal benefits. I chose to work with OKPAN not only because of the relationships I had in place with some of its members but also because I knew they were a team dedicated to making archaeology relevant and engaging to as many people as possible. After reaching out to them, it became apparent that the *OKPAN Quarterly's (OQ)* editors and staff had their own accessibility concerns. Together, we formulated a project to address a specific accessibility barrier within this magazine with the goal of allowing wider audiences to be able to engage with its digital content.

The *OQ* editors and I chose to address visual accessibility for individuals struggling or unable to interact with the images and graphics in each issue. We decided to create a sustainable legacy of alternative text (alt text) generation intended to provide content comparable and supplementary to the images themselves. This text is embedded in the document to provide additional information for those who are visually or otherwise impaired. I was tasked with formulating the structure of the project under research parameters provided by my OKPAN partners. Reagan Ballard, a student staff member of OKPAN, was my primary collaborator throughout the process. Reagan, who at the time of our project was a senior in high school, has worked with OKPAN on previous projects, such as authoring the [Voices of Greenwood article](#) in the Fall 2021 issue of the *OQ*. Her experiences gave her unique insight into OKPAN's goals, methods, and *OQ* article development, which were critical for creating the project.



Figure 16: Author of Voices of Greenwood and partner in Accessible Archaeology Reagan Ballard poses before a white brick wall.

Reagan and I worked together to research alt text generation best practices with the goal of implementing our own alt text and creating a PowerPoint presentation to instruct others on how to replicate our process (to access the PowerPoint, visit the link [here](#)). Our parameters for generating alt text include precision with context, to succinctly describe the image's function; character limits, to avoid over-describing an image; inclusion of selective text, to allow users to engage with necessary text on images; and an appendix, to provide users access to additional details at their discretion. As we researched, we agreed that having an author or photographer's context on images was vital to ensure sensitivity and understanding of an image's overall purpose. For a photo of people, knowing how those individuals want to be portrayed helps avoid misrepresenting the participants. For a complex illustration, knowing what aspects of the image are most important can change the entirety of the alt text itself as well as how the image is understood by alt text users. Because Reagan is an author for the *OQ*, we used the images within her [previously published piece](#) for our example, focusing on her own portrait, an illustration, and a depiction of a legal document. The images served different purposes, so we were able to provide assorted examples for the sustainable legacy.

As we attempted to provide engaging text without exceeding character limits, it became clear that we needed something supplementary to avoid losing valuable aspects of the images, which led to the development of the previously mentioned appendix. This is an uncommon addition for alt text, and in fact, we did not encounter it in other sources. Without it, however, we could never reach our goal of effectively communicating images for greater accessibility. The appendix allows for the primary alt text to remain brief without compromising on value or content, while still providing more details to those who want them. Including this section encapsulates the goal of the project: to be as inclusive and accessible as possible with every part of the magazine. It seems fitting, then, for the appendix to have been the solution to the biggest

challenge. Alt text is a bare minimum of digital media accessibility. We've created a wonderful, collaborative project that addresses a real need, but the work does not stop when the presentation is ready for OKPAN's use. This is a small project geared towards a specific audience, but it is an opening for much more. Archaeologists need to continue talking about accessibility, so that those who need these developments can fully participate in archaeology and other fields. These limitations should no longer be commonplace, and I hope this project inspires more accessibility initiatives in OKPAN and other communities. I encourage everyone to look around and see the barriers in your own community. What can you do to improve this world for disabled individuals?

Check out the Elisif and Reagan's example of digital text in the Fall 2021 issue of the OQ!

The Oklahoma Archaeology Month poster is an image that was featured in Reagan Ballard's *Voices of Greenwood* article in the Fall 2021 issue of the OQ. Based on Elisif and Reagan's criteria for alternative text, they have proposed the preferred text below.

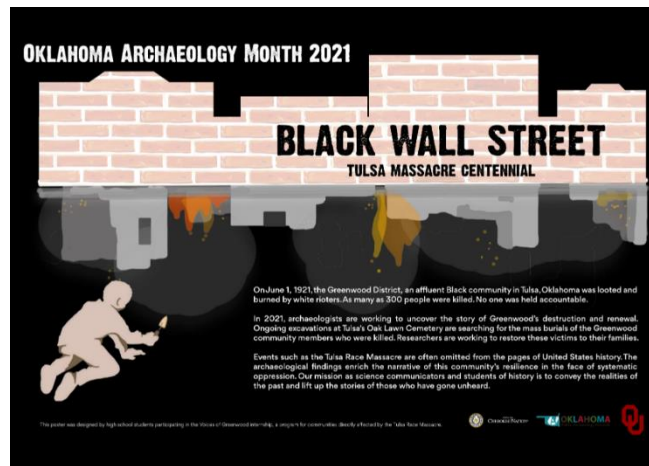


Figure 17: Black Wall Street: Tulsa Massacre Centennial, building outline with fire and figure with trowel. For full text, see Appendix 2.

Discussed alternative text examples for figure 17 below:

Preferred Alt Text Example: Black Wall Street: Tulsa Massacre Centennial, building outline with fire and figure with trowel. See Appendix for full text.

Non-Preferred Alt Text Example: Illustration of Black Wall Street with burning wall and person with a tool. Contains text on Tulsa Race Massacre history.

Photo Contest Winner Announcement.



Figure 18: A red cardinal perches in a tree against a clear blue sky. Image “Prickly Cardinal” by Summer 2022 photo contest winner Charles Wende.

A special thank you and congratulations to Charles Wende, our summer issue cover photo contest winner!



Figure 19: Summer 2022 photo contest winner, Charles Wende.

Charles Wende is currently a junior studying anthropology at the University of Oklahoma. He enjoys nature and wildlife photography.

The Oklahoma Anthropological Society: News and Events.
OAS Fall Dig: September 15th through the 18th, 2022.



Figure 20: Field researchers excavating a site and operating sifters.

The Oklahoma Anthropological Society returns for the fourth time to Muldrow, Oklahoma in mid September for our Fall Dig. Our previous excavations yielded artifacts dating back 800 years and more, the time period when nearby Spiro mounds were thriving. Join us this year and help us uncover tantalizing clues to Oklahoma's distant past!

Participation is open to ages 10 and older, 18 and under accompanied by an adult. Dr. Scott Hammerstedt of the Oklahoma Archaeological Survey will supervise the excavation and answer all questions at the dig. Members of OKPAN, the Oklahoma Public Archaeology Network, and graduate students of the University of Oklahoma Department of Anthropology will be on site to conduct demonstrations and provide instruction in proper excavation techniques.

OAS Membership fees:

Society membership (starting at) - \$20.

Students over age 18 membership - \$10.

Additional family member - \$5.

2 or more family members - \$10.

Students between 10 and 18 years of age with adult supervisor – complementary membership.

Our dig is an ideal opportunity for anyone who have wanted to participate in a genuine archaeological excavation but have never had the opportunity. Guest dig kits, including trowels and other essential equipment for excavating, will be provided by the society. The dig will also be an excellent chance for students and avocational archaeologists to sharpen skills and gain experience.

For more information, contact OAS Dig
Chairman Ray McAllister at
okla.anthro.society@gmail.com.



Figure 21: Oklahoma Anthropological Society Dig Chairman Ray McAllister poses outdoors.

See you there!

2022 OAS Fall Archaeology Car Tour, Quartz Mountain State Park, Lake Altus and vicinity, October 29, 2022.



Figure 22: Overhead view of the Quartz Mountain State Park Lodge and surrounding landscape in Lone Wolf, Oklahoma.

Join the Oklahoma Anthropological Society at Quartz Mountain State Park, OK in late October for our Fall Car Tour. We will visit several historical and archaeological sites throughout Southwest Oklahoma. Guiding us will be Bob Blaising, retired archaeologist for the Federal Bureau of Reclamation, and expert on the area's history and prehistory.

The group will meet around 11:30am at the Quartz Mountain Lodge for lunch. The tour will begin at 1:00pm with stops to view and discuss distinctive works of the Civilian Conservation Corps and the Works Progress Administration. We will also look at the history of Greer County when it was claimed as part of Texas, and the Great Western Cattle Trail. We will discuss military expeditions through the area and still earlier, the Great Spanish Road to the Red River. A famous Kiowa Medicine dance was held near the Lodge, and the Wichita Tribe has a long ancestral history in the area. We will even hear about some sites where mammoth remains were found. We will return to the Lodge for supper and lodging will be Available at the Lodge, as well as cabins and campgrounds in the State Park.

The tour is FREE for OAS members, but there will be limited parking at some stops on the tour, so reservations are required and carpooling will be encouraged.

Participants must be members of the Oklahoma Anthropological Society. Memberships in the Oklahoma Anthropological Society are \$20 annually, or \$10 for students. Family discounts are available. Membership benefits include a change to participate in society excavations and other activities.

For more information, contact OAS Dig Chairman Ray McAllister at oklah.anthro.society@gmail.com.



Figure 23: Oklahoma Anthropological Society Dig Chairman Ray McAllister poses outdoors.

OKPAN Faces.

We're pleased to introduce you to the talented crew that helps inform the work we do at OKPAN.

Elisif Dorsey: Intern

Elisif is an undergraduate student at the University of Oklahoma majoring in anthropology. They are an archaeology collections assistant with the Sam Noble Museum of Natural History and a former student intern in the museum's ethnology collection. They began working with OKPAN during a student research project with fellow intern Reagan Ballard to develop alternative text for the *OKPAN Quarterly*. They will be continuing efforts to create and maintain overall accessibility within OKPAN.

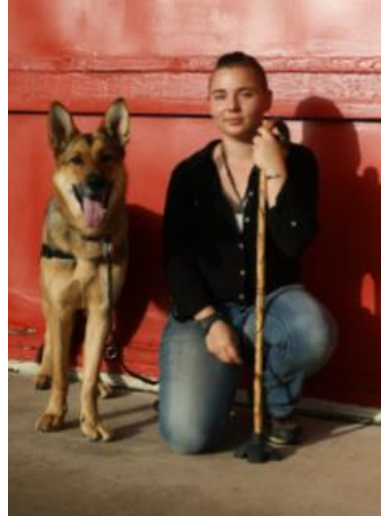


Figure 24: Undergraduate anthropology student at the University of Oklahoma and OKPAN Intern Elisif Dorsey poses with their service dog, Runa. Photo by Alayna Weldon Art.

Megan Walsh: Outreach Coordinator

Megan is a bioarchaeologist in the graduate program at the University of Oklahoma. She graduated with her BS in anthropology from Southern Illinois University Edwardsville in 2021. She is currently a Masters student with hopes of pursuing her PhD. Her research examines pathology in cremated human remains from the Archaic Period in Athens, Greece. Her research interests include health inequality, paleopathology, identity, and mortuary archaeology.



Figure 25: Bioarchaeologist graduate student at the University of Oklahoma and Outreach Coordinator Megan Walsh poses while digging an excavation unit

The Oklahoma Public Archaeology Network's Mission Statement.

Bridging communities with a passion for the past through public education and outreach, research and teaching partnerships, and professional development opportunities.

OKPAN Quarterly Staff:

Delaney Cooley – Editor-in-Chief

Horvey M. Palacios – Associate Editor

Alternative text generated by Elisif Dorsey. They welcome any raised questions or concerns regarding alternative text or other accessibility issues and can be reached at er.dorsey@ou.edu.

Please follow us on Facebook and Twitter and visit our website, okpan.org!

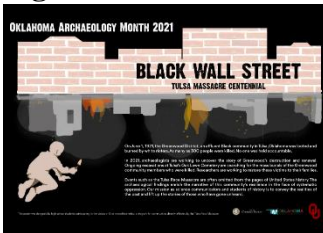
Appendix.

1. Figure 7



A poster for the *Choctaw Cultural Center, Indigenous Archaeology Day, October 22, 2022*. Features a display of cultural objects, including a variety of projectile points arrayed on a circular hide. Text as follows: All ages are welcome. Traditional foods will be provided. Sign up now! [Link here for more information.](#)

2. Figure 2



Oklahoma Archaeology Month 2021. Black Wall Street: Tulsa Race Massacre Centennial. Gray, crumbling buildings are on fire beneath red brick outline and a figure beneath crouches with trowel. Text as follows: *On June 1, 1921, the Greenwood District, on affluent Black community in Tulsa, Oklahoma was looted and burned by white rioters. As many as 300 people were killed. No one was held accountable. In 2021, archaeologists are working to uncover the story of Greenwood’s destruction and renewal. Ongoing excavation at Tulsa’s Oak Lawn Cemetery are searching for the mass burials of the Greenwood community members who were killed. Researchers are working to restore these victims to their families. Events such as the Tulsa Race Massacre are often omitted from the pages of United States history. The archaeological findings enrich the narrative of this community’s residence in the face of systematic oppression. Our mission as science communicators and students of history is to convey the realities of the past and lift up the stories of those who have gone unheard. This poster was designed by high school students participating in the Voices of Greenwood internship, a program for communities directly affected by the Tulsa Race Massacre.* Contains logos for the Cherokee Nation, Oklahoma Public Archaeology Network, and University of Oklahoma.