

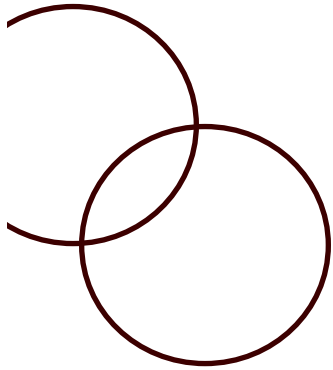


High Plains Society for Applied Anthropology

Spring 2012 Annual Conference Program

○ CONFERENCE PROGRAM TABLE OF CONTENTS

Table of Contents and Information	Page 1
Powwow and Public Events	Page 2
Thursday April 19th Schedule	Page 2
Friday April 20th Schedule	Page 3
Saturday April 21st Schedule	Page 4
Sunday April 22nd Schedule	Page 5
Film Descriptions	Page 5
Friday Presentation Abstracts	Page 6—7
Saturday Presentation Abstracts	Page 8—10
Sunday Presentation Abstracts	Page 11



○ Notes on building and room locations and parking on campus:

- The Moby Arena (powwow) is located on the west side of campus near Shields St. and Elizabeth St.
- The Lory Student Center is located in the north central part of campus and can be accessed through the parking lot on Meldrum St. and Laurel St.
 - The **Grey Rock Room** is located on the main floor of the Lory Student Center. Please see the included floor map of the Lory Student Center.
 - **LSC Room 230** is located on the second floor, above the Grey Rock Room. Please see the included floor map.
- The Behavioral Sciences Building is located in the south central part of campus and be accessed through Pitkin St. off of College Ave.
- Parking during the week is limited on campus so please be prepared to pay for meter parking or purchase a day pass from Parking Services in the parking garage for \$6. After 4pm most lots are open for free parking (the parking garage is pay-to-park 24 hours a day). The best lots are the pay-to-park spots at the west end of the Lory Student Center Lot and the Parking Garage between Prospect Rd. and Lake St. on Center Ave.
- Parking on Saturday and Sunday is free in most lots. Be sure to read the signage when entering a lot to park. Most “A” blue lots and “Z” yellow lots are free on weekends (please see included parking map).



POWWOW AND PUBLIC EVENTS

Thursday, April 19th	7:00pm—8:00pm	Reading by Susan Harness	LSC230
	8:00pm—9:30pm	Screening of the Film “Reel Injun”	
Friday, April 20th	11:45am—12:45pm	Powwow Demonstration and Indian Taco Lunch	LSC Plaza
	1:00pm—1:45pm	Keynote Speaker Lori Pourier, Executive Director First Peoples Fund, Rapid City, SD	Grey Rock Room, Lory Student Center
	5:00pm	Powwow Ground Blessing	Moby Arena
	5:30pm	Powwow Gourd Dance	Moby Arena
	7:00pm	Powwow Grand Entry	Moby Arena
	7:00pm—9:00pm	Screening and Discussion of the Film “Thick Dark Fog”	BHS 107
Saturday, April 21st	10:00am	Powwow Gourd Dance	Moby Arena
	10:00am & 11:00pm	Powwow Artist Demonstrations	Moby Arena
	1:00pm	Powwow Grand Entry	Moby Arena
	2:00pm & 3:00pm	Powwow Artist Demonstrations	Moby Arena
	5:00pm	Powwow Dinner—Feed	Moby Arena
	5:30pm	Powwow Gourd Dance	Moby Arena
	7:00pm	Powwow Grand Entry	Moby Arena
	8:00pm—10:00pm	Screening and Discussion of clips form the Films “Mato Paha: Rally to Protect Bear Butte” and “Who Will Bury the Dead” with Mark St. Pierre, Cloud Horse Media	Grey Rock Room, Lory Student Center
Sunday, April 22nd	10:00am	Powwow Gourd Dance	Moby Arena
	12:00pm	Powwow Grand Entry	Moby Arena
	7:00pm	Powwow Concludes	Moby Arena

THURSDAY APRIL 19TH

5:00pm—7:00pm	Board Meeting	Wild Boar Coffee Basement
7:00pm—8:00pm	Susan Harness Reading	LSC230
8:00pm—9:30pm	Screening of Film “Reel Injun”	

○ FRIDAY APRIL 20TH

8:30am—4:00pm	Registration	Grey Rock Room
5:00pm—10:00pm	<i>Northern Colorado Intertribal Powwow</i>	Moby Arena
8:30am—8:50am	Welcome and Opening Remarks, Jack Schultz, <i>HPSfAA President</i>	Grey Rock Room
8:50am—9:20am	“Watchers of the Ancient Skies “ Ben Sherman , <i>President, Native Tourism Alliance</i>	Grey Rock Room
9:20am—9:50am	“The Applied Anthropologist’s Poetry” Poet Laureate Howard F. Stein , <i>University of Oklahoma</i>	Grey Rock Room
9:50am—10:15am	Break	
10:15am—10:45am	“Storytelling techniques to enhance the scientific presentation for Applied Anthropologists” Katy Little , <i>Katy’s Tales</i>	Grey Rock Room
10:45am—11:15am	“The Evolution of a Story-Teller” Ted Engelmann , <i>Photographer-Writer</i>	Grey Rock Room
11:15am—11:45am	“Coyote and the Shadow People—A Performance” Susan Harness , <i>Colorado State University</i>	Grey Rock Room
11:45am—12:45pm	Powwow Demonstration and Indian Taco Lunch	LSC Plaza
1:00pm—1:45pm	“Native Artist Entrepreneurship and Cultural Asset Development in Indian Country” KEYNOTE SPEAKER: Lori Pourier , <i>Executive Director of First Peoples Fund, Rapid City, SD</i>	Grey Rock Room
1:45pm—2:15pm	“Shamanic Symbolism in Traditional and Contemporary Northwest Coast Native Arts” Peter Jacobs , <i>Professor Emeritus Colorado State University</i>	Grey Rock Room
2:15pm—2:30pm	Break	
2:30pm—4:00pm	“Holistic Community Development and Community Connections on the Pine Ridge Indian Reservation” Introduction/Moderator: Kathy Sherman, <i>Colorado State University</i> Panel Participants: Ashley Cobb, Andrea Akers, Heather Lausch, Michael Brydger, Patrick Dorion, <i>Colorado State University</i> Concluding Remarks: Mark St. Pierre, <i>Wounded Knee CDC</i>	Grey Rock Room
7:00pm	Powwow Grand Entry	Moby Arena
7:00pm—9:00pm	Screening and Discussion of the Film “Thick Dark Fog”	BHS 107

○ SATURDAY APRIL 21ST

8:30am—5:00pm	Registration	Grey Rock Room
9:00am—7:00pm	Northern Colorado Intertribal Powwow	Moby Arena
9:00am—9:30pm	“The Artist in the Age of Copyright” Héctor Fouce , <i>Universidad Complutense de Madrid, Spain</i>	Grey Rock Room
9:30am—10:00am	“AIM, Occupy, and Decolonize Denver: Exploring the Relationship between the American Indian Movement and Occupy Denver” William Lempert , <i>University of Colorado at Boulder</i>	Grey Rock Room
10:00am—10:15am	Break	
10:15am—10:45am	“Community Development: Native American Issues and Challenges” Joanie Buckley , <i>Oneida Nation of Wisconsin</i>	Grey Rock Room
10:45am—11:45am	“Leadership Through Art: Evolution of Classroom to Community” Linda Marangia , <i>Metropolitan State College of Denver</i> , Panel Moderator	Grey Rock Room
	“Women Artists in Northern New Mexico” Barbara Hawthorne , <i>University of Northern Colorado</i>	Grey Rock Room
11:45am—1:00pm	“Female Agency Through Artistic Expression” Sierra Patterson , <i>University of Northern Colorado</i>	Grey Rock Room
	“Sluts, Jerk-offs, and Banging: A Comparison of British and American Sex Slang” Amanda Grassello , <i>University of Northern Colorado</i>	Grey Rock Room
1:00pm—2:00pm	Lunch—Powwow Grand Entry (1:00pm)	Moby Arena
2:00pm—3:00pm	“Graffiti Artwork and its Cultural Connections” Josef Garrett and Nick Richling , <i>Metropolitan State College of Denver</i>	Grey Rock Room
3:00pm—3:30pm	“Art in World of Warcraft: Participatory Aesthetic Experience and Mood” Greg Batchelder , <i>Colorado State University</i>	Grey Rock Room
3:30pm—4:00pm	“Radar Surveys and their impact on Artistic Renderings” Veronica Hume , <i>University of Northern Colorado</i>	Grey Rock Room
4:00pm—4:15pm	Break	
4:15pm—5:00pm	Award Ceremony Jack Schultz , <i>HPSfAA President</i>	Grey Rock Room
5:00pm	Powwow Elder Dinner	Moby Arena
7:00pm	Powwow Grand Entry	Moby Arena
8:00pm—10:00pm	Screening and Discussion of clips from the Films: “Mato Paha: Rally to Protect Bear Butte” and “Who will Bury the Dead” Mark St. Pierre , <i>Cloud Horse Media</i>	Grey Rock Room

○ SUNDAY APRIL 22ND

9:00am—7:00pm	Northern Colorado Intertribal Powwow	Moby Arena
9:30am—10:00am	“Public Land in Agricultural Production: Accommodating Social and Private Values” Cynthia Torres, Regis University	BHS 107
10:00am—10:30am	“Maasai voices on climate change (and other issues, too): a Kenyan pastoralist community’s experience with participatory video” Joana Roque de Pinho, Centro de Administração e Políticas Públicas at the Instituto Superior de Ciências Sociais e Políticas, Portugal	BHS 107
10:30am—11:00am	“Experiences and Challenges of the Blind in South America” Hannah Tyler, Metropolitan State College of Denver	BHS 107
11:00am—11:30am	Business Meeting for Membership	BHS 107
12:00pm	Powwow Grand Entry	Moby Arena

○ FILM DESCRIPTIONS

Thursday, April 19th—“Reel Injun”

Hollywood has made over 4000 films about Native people; over 100 years of movies defining how Indians are seen by the world. *Reel Injun* takes an entertaining and insightful look at the Hollywood Indian, exploring the portrayal of North American Natives through the history of cinema. Travelling through the heartland of America, Cree filmmaker Neil Diamond looks at how the myth of “the Injun” has influenced the world’s understanding – and misunderstanding – of Natives. With candid interviews with directors, writers, actors and activists, including Clint Eastwood, Jim Jarmusch, Robbie Robertson, Sacheen Littlefeather, John Trudell and Russell Means, clips from hundreds of classic and recent films, including *Stagecoach*, *Little Big Man*, *The Outlaw Josey Wales*, *One Flew Over the Cuckoo’s Nest*, and *Atanarjuat the Fast Runner*, *Reel Injun* traces the evolution of cinema’s depiction of Native people from the silent film era to today.

Friday, April 20th—“The Thick Dark Fog”

Walter Littlemoon attended a federal Indian boarding school in South Dakota sixty years ago. The mission of many of these schools in 1950, was still to “kill the Indian and save the man.” The children were not allowed to be Indians – to speak their language or express their culture or native identity in any way at the risk of being severely beaten, humiliated or abused. What effects did these actions cause? Many Indians, like Walter, lived with this unresolved trauma into adulthood, acting it out through alcoholism and domestic violence. At age 58, Walter decided to write and publish his memoirs as a way to explain his past abusive behaviors to his estranged children. But dealing with the memories of his boarding school days nearly put an end to it. “The Thick Dark Fog” tells the story of how Walter confronted the “thick dark fog” of his past so that he could renew himself and his community. This film won “Best Documentary” at the 2011 American Indian Film Festival. Since then it has been adopted at twenty-six colleges and universities in two countries and seventeen States.

Saturday, April 21st—“Mato Paha: Rally to Protect Bear Butte” and “Who Will Bury the Dead”

Known to the Lakota as “Mato Paha” or Bear Butte this sacred mountain is held in reverence not only by the Lakota & Dakota but numerous other Plains Indian tribes as well. Increasingly encroached upon by campgrounds, biker bars, and convenience stores “Mato Paha” dramatically illuminates the struggle between native traditionalists, who regard Bear Butte as a place of quiet sanctity, fasting, and prayer, and non-Indian businesses that seek to exploit the land around the mountain for personal profit. In this documentary we follow a protest in Sturgis from Bear Butte to the Meade County court house where the hearing for a liquor license will be issued to Jay Allen, a Californian who started construction on a biker bar only 2.5 miles from the base of Bear Butte exclusively for the annual “Sturgis Bike Rally”. Mato Paha follows this struggle for religious rights from 2006 until the present.

With the Passage of the Freedom of Indian religions Act in 1978, Native People have been free to practice their own spiritual traditions for 30 years. At the same time attendance at Christian churches has dramatically declined. This film explores this changing reality and looks at the deep seated beliefs, spiritual needs and history that created the present. The film will be an inside look at the current practice of spirituality amongst the Lakota People. With no young Native Ministers, churches being closed, and elderly Native clergy retiring or dying, real challenges face Lakota Christianity. With thousands of Lakota people actively participating in traditional spirituality, will it replace Christianity? If after 150 years, Lakota are deserting Christianity, what does it say about American Christianity? If there are no more Christian clergy Who Will Bury the Dead?



○ PAPER AND PANEL ABSTRACTS

“The Applied Anthropologist’s Poetry” by Poet Laureate Howard F. Stein, *Oklahoma State University*

This presentation is in two parts. In the first part I try to situate my applied anthropological poetry and my role as a poet in the life and history of the HPSfAA. Since the new role of Poet Laureate is one created by the Society, it says something not only about me, whom they have honored, but also about the identity of the Society, and the long relationship between us, one that has evolved and flourished in my thirty-two or so years as member. In the second part of my presentation I read and discuss a range of what could be called my "applied poetry." I suggest that this poetry -- and all art composed/produced by applied anthropologists -- is not "just poetry," but can be a means of (a) better understanding those people(s) with whom we work, (b) improving both our relationship with them and the projects on which we jointly work, and (c) honing our insights and thus contributing to anthropological theory.

“Storytelling techniques to enhance the scientific presentation for Applied Anthropologists”

by Katy Little, *Katy’s Tales*

This proposal is for a program by Katy Little, Storyteller/Applied Anthropologist and her use of "story" of her life experience in a variety of cultures. While traveling in the Old World Tropics and assisting with research on a project for the Smithsonian Tropical Institute she lived in many villages and was involved with the daily life of the villagers and her role as mother of two children. This life experience has given her the stories to share with people of all ages and professions. Her attitude is that scientific presentation and story are great bed fellows. Some examples of how to enhance power point presentations with story will be demonstrated.

“The Evolution of a Story-Teller” by Ted Engelmann, *Photographer-Writer*

My father was a veteran of World War II and Korea. After the war, he was a professional photo-journalist, teaching English, and working in the field of public relations. I learned at a young age the techniques of photography and darkroom work. My life as a storyteller began when I made more than 300 slides during my 1968-69 tour of duty in Viet Nam. In the early 1970s, I was giving slide presentations to a university ROTC class about my experience in Viet Nam. Unfortunately, or not, I was also very angry and emotionally discouraged with the war on many levels. Maybe that’s why I was never asked back. For nearly 40 years I have been continually gaining information through traveling and living part-time in the US, South Korea, Australia, and Viet Nam, photographing the parades and memorials dedicated to the veterans of the war in Viet Nam. Recently I have been embedded in Iraq and Afghanistan as a freelance photographer. Over the years I began to better understand the emotional effects of war on soldiers and others. My words have changed over the years, but the tune has remained the same: to explain to veterans and Americans who have never experienced military life, about the pain and suffering from the invisible wounds of war. This presentation explores the evolution of my storytelling; the personal growth, setbacks, and the constant frustration of seeking a larger audience.

“Coyote and the Shadow People” by Susan Harness, *Colorado State University*

This is a storytelling performance. Stories not only entertain, they communicate social codes and ethics, remind us of who we were, and are, and urge us to understand the benefits and consequences of our behaviors. In this story, Coyote’s wife has died suddenly and he is visited by a death spirit who tells him that if Coyote follows his directions exactly, Coyote will not only be able to visit with friends and relatives long dead, he will also be able to see his wife again. Coyote follows his directions and that night, the ancestors come alive. The death spirit then tells Coyote he will be able to bring his wife back to life if he crosses five mountains in five days and does not touch her until he descends the final mountain. On the fourth night Coyote is unable to curb his impulses and she vanishes when he rushes to hug her. Although Coyote retraces his steps and activities in order to gain a second chance at seeing his wife, he is unable to recreate his lost success.

Though separated by time and space, people may recognize this story as the Greek myth of Orpheus and Eurydice. In both cases the role of the story is to remind listeners of the importance of patience, of following directions, and the price of mistakes.

○ PAPER AND PANEL ABSTRACTS

“Native Artist Entrepreneurship and Cultural Asset Development in Indian Country”

by KEYNOTE SPEAKER Lori Pourier, Executive Director, First Peoples Fund, Rapid City, SD

Lori Pourier, President, Oglala/Mnicoujou Lakota, has served as President of First Peoples Fund (FPF) since 1999. Her professional career has been dedicated to advancing the cause of indigenous arts and culture and to supporting native individuals who are the keepers of their artistic traditions. Lori currently serves as a board member of Grantmakers in the Arts, Native Americans in Philanthropy and the Red Cloud Indian School. She holds a Masters of Science degree from Southern New Hampshire University, Graduate School of Business, and was selected for the Center for Social Innovation fellowship at the Stanford Graduate School of Business.

FPF takes Native artists during their entrepreneurial development and connects them with business training, cultural grounding and social networks. FPF also provides training to community development organizations so they can offer financial and technical assistance. As a result, FPF is able to support artists through all three stages of entrepreneurial development, from micro-entrepreneurship to small business development to established professional culture bearers.

“Shamanic Symbolism in Traditional and Contemporary Northwest Coast Native Arts”

by Peter Jacobs Colorado State University and Northern Colorado Intertribal Powwow Association

An introduction and explanation of objects traditionally used in shamanic practices among the First Nations People of British Columbia and Southeast Alaska and the reoccurrence of shamanic symbols in contemporary Native art forms. The speaker will discuss the role of the traditional “Indian Doctor” and the use of ceremonial objects, such as masks, rattles, soul catchers and amulets in the practice of his craft. Images of shamanic “spirit helpers” will assist viewers identify ritual objects and understand how they were used in the ongoing battle between Northwest Coast Shaman and the practitioners of “Nakwas’aati”, witchcraft. Finally, the speaker will share examples of contemporary art objects re-visiting and re-purposing the ancient symbolism.

“Holistic Community Development and Community Connections on the Pine Ridge Indian Reservation”

by Dr. Kathleen Sherman, Ashley Cobb, Andrea Akers, Heather Lausch, Michael Brydger, Patrick Dorion, (Colorado State University) and Mark St. Pierre (Wounded Knee Community Development Corporation)

In 2011 the CSU Ethnographic Field Team partnered with Lakota entities on the Pine Ridge Reservation to highlight Lakota expression, evaluate creative partnerships, and enhance the technical, economic, and social networks of youth and artisans. Cobb explored the dynamic relationship between the Oglala Sioux Parks and Recreation Authority and Badlands National Park as it relates to the creation of a Tribal National Park. Future research involves participatory evaluation of the collaboration between the two entities. Similarly, Akers assisted the Pine Ridge Area Chamber of Commerce in their efforts to promote Reservation tourism and cultural sensitivity in National and State Park interpretation. This project continues as a strategy for building economic capacity through participatory community development. Meanwhile, Lausch worked with The Lakota Funds, a Community Development Financial Institution, to develop and implement a Child Development Account program aimed at empowering the children and building the family core. She continues to evaluate and improve the curriculum and overall program. Complementary to Lausch’s involvement with childhood development, Brydger instructed Lakota youth to remodel an abandoned building into a multi-purpose community facility. Youth enhanced their constructive capacities and engaged creative energies during the revitalization process. Finally, in a study partnered with First Peoples Fund, Dorion interviewed 111 Lakota artists about the infrastructural barriers that Native artists face. Despite limitations, research shows that art has potential for economic growth on Pine Ridge. In introduction, Dr. Pickering Sherman discusses the potentials for collaborative, accurate, and useful research when practicing holistic, participatory community development. In summary, Mark St. Pierre, director of the Wounded Knee Community Development Corporation will discuss the roles of academics in community development in Pine Ridge.

○ PAPER AND PANEL ABSTRACTS

"Watchers of the Ancient Skies" by Ben Sherman, *Native Tourism Alliance*

"Watchers of the Ancient Skies" is a story of how the Lakota people used their knowledge of the stars and the earth to harmonize their lifeways with the known universe. These traditions have been estimated to be 3,000 years old. What we know from oral history is that sometime in the deep past, the Lakota combined their understanding of the stars, the sun and the moon with their vast knowledge of the earth to create defining traditions, customs and ceremonies.

They believed in the concept of stellar mirroring, the concept that what is shown to be in the stars is also contained on the earth. The sacred unity of earth and sky became an essential element of the traditional Lakota belief system.

He Sapa (Black Hills) are considered by the Lakota to be a sacred enclosure on the earth. In the traditions of the Lakota, Black Hills sites carry special relationships to Lakota stellar theology. Mahto Tipila (Devil's Tower) and Mahto Paha (Bear Butte) are both in the Black Hills vicinity and are well known as significant sacred sites. Ceremonial sacred journeys that were conducted annually through special Black Hills landforms will be described.

The buffalo carries a strong relationship to the Lakota in their belief system. In "Watchers of the Ancient Skies," the buffalo, called Tatanka by the Lakota, is shown to possess special powers that make the great animal vitally essential to the entire character and existence of the Lakota.

"The artist in the age of copyright" by Héctor Fouce, *Universidad Complutense de Madrid, Spain*

The idea of "artist" is directly related to the concept of "author". This figure makes the artist the only responsible for its creation (Foucault) and establishes a direct link between the work of art and the person who created it. Since the 18th century, the author is the central figure of Western culture. As a consequence, regulations that protect its relationship with the work against third parties have been created and developed. However, the figure of the author ignores the relational and anthropological dimension of creation: artists are embedded in traditions, mimic and refer to other works, quoted fragments, make references... Artists, in addition, live in communities and share cultural traditions that have been created in a communal manner over time. Today, through digital technologies, these traditions are inserted into the capitalist economy and therefore on the individualistic logic of copyright.

This paper aims to analyze the ambiguous status of artists and their practices at the present time, which combines the logics of communal and traditional creation, the cut and paste dynamics of digital culture and a regime for the protection of copyright that emphasizes control of the artist about his work.

"AIM, Occupy, and "Decolonize Denver": Exploring the Relationship between the American Indian Movement and Occupy Denver" by William Lempert, *University of Colorado at Boulder*

On October 8th, 2011 AIM's annual anti-Columbus Day Parade protest marched beside an Occupy Denver protest. The next day, AIM leader Glenn Morris presented an indigenous platform proposal drafted for Occupy Denver's general assembly, which was approved unanimously. This proposal included a list of 10 demands, such as repudiating the doctrine of Christian discovery, the right to true self-determination, and releasing Leonard Peltier. It also requested that Occupy Denver "actively utilize and integrate indigenous perspectives, teachers, and voices in its deliberations and decision-making processes."

While the two organizations share many overlapping features, the actual relationship between them has been much more complex than this endorsement suggests. For example, although AIM has in the past employed the "occupy" concept for political demonstrations on Alcatraz and in the BIA, AIM argues that the current occupy movements have in their very naming invoked "colonialist language" and assumptions. In this paper, I explore such complexities through research conducted as part of a group ethnography project with anthropology graduate students at the University of Colorado at Boulder. Drawing on life histories, semi-structured interviews, focus groups, and survey data, I consider multiple perspectives on this relationship. Furthermore, I suggest how this case serves as a useful model for understanding the key opportunities and challenges present in such alliances between native and other organizations.

○ PAPER AND PANEL ABSTRACTS

"Community Development: Native American issues and challenges"

by Joanie Buckley, Oneida Nation of Wisconsin

The 581 Native American Tribes face many challenges in developing their communities. As Sovereign Nations, each tribe has unique circumstances that drive opportunities and roadblocks to building a community where they can preserve the artistic expressions of their culture, and traditional values of their heritage.

This session will describe the structure and socioeconomics of various tribes, showing the impacts on community development as these Sovereign Nations compliment of conflict with neighboring cities. It will explore the differences of their landscapes and the approaches that have allowed them to flourish, and the pressures that constrict their development.

"Leadership Through Art: Evolution of Classroom to Community"

by Linda Marangia, Metropolitan State College of Denver, Panel Moderator

Panel participants describe the evolution of an urban arts-based social action organization. Beginning as a college undergraduate offering "Social Action through Art" to a non-profit organization "Community Collage: Arts Based Productions". The organization serves the leadership development of underserved high school youth, through photography.

"Women Artists in Northern New Mexico" by Barbara Hawthorne, University of Northern Colorado

This presentation will illustrate how art expression is a defining factor in cultural identity in a modern, globalizing world. I will examine and explore various media of art expression, specifically by women in northern New Mexico. My research has taken me back to the "land of enchantment" to interview women artists from Taos, over the "High Road, to Santa Fe, and sometimes beyond. I began in the summer of 2011, with one art gallery in mind; and ended the summer with over one hundred and fifty artists wishing to be included in the publication that I propose to complete in several years. This publication will include various women artist's narratives or life histories associated with their interests and origins in the art world.

There are and have been historically many women artists in northern New Mexico; however, most have not been recognized in publications. This cultural center for "artistic" expressions has focused on men artists almost entirely, until very recently. My intention is to bring these women to the forefront, allow them to "speak" and be visible in a world dedicated to male artists. Women, worldwide, are often invisible, and have no voice; and communication through art is their only means of expressing individuality, identity, and cultural self-determination.

As an applied anthropologist, I have developed a course for the Women's Studies program at the University of New Mexico, Taos Campus, to be taught in the summer of 2012. During that time, I will also be continuing my research by conducting more interviews with those women who have shown a desire to be included in my study.

"Female Agency Through Artistic Expression" by Sierra Patterson, University of Northern Colorado

My presentation will explore the work of women artists, specifically in northern New Mexico, and how art expression impacts individuals and their surrounding communities. My research would form a basic foundation for Dr. Hawthorne's research of women artists in northern New Mexico. Through our collaborative work, our intention is to develop workshops in various art media for the benefit of local artists, community members, and students from three universities, including University of New Mexico, Colorado State University, and the University of Northern Colorado. By uniting various groups of women in the Taos area, art becomes the "engine for community and economic development," by acting as a catalyst for economic and cultural sustainability.

As an applied anthropologist, I would embed my research in anthropological and feminist theories in both art expression and feminine empowerment by collaborating with Dr. Hawthorne's research, and complementing her primary material.

○ PAPER AND PANEL ABSTRACTS

“Sluts, Jerk-offs, and Banging: A Comparison of British and American Sex Slang”

by Amanda Grassello, *University of Northern Colorado*

This paper attempts to compare American and British English dialects through slang. In particular, I chose to look at slang that refers to sex and sexual acts. In order to observe this I used a television show. The show I used was the controversial series *Skins*. The show examines the lives of a group of young teenagers and the issues that face them, including drug use, sex, and relationships. Since teenagers use slang for its irreverent, vivid, self-defining, and group-defining aspects, I chose this show to explore the use of sex slang in the two different cultures.

“Graffiti Artwork and its Cultural Connections”

by Josef Garrett and Nick Richling, *Metropolitan State College of Denver*

A discussion and exhibition of Graffiti Artwork and its cultural correlations on the Ute Mountain Ute Tribal Reservation and the Denver/Fort Collins, CO area. A look at the lives and reasoning behind those who use Graffiti to express cultural ideas. How a Graffiti artist is created, what they stand for, and where they are going. The effect of multi-media and the international community. The consequences for artistic expression.

“Art in World of Warcraft: Participatory Aesthetic Experience and Mood”

by Greg Batchelder, *Colorado State University*

We are interested in the mechanisms by which participation in the online culture of World of Warcraft, a popular online role-playing game, impacts stress and overall mental and physical health in the cultural members. In particular, we suggest that the duration and types of engagement in the culture; achievement, immersion, or social, have varying effects on the participants. We propose that the culture present within the World of Warcraft provides opportunities for regulated, or balanced and proportioned play, which may be effective in facilitating mood improvement and regulation through participatory aesthetic experience; engaging the participant in states of flow, fiero, and eustress, which occur in the player's zone of proximal development. Participants may experience mastery through the game's cognitively taxing tasks, which provide opportunities for members to improve self-perception and motivation. Also, as a result of the options for social connectivity and ambient sociability found within the culture of the game, members may experience more positive emotional states and positive social interactions. In addition, the element of character development which is built into the game may be used to model self-improvement in players. We propose that the factors listed above may combine to provide opportunities for individuals to improve mood and overall wellness. We arrive at our conclusions through a mixed-methods approach, utilizing a review of the literature, participant observation, interviews, and survey data.

“Radar Surveys and their impact on Artistic Renderings”

by Veronica Hume, *University of Northern Colorado*

I will be examining recent archaeological work done at Stonehenge, particularly the results of Vincent Gaffney's radar survey of the area and his findings. I hope to compile a report that summarizes and expounds upon the current data we have collected about Stonehenge and its history.

Radar Surveys have made it possible to better visualize and recreate ancient arts and sites that until now, we have not been able to understand. This new technology has defined archaeology without too much disturbance of actual sites. Since its creation and use, archaeologists have been able to confirm that the tomb of the First Emperor of China probably does contain “rivers of mercury” without ever desecrating his tomb with shovels. The recent use of this technology at Stonehenge reveals more about the structure than we have been able to glean yet and will be immensely helpful in artistic renderings of sites like this in future.

○ PAPER AND PANEL ABSTRACTS

“Public Land in Agricultural Production: Accommodating Social and Private Values”

by Cynthia Torres, Regis University

The Boulder County (CO) Parks and Open Space Department (POS) has been purchasing land in agricultural production for nearly two decades, using public funds. To date, POS has acquired about 25,000 acres, which remains in commodity, vegetable, and meat production, mostly through tenant leases. While additional land has also been acquired for recreation and preservation, land in agriculture has traditionally been in this use.

With the County's mostly urban population perhaps initially not well informed about local agriculture, community attention has recently been focused on county land management policies, particularly in sustained discussions about whether genetically modified crops should be allowed to be planted on such publicly-owned lands. This increased public attention has required POS to become more responsive both to community interest in environmental issues and to tenant farmers' needs for economic success. Extensive public hearings have been held concerning cropland policies, and POS has also facilitated public examination of local market development needs. Thus, POS is becoming a social brokerage as well as a land manager. The situation is far from resolved: in spite of the numerous public hearings, both environmental and production proponents are still acrimonious.

There is little historical guidance for POS as to how to consider and weigh local residents' social values in formulating countywide policies, given that few if any municipalities own so much land in agricultural production. I am seeking guidance to investigate how information needs and knowledge dissemination systems might assist in the resolution of such conflicts between public interest and the agricultural economy.

“Maasai voices on climate change (and other issues, too):

a Kenyan pastoralist community's experience with participatory video”

by Joana Roque de Pinho, CAPP at the Instituto Superior de Ciências Sociais e Políticas, Portugal

Video is one artistic medium that local communities can use to communicate their perspectives on local issues to policy-makers and outside audiences. We present a short participatory documentary (9 min.) that was entirely created by a group of Maasai pastoralists of both genders from Mpuuai, in the Maasai Mara, Kenya, in September 2011. In it, the local videographers share their own stories of local climatic changes, as well as of other concerns, such as land privatization, its consequences for pastoralism and livelihoods, impacts of tourism on local environments and conflicts between wildlife conservation and livestock herding. Climate change is typically communicated through “science”. In this participatory video initiative (part of a CSU project bringing together local pastoralists, policy-makers and scientists for a dialogue around climate change adaptation), instead, having local pastoralists control the film's creative process (i.e., story-telling, shooting and editing) led to the production of contextualized knowledge that complements ethnographic research on climate change and that should be part of policy discourse and dialogue. For instance, it shows how this exercise allowed local community members to express their concerns beyond climate change to include other issues that are both interconnected and connected with climate change. While participatory video is a valuable tool for local communities to convey their knowledge to global audiences, there are inherent cultural and logistic challenges (e.g., underrepresentation of voices; translation of technical language), which we will discuss.

“Experiences and Challenges of the Blind in South America”

by Hannah Tyler, Metropolitan State College of Denver

This paper addresses the dire need for anthropological research regarding blind people living in South America. The paper surveys city life accessibility and discrimination issues concerning blind people in South America in general. I then present a description of a particular school for the blind in Chile. This provides a comparative context for looking at an interview with a blind friend, Melissa Riveros-Gomez. She talks about her life in Colombia before she moved to Colorado. In all, this paper provides a general, educational, and personal focus on the issue of the experiences and challenges of the blind in South America and the great need for further research.