



Western Washington University
Western CEDAR

WWU Graduate School Collection

WWU Graduate and Undergraduate Scholarship

Fall 2022

Re-Presenting People: Critically Reviewing Existing Imagery of Traditional Coast Salish Lifeways and Creating New Images

Beatrice Franke

Western Washington University, beafranke19@gmail.com

Follow this and additional works at: <https://cedar.wwu.edu/wwuet>



Part of the [Anthropology Commons](#)

Recommended Citation

Franke, Beatrice, "Re-Presenting People: Critically Reviewing Existing Imagery of Traditional Coast Salish Lifeways and Creating New Images" (2022). *WWU Graduate School Collection*. 1147.

<https://cedar.wwu.edu/wwuet/1147>

This Masters Thesis is brought to you for free and open access by the WWU Graduate and Undergraduate Scholarship at Western CEDAR. It has been accepted for inclusion in WWU Graduate School Collection by an authorized administrator of Western CEDAR. For more information, please contact westerncedar@wwu.edu.

**Re-Presenting People: Critically Reviewing Existing Imagery of Traditional Coast Salish
Lifeways and Creating New Images**

By

Beatrice Franke

Accepted in Partial Completion
of the Requirements for the Degree
Master of Arts

ADVISORY COMMITTEE

Dr. Judith M.S. Pine, Chair

Dr. Sarah K. Campbell

Dr. Joyce D. Hammond

GRADUATE SCHOOL

David L. Patrick, Dean

Master's Thesis

In presenting this thesis in partial fulfillment of the requirements for a master's degree at Western Washington University, I grant to Western Washington University the non-exclusive royalty-free right to archive, reproduce, distribute, and display the thesis in any and all forms, including electronic format, via any digital library mechanisms maintained by WWU.

I represent and warrant this is my original work and does not infringe or violate any rights of others. I warrant that I have obtained written permissions from the owner of any third party copyrighted material included in these files.

I acknowledge that I retain ownership rights to the copyright of this work, including but not limited to the right to use all or part of this work in future works, such as articles or books.

Library users are granted permission for individual, research and non-commercial reproduction of this work for educational purposes only. Any further digital posting of this document requires specific permission from the author.

Any copying or publication of this thesis for commercial purposes, or for financial gain, is not allowed without my written permission.

Beatrice Franke

November 18th, 2022

**Re-Presenting People: Critically Reviewing Existing Imagery of Traditional Coast Salish
Lifeways and Creating New Images**

A Thesis
Presented to
The Faculty of
Western Washington University

In Partial Fulfillment
Of the Requirements for the Degree
Master of Arts

by
Beatrice Franke
November 2022

Abstract

Images are powerful communicators of ideas because they shape how people perceive and understand the past (Moser 1996, Arnold 2005). It is important to critically look at them with a decolonizing lens to ensure that the artists who make these images and the authors that use them do not imply harmful or disrespectful ideas about the people depicted. For my thesis, I critically examine how archaeologists and other authors present ideas about indigenous Northwest Coast and Coast Salish people's traditional lifeways through images. By looking at existing images from my perspective as an archaeologist and artist and including perspectives from the Lummi Cultural Resource Preservation Commission, I consider how dominant colonial ideologies have influenced representations of past Northwest Coast and Coast Salish peoples. I have kept these ideas in mind when creating new images of past Coast Salish lifeways inspired by archaeological evidence.

Acknowledgements

I want to acknowledge the many years (6) it took me to complete my thesis. I've used a number of excuses over the years, but the main reason is my mental health. My partner tells me that the mind is like a knife; it can be sharpened and dulled, but you need to put a handle on it, or it will cause harm to yourself and others. I sharpened my knife well in grad school but didn't have a good handle to wield it, so I hurt myself. I was terrified of finishing because I wanted this project to have a good result, and I was not sure I was the right person for the job. Through this project and my job at the Stillaguamish Tribal Archives, I've learned that what matters most is that the work is done by someone who cares and is willing to learn.

I'd also like to acknowledge that my path to becoming an archaeologist was paved for me; it is significantly more challenging for Native people to get into archaeology. I had financial support and free time. I didn't have intergenerational trauma or unresolved grief that stems from colonization, and I was usually surrounded by white people who studied cultures other than their own. It is difficult for native people to enter a field where non-natives tell them about their culture. My path has led me to be in a job in a position of power, and I am the only one to financially benefit from the work of this thesis, as this degree will allow me higher paying jobs for the rest of my life.

I've been on a journey of decolonizing my brain, which has been an uncomfortable process of recognizing my colonial ancestry through my family, hometown, and anthropology. I have learned how to place myself in my research and work. I recognize that my story is deeply privileged, as a white person who just wanting to do research, could move across the country, went to grad school because I could, and was handed a project based on relationships that have been in the works for years.

Thank you to my committee members, Judy Pine, Sarah Campbell, and Joyce Hammond, for being extremely patient with me and always being supportive and excited about my thesis topic. I want to thank Sarah especially for introducing me to the subject of decolonizing archaeology and to the folks at the Lummi Nation.

Thank you to the folks at the Lummi Cultural Department that I interviewed. Thank you to Lena Tso for supporting me and introducing me to the Cultural Department. At the time of the interviews, I didn't realize the weight of what I was asking the participants to talk about. Now I know, and I'm grateful to them for taking the time to meet with me and sharing their perspectives on such personal matters.

Thank you to my friends and peers I met through school at Western Washington University and my friends and family at home. Thank you to my work family at Stillaguamish for supporting me in finishing my degree, for letting me use my office to work on my thesis, and for all the lessons you've shared.

Thank you to my partner Ray for always believing in me and discussing my thesis with me.

Table of Contents

Abstract	iv
Acknowledgements	v
List of Figures	viii
Chapter 1: Introduction	1
My Position.....	4
Definitions.....	8
Chapter 2: Authorized Source of Knowledge (ASK)	13
Before Research.....	15
During Research.....	17
After Research.....	20
Chapter 3: Comparison of Indigenous and Archaeological Ideologies	21
Chapter 4: Geographic Scope	28
Chapter 5: Positivist and Archaeological Ideologies Through Time	35
Chapter 6: Artifact Images as Artifacts Themselves	46
Chapter 7: Implications for Unnamed Historic Photographs of Native Americans	51
Chapter 8: Methods	57
Quantitative Data: Componential Analysis.....	57
Qualitative Data: Interviews.....	66
Chapter 9: Results	71
Componential Analysis Results.....	71
Interview Results.....	83
Chapter 10: Conclusion	97
Original Illustration Result.....	99

Works Cited	101
Appendices	
Appendix A: List of Books for Componential Analysis.....	113
Appendix B: Images shown in Interviews.....	116
Appendix C: IRB Forms.....	
C-1: WWU IRB.....	130
C-2: NWIC IRB.....	140
C-3: Consent Form.....	153
C-4: Interview Schedule.....	156
Appendix D: Componential Analysis Data Table.....	159

List of Figures

Figure 1: Comparison of Indigenous and Positivist ASKs and stages of research.....	14
Figure 2: Map from Stewart 1984 <i>Cedar</i>	29
Figure 3: Coast Salish design elements (left and center) compared to Northern design elements (right) (Young 2016).....	30
Figure 4: Map of Coast Salish language groups.....	31
Figure 5: Watertight Salish basket. (From Silvey 2005:19).....	33
Figure 6: Comparison of a traditional Salish blanket and a contemporary Tlingit Chilkat blanket. (From Silvey 2005:31).....	33
Figure 7: “When Huckleberries Spout” contemporary Coast Salish robe by Susan Pavel (Pavel n.d.).....	34
Figure 8: Comparison of traditional Coast Salish comb and a contemporary print inspired by it by Susan Point. (Burke Museum n.d.).....	34
Figure 9: Comparison of traditional Suquamish basket and an inspired contemporary one by Ed Carriere. (Burke Museum n.d.).....	35
Figure 10: Timeline of Archaeological Theory and Social Movements.....	37
Figure 11: Drawings of Roman artifacts, done by Beatrix Potter in 1895 (Barnard 1990).....	47
Figure 12: Digital photo compared to a lithic illustration, artist Lance Trask (Pawlowicz 2015).....	48
Figure 13: Example of Photograph with background (Stewart 1973).....	61
Figure 14: Example of Photograph with no background (Drucker 1965).....	61
Figure 15: Example of Illustration with background (Drucker 1955).....	62
Figure 16: Example of Illustration with no background (Willey 1966).....	62
Figure 17: Example of Info-Graphic compared to an Object-only image (Stewart 1984).....	63
Figure 18: Example of a Detached Design (Goddard 1924).....	64
Figure 19: Presence of Context in Image and Type of Source (A=Archaeology author, N=non-archaeology author).....	73
Figure 20: Comparing Presence of Context in Image to Book Publishing Date.....	74

Figure 21: Type of author compared to Presence of Context in Caption.....	74
Figure 22: Book Date compared to Presence of Context in Caption.....	75
Figure 23: Type of author compared to presence of people in image.....	75
Figure 24: Book date compared to presence of people in image.....	76
Figure 25: Type of author compared to presence of Info-graphic images.....	77
Figure 26: Book date compared to presence of Info-graphic images.....	77
Figure 27: Author Type compared to Image type used.....	78
Figure 28: Book date compared to image type used.....	78
Figure 29: Author type and image creator connected to place.....	79
Figure 30: Image creator mentioned compared to type of author.....	80
Figure 31: Coast Salish-labeled images compared to author type.....	80
Figure 32: Coast Salish-labeled images compared to book date.....	81
Figure 33: Author type compared to presence of Detached Design images.....	82
Figure 34: Book date compared to presence of Detached Design images.....	82
Figure 35: Author type compared to presence of Maps.....	82
Figure 36: Book date compared to presence of Maps.....	83
Figure 37: Drawing of a bone point in context as a blanket pin, by Bea Franke.....	100

Chapter 1: Introduction

Images are powerful communicators of ideas by the ways that they shape how people perceive and understand the past (Moser 1996, Arnold 2005). Archaeologists need to critically look at the images they use in their publications to ensure that the images are not perpetuating harmful or disrespectful ideas about the people they study, especially if they look at a culture that is not their own. For this thesis, I critically examined how archaeologists and other authors present ideas about past Northwest Coast and Coast Salish people's lifeways through images. The images I selected were from books about cultures of the Northwest Coast or Coast Salish. The books I sampled are archaeology textbooks, storybooks, children's picture books, books on anthropological studies of the area, a textbook about North American indigenous peoples, and a book on the history of the people that included lesson prompts for students (see Appendix A for a complete list of books). I interviewed eight people from the Lummi Sche'lang'en (Cultural) Department to provide perspectives other than my own on the images. By combining all these perspectives in this thesis, I hope to provide a model for authors (archaeologists in particular) to decolonize how they use and create images to depict Northwest Coast and Coast Salish cultures.

There are three parts to this project: 1) an analysis of images from books, 2) a discussion with descendant community members about the existing images, and 3) another discussion with the community members about original illustrations that I created, inspired by archaeological information housed at Western Washington University. I presented these original illustrations to the members of the descendant community to get feedback and involve them in creating the illustration. Additionally, I received feedback from the community members by having them

review the draft of this thesis before I defended and published it. The written thesis and defense presentation were also reviewed by the Northwest Indian College (NWIC) Institutional Review Board (IRB), as was required by their IRB process.

For the first part of this research, I considered how colonial ideologies affect the ideas communicated through images to inspire my analysis of images from books. To do this, I reviewed previous anthropological studies on the topic, including archaeology, visual anthropology, and linguistic anthropology perspectives. This led me to utilize componential analysis and semiotic methods to analyze images. Componential analysis, also called content analysis in visual anthropology, is a method that looks at a large number of images to see patterns; the researcher counts what they see or do not see based on the research questions of the study (Rose 2012:81). This method requires the researcher to explicitly lay out their methods by describing where they found the images, how they created the codes, coding methods, and how they analyzed the results, with the intention that someone else may be able to replicate their study later (Rose 2012:87-97). Semiotics looks at meaning-making systems and how images exist within broader systems of meaning (Rose 2012:105 and 225). Systems of meaning, or ideologies, can affect how an image is created and interpreted by viewers. This thesis considers how images are created and interpreted within Archaeological and Indigenous ideologies, which are the two central systems of meaning examined in this thesis.

For the second part of this research, I picked nine images from the componential analysis. I brought the images to the interviews, asking for the participants' personal opinions and feelings about the images. I discuss the information shared with me in the Qualitative Results section.

By involving a descendant community in the critique of existing images and the process of creating new images, this project encourages multivocality in archaeological projects. Valuing and listening to the community's insights is crucial when investigating and interpreting the past. Archaeology is critiqued for not including the local or related communities in studies of their past (Atalay 2006).

Many archaeologists utilize object-centered images in their publications. This approach ignores the people who made and used the artifacts and is usually only effective in communicating information to other archaeologists. Non-archaeologist authors are more likely to incorporate interpretive images and show people interacting with the artifacts, which is a better way to convey that information effectively. Many of these authors also draw their inspiration from archaeological information and images. In my componential analysis, I learned there had been a shift over time in archaeologist authors choosing more images with people using artifacts and less object-centered images. This shift shows that there are more efforts to translate archaeological information into educational images that can communicate information to a broader audience than just archaeologists.

By looking at images from my perspective as an archaeologist and artist and including perspectives from the Lummi Cultural Resource Preservation Commission, I can conceptualize how dominant colonial ideologies have influenced representations of past Northwest Coast and Coast Salish peoples. These are ideas that archaeological illustrators need to consider when creating images of indigenous people's lifeways. As an archaeological illustrator, this research impacts my work personally because I am actively creating representations of past cultures. That

was the initial motivator for this project—I wondered how I could go about creating mindful and multivocal illustrations that represent more than just an archaeologist's perspective. The results of this research indicate that it is crucial to combine Archaeological and Indigenous epistemologies.

My position

"Indigenous epistemology is all about ideas developing through the formation of relationships" (Wilson 2008:8). One of the most important relationships in writing is the relationship between the author and the reader, as the author needs to establish a relational context for the reader to understand where they are coming from with the research and writing (Wilson 2008:10). I am not sure who will read my thesis, so I need to make sure to explain my background, so the readers know where I am coming from. In Western academia, the author provides their background by preparing a literature review, where they summarize the research before theirs and does their best to take themselves out of the equation. In contrast, it is crucial to indigenous research to understand where the person telling the story comes from. So here is my background story that led me here.

My Background

First, I need to introduce myself in the proper way. Hello, my name is Beatrice Franke. My mom is Linda Wheeldon, and my dad is Mike Franke. My grandparents on my mom's side are Doris Johnson and Paul Wheeldon, and on my dad's side are Barb Osmundson and Gene Franke. My great-grandparents are Mabel and Bill Johnson, Margie and Melvin Wheeldon,

Esther and Emil Osmundson, and Jenny and Glen Franke. My mom's side of the family is from Brookings, South Dakota, and my dad's side is from Blue Earth and Delevan, Minnesota.

I am from Hayfield, Minnesota and I grew up on my family's farm with my dad's side of the family. As far as I know, my dad's side of the family has always been farmers, probably since before my ancestors immigrated to Minnesota from Norway and Germany in the 1800s. My Grandpa Paul, on my mom's side, said we are a Heinz-57 of Western European and Scandinavian.

I grew up sheltered and isolated on my family's farm and in my tiny hometown. Hayfield is pretty much what you would expect a small farm town to be. There was not a diverse array of opinions to learn from. I was taught a racist and incorrect image of Native Americans at my elementary and high school: that they are in the past and are caricatures to dress up as for Thanksgiving and Halloween. The dress-up outfits were wildly incorrect and based on made-up Hollywood representations of Native Americans, like Disney's Peter Pan, Pocahontas, and cowboy movies my parents watched.

In 2012 I graduated high school and went to college in Moorhead, Minnesota, where I majored in archaeology and minored in art. My archaeology classes taught me a narrow view of archaeology and Native Americans. The way that I learned about archaeology was centered around objects and ignored people completely, with the joke among my peers being that archaeologists never talk to people. I was genuinely told by a professor to not bother looking into the ancestral people of the area I was studying for a project because they were long gone, and anyone claiming to have a connection to them now was weird. I was told to only worry about the

physical archaeological evidence as if that is a separate subject from the people who made and used the objects. I also learned about drawing archaeological illustrations. My professor gave me a pile of pottery pieces from archaeological sites and some archaeology reports and told me to draw the artifacts like the ones in the reports. I drew dozens of little pottery pieces, some reconstructed pots, and some petroglyphs (images etched into rocks).

When I graduated, I feared losing my relationship with archaeology and getting stuck in my hometown with a job I hated. My only goal career-wise was to get a job that I kind of liked with good insurance so I could take care of my family. Growing up, I watched my mom take crappy jobs she hated just so we could have insurance, and I wanted to honor her sacrifices by going as far as I could with the advantages she gave me. I went to graduate school immediately after college, clueless and with my research interests limited to being an artist and that Northwest Coast archaeology seemed interesting. I moved to Bellingham, Washington and started grad school in 2016. I was clueless; I did not know who I was or where I was going. I was searching for a career path, and all I felt I was good at was school. I did not expect to become passionate about decolonizing archaeology, and I do not think I even knew about that topic before moving to Washington.

Through my experience from the work of this thesis, a good reference, and my advisor Sarah forcing me to talk to someone at an archaeology month event, I was able to get a job in 2020 as the Collections Manager for the Stillaguamish Tribal Archives. I thought I knew something about decolonial work and collaborating with tribes from doing research for my thesis by reading books and articles. That way of learning provided me with some good background

information, but in hindsight is very dull in comparison to the knowledge shared with me by my work family at Stillaguamish. I have learned about the archaeology and history of the Stillaguamish people, how to represent the tribe as a Cultural Department member, to speak Lushootseed, the protocols for cultural work, how to sing and dance to Coastal songs, how to receive and share information, how to weave wool and cedar, and so much more. I also met my partner there and have learned to be a good partner and to be a stepmom to a young Stillaguamish kid.

My position now

Through my thesis research, I have become familiar with many images representing Northwest Coast and Coast Salish people. This has led some people to view me as a sort of "expert" on images in these topics, and they ask me if an image is "good" or not, which makes me uncomfortable. I view myself as familiar with the images and where they come from, but not an expert or one who can answer every question. My response is to tell what background I know about the image and hope the viewer can draw their own conclusions.

Some people now view me as an expert in tribal-academic relations, which makes me even more uncomfortable. Or they see me as a link, an in-between point between tribes and academics. Someone they can ask any question to, especially ones they do not want to bother tribal people with since they think I must understand their academic curiosity. I do, but I also understand that it is essential to do the work yourself and find out as much as possible before asking anyone else a question. I remind them to listen, listen with not just their ears but their other senses and their heart. However, I think that reminding them makes it worse. They know

they can come to me for reassurance and that I will remind them of everything they forgot so they do not have to remember. It weighs very heavily on me sometimes. Then I am reminded by teachings from my partner's family— "I'm only going to say this once, so pay attention! Cause when I'm gone, you'll have to do this on your own." I should say that. I also need to recognize that sometimes I will not have answers to questions or that it is not my place to answer them, which is perfectly okay.

Definitions

These are the concepts I am talking about in this thesis and their definitions: Indigenous, Archaeological, Positivist, semiotic ideologies, iconization, fractal recursivity, and erasure.

Indigenous

While this thesis focuses explicitly on indigenous peoples of the Northwest Coast, the word indigenous refers to people who identify as descendants of the original inhabitants of the United States, Canada, and other countries worldwide (Wilson 2008:34). Indigenous, with a capital I, is used in this thesis to refer to a broad ideological standpoint that contrasts with the colonial ideology. I use more specific descriptors, like Coast Salish, Metis, and Ktunaxa, to reference a more specific standpoint. I also use Native, Native American, and Indian when referring to the indigenous peoples of North America, as the cited sources used these words.

Archaeological

Archaeological, with a capital A, is used in this thesis to discuss the colonial standpoint (discussed more below) deeply rooted in the Archaeological ideology. Archaeology studies the material culture of peoples, both past and present. As a discipline, archaeology developed as a

tool for colonization. Scientists searching for The Truth desecrated graves, disrespected, and destroyed indigenous ancestral remains and cultural objects. Archaeology has changed over time to try to move away from its positivistic and colonial origins, but there is still much work to do.

Positivist

I use the term Positivist in this thesis to refer to the positivistic assumptions embedded in the broad colonial/Western ideology. Positivism is "a philosophical system that holds that every rationally justifiable assertion can be scientifically verified or is capable of logical or mathematical proof" (Oxford University Press n.d.). This way of thinking implies that there is a "common sense" or "right" way of thinking about the past that can be reached through objectivity (Edgeworth 1991:15), like using the scientific method. This viewpoint is embedded in the Archaeological ideology.

Semiotic Ideologies

Irvine and Gal, with their discussion on studies of linguistic differentiation, define language ideologies as "the ideas with which participants and observers frame their understanding of linguistic varieties and map those understandings onto people, events, and activities that are significant to them" (Irvine and Gal 2000:35). The ways a person's language perceives and describes the world impacts how the person understands and views the world around them. For example, I have noticed that in English, we use the words "take" and "utilize/use" to describe our learning experience and, I think, a general outlook on everything. The frequent use of the words "take" and "use" can be perceived as a reflection of the colonizers taking control of people and places.

Keane extends language ideologies to cover material objects by calling them semiotic ideologies, as the way of thinking extends beyond language and into semiotic domains (Keane 2007:18). Semiotics, as defined by Preucel, is "the study of the innate capacity of humans to produce and understand signs," with signs being anything a person can perceive or conceptualize, such as ideas, words, images, sounds, and objects (Preucel 2010:5). Rose defines it as the study of meaning-making systems (Rose 2012). Overall, considering ideologies is essential to anthropology and every other type of study because it prompts the researcher to consider their ideological framework and the framework of the people they are studying, which can help them understand a culture in its own terms.

Iconization, Fractal Recursivity, and Erasure

Irvine and Gal identify the following three semiotic processes as "the means by which people construct ideological representations of linguistic differences": iconization, fractal recursivity, and erasure (Irvine and Gal 2000:37). These are terms that I use in this thesis to discuss aspects of ideologies, from the framing of ideas, their practice, and the consequences resulting from those ideas. These terms are interrelated and help each other happen; it is not a linear process in which they lead to each other. Iconization is the transformation of a sign from a linguistic feature into a social aspect (Irvine and Gal 2000:37). An example of this is when early European colonizers compared the clicking sounds in the Nguni languages of South Africa to the sounds of birds, leading them to think of the Nguni speakers as less than human (Irvine and Gal 2000:40). Dehumanizing people by comparing them to animals or objects is common in the colonial ideology, as it rationalizes mistreating people and forcing them to assimilate to the

colonial idea of a civilized person. This leads me to the next concept, fractal recursivity, which is the projection of an idea or concept onto another level; fractal refers to a piece of, and recursivity is recurring (Irvine and Gal 2000:38). Mena suggests that fractal recursivity is like taking apart a piece of broccoli, with the main stalk representing an ideology. If a little broccoli tree is removed, it is still broccoli and can be put into other things. Describing fractal recursivity as broccoli can cause some problems. It suggests a hierarchy with an original big piece of broccoli and the off-shoots as smaller versions of the larger one. I have been told that it is better to think of it as a rhyme or recurrence, and scale is not a central factor (Judith M.S. Pine, personal communication 2022). Fractal recursivity happens in the example mentioned above. A comparison of people to animals dehumanizes them and rationalizes colonizers' mistreatment of them. In the colonial ideology, there is a hierarchy with humans above animals, so animals have little to no agency or respect. These ideas were especially prevalent in past policy decisions made by the US government to eradicate the indigenous peoples of North America and to force assimilation by "killing the Indian, saving the man." This also recurred in the ideas about Manifest Destiny, based on a belief that in the New World, there was a wild frontier with no people waiting to be settled. The colonizers then rationalized the genocide of American Indians and the erasure of their cultures.

The last concept is erasure, which is the ideological process of rendering people, activities, or icons invisible (Irvine and Gal 2000:38). This can be intentional or unintentional and happens when the ideology tries to tidy up and push away what does not fit into its overall scheme (Irvine and Gal 2000:38).

Mena discusses how maps are icons; they directly represent how our mapmakers make sense of the world (Mena 2018, Youtube). Icons are examples of ideologies, which are how we think of ourselves and others. An example of an ideology seen in a map is the common-held perception of north, west, east, and south, and that there is a right way to orient a map—the North Pole on top, Antarctica on the bottom, North America on the left and Asia on the right. Ideologies tend to become more visible when they meet and clash with others. Mena talks about how if someone tries to flip the map upside down, with Antarctica on top and the North Pole on the bottom, people will say that the map is wrong, and they want to put it "right side up" (Mena 2018, Youtube). The Western ideology informs us of the "right side up" view of the world, even though that is just how the map makers were making it.

Erasure happens when there is an effort to "fix" what someone thinks is the wrong side up, and they erase what does not fit. They either erase it, ignore it and push it to the background, or re-form it to better fit into the right-side-up view. Erasure can then mold reality in a certain way, completely reshaping an icon and potentially an ideology. Colonizers forced the right-side-up views onto other cultures, attempting to erase groups of people and their cultures through genocide and assimilation tactics.

Chapter 2: Authorized Source of Knowledge (ASK)

An ASK in this thesis means someone regarded as an authorized source of knowledge who has gone through a process to become a person others go to for knowledge. Charles Goodwin, a linguistic anthropologist and semiotician, calls this "professional vision." His article "Professional Vision" examined how professionals become qualified and communicate that knowledge in their practices (Goodwin 1994:606). Each profession has a different context and viewpoints to communicate (Goodwin 1994:606). This professional vision is necessary to convince an audience that they should listen to the expert and reference their knowledge when discussing a subject. There are differences between indigenous and scholarly ASKs in the authentication process, who can be defined as an authorized source of knowledge, and how to become an ASK.

The differences between Indigenous ASKs and Positivist ASKs are discussed in this section with the before and after stages of research; the source of the ASK, the process of learning (exchange vs. take), and the responsibility to communicate the findings after the research has ended.

Stages of research	Indigenous Research	Positivist Research
Before	(The researcher) asks elders what to do or the elders suggest a project that would be of value to them, as they are ASKs.	The researcher finds a research interest and start reading books. The research should benefit their career goals.
During	Exchange	Take
After	<p>Show results (could include publication, but more through speaking and sharing with people) and take responsibility for the knowledge learned. The researcher has a lifelong responsibility to carry it forward, they can't put it down once they've picked it up</p> <p>Citing sources- saying the person or the family where the knowledge came from every time the research is discussed; before someone sings a song, they say who made it and where they're from</p>	<p>Publish and move on to next topic, could be related or be completely different</p> <p>Citing article and book sources with a works cited page</p>

Figure 1: Comparison of Indigenous and Positivist ASKs and Stages of Research

Before research starts:

Before research starts, there needs to be an idea of what it will be about and how to do it. With a Positivist ASK, this starts with a researcher coming up with an idea that falls into their realm of research interests. They get validated by their peers or professors and ultimately get permission for the research from their institution through an IRB and get funding from grants or a research institution. This process begins very differently in an Indigenous ASK. Christopher Horsethief, a Ktunaxa scholar, talks about this process in his community where an idea comes from a community member, who brings it to the council of elders who discuss it amongst themselves as Ktunaxa ASKs, or traditional experts (Horsethief 2021, Vimeo). They decide on a research topic, methods, and questions, which are then reported to the community member. An outsider may be involved in this process, but they need to establish a relationship with a community member before that can happen. Establishing relationships between all the related parties makes the process of beginning research a group effort instead of an individual one.

The authentication processes for knowing in an Indigenous ASK are referencing your elders, talking about your personal experience, and referencing knowledge holders who are elders and people who have done or experienced something. The ASK, and in turn, the researcher, says, "the way I was taught/told was..." establishing a personal connection to the knowledge source that someone can trace back. A reference to this connection to knowledge in a publication is when an indigenous person refers to the place they come from, their tribal affiliation, or their identity. These references allow the reader to place where they are coming from and establish and acknowledge their connection to the knowledge base. To cite indigenous

sources, the researcher must reference those that have come before them, the elders, and the ancestral knowledge. These sources do not traditionally come from published sources but from oral histories. In a Positivist ASK, these are not inherently valid sources, but they can become valid when recorded and written down by a researcher.

With Positivist ASKs, the researcher authenticates knowledge processes through the study and research of authorized sources. The authorized sources are "experts" that have already researched and published their sources, which provides the base for their knowledge sharing. The researcher does not need a personal connection with the expert, their project, or where they are located to reference or obtain their knowledge. To obtain knowledge, the researcher must investigate and research diligently; if they ask enough of the right questions, they can learn and become an authorized source of knowledge. They can take, obtain, capture, grasp, and use; the colonial ideology of taking is embedded in the English language and how learning is discussed.

A researcher can provide context by citing previous studies that have already made their publications from ASKs or providing their rationale for why they have become an ASK through intensive research. If someone is referencing another ASK, they are, in a sense, part of that ASK because they searched for that knowledge, obtained it, and are now using it for their research to inspire their words. That is how academics are taught to write papers by performing the literature review and referencing all the people who have done work before that is referenced by the researcher.

During research:

With Positivist knowledge, a researcher can remove themselves from the context and still be an ASK. Anthropologists in the past have been able to have others do their fieldwork for them. They do not personally have to be there to collect the knowledge they seek to know and write about to transform into an ASK on the subject. This approach is called "armchair anthropology" and is no longer an accepted practice, but I think it has turned into helicopter anthropology. Helicopter anthropology is when the researcher swoops in, does the fieldwork, and leaves once the research has ended. They may have a personal connection with the physical study area, the people, and the knowledge studied, but they leave and never return once they complete the research. With a Positivist ASK, a researcher is not expected to maintain that personal connection after completing the project.

Whenever I read an indigenous scholar's work, they always place themselves within the research. They place themselves there by explaining where they have come from, culturally and physically, their family, and where they learned their knowledge. If somebody wanted to know something, they could pursue the knowledge if they brought something in exchange for that service of providing information. This thing could be anything of value in an Indigenous ideology: a song, a story, something handmade, something bought, or some food. After that, other researchers could trace that knowledge to that person and ask them or their family members for that information. Once a researcher, or any indigenous person, knows that certain knowledge, they become responsible for it. They are responsible for carrying the knowledge forward and handing it down from generation to generation. Generational knowledge is

something that indigenous people hold on to in a more profound and personal way than scholarly methods of transmitting knowledge through writing.

With generational knowledge, an academic person could argue that they are perpetuating generational knowledge by providing literature reviews and naming other academics. Here is a crucial place where the paradigm shift can happen; a scholar could additionally cite their source in an indigenous way by recognizing where that researcher comes from and not just the background of their work.

Horsethief discusses what happens during the research process in his community from his perspective as the person who oversees the protection of knowledge of the Ktunaxa elders. When somebody wants to write a paper on the knowledge of an elder, he makes sure that they do not take the knowledge as their own, but use it to benefit the source community. He makes sure the knowledge is protected because a lot of what gets written down by a scholarly ASK can get taken out of context and be misused or misrepresented. The knowledge could be about something simple, like the difference between a tule and a cattail. Knowing the difference from a scholarly standpoint is based on form and function. From an indigenous standpoint, the difference could be explained by a different way of looking at the plants' features, like through a traditional story explaining the plants' relationships to the people and world.

Archaeologists have a penchant for defining archaeological material according to form and function and making inferences on behavior based on what they have decided is the artifact's function. This approach can leave out or ignore other types of information that cannot be defined by only looking at an object from an archaeological point of view. It reminds me of a joke in

archaeology: if you cannot figure out what an artifact does or its purpose, label it a ritual artifact! If it is outside the knowledge base of an Archaeological ASK, push it out into the unknown ritual category where it stays until someone else looks at it, which may take years or decades.

The researcher can be so intent on defining form and function that they do not think of the artifact makers and users as being regular people. It is hard for people to conceptualize that past people are like how we are now. It is one of the parts of growing up that you realize that your parents and grandparents are people just like you but imagine applying that to your ancestors from way back when! Maybe that is something within the Western ideology; we are so far removed from our ancestors, often both physically and emotionally, and it is hard to connect with them personally. The expectation is that if someone does not have a personal connection with the person while they are alive, they cannot have an emotional or personal relationship with them in the present or future.

Then that would explain how different it is with indigenous people—it is not hard to find a personal, emotional connection with their ancestors no matter how far back they go. Native people are taught to consider seven generations in their work, to honor and acknowledge three generations before themselves, to place themselves in the present day, and to consider three generations ahead of them (Wilkins 2015). Wilkins cites Vine Deloria Jr., who "spoke of the Seven Generations in very practical terms. In his cantankerous way, he would express extreme annoyance at the romanticism of the concept as it was popularly used. Because, as explained to him, the generations we are sworn to protect and revere are the seven we are most immediately connected to" (Wilkins 2015).

After the research ends:

The standard expectation for the academic way of knowing is that publishing a thesis is the ending point of disseminating the research. An extra step that not everyone takes is to whittle down the thesis into an article, where it can be more widely seen by scholars in the researcher's field. Again, not everyone does this. Additionally, MA theses are usually only accessible through the library at the researcher's school. Western Washington University has CEDAR (Contributing to Education through Digital Access to Research), which has online copies of all the recent theses. However, they only go back so far as they are not all digitized. A researcher does not necessarily spread that knowledge on a personal level once they complete their thesis. Maybe they begrudgingly repeat their elevator speech if someone asks about their topic, but they are not expecting to continuously share about it for the rest of their life or career.

Chapter 3: Comparison of Indigenous and Archaeological Ideologies

In this thesis, I compare two ideologies, Archaeological and Indigenous—which frequently interact with each other. I think two words describe the difference between the two: separations and relationships. With the Archaeological ideology, stemming from colonial influences, one of the ideological habits is to make separations: black/white, male/female, civilized/primitive, science/nature. By establishing these binaries, the colonial nature of Archaeology supports separating and dividing everything into distinct categories with strict boundaries.

Zoe Todd says Western academia "disciplines' discipline," referencing how the scientific disciplines (like archaeology, psychology, and linguistic anthropology) are split up and are usually not encouraged to interact with each other (Todd 2022, Twitter). Todd is a Metis anthropologist whose work considers "the shared relationships between people and their environments and legal orders in Canada, with a view to understanding how to bring fish and the more-than-human (see indigenous explanation of this term below) into conversations about Indigenous self-determination, peoplehood, and governance in Canada today" (Todd n.d.).

The separations Todd talks about can also be seen within the anthropological disciplines by dividing the disciplines into four main fields and those into countless subfields. I see it in how I was taught to write: make all the headings and shove everything into different categories. That is why I have had such a hard time with my thesis; I was trying to shove things into boxes and categories when they had no business being divided!

Positivist Western science splits knowing, thinking, and being into different concepts and areas of study: ontology, philosophy, and epistemology, and further separate all these things from ethics and practice (Todd 2022, Twitter). Therefore, "in dominant western academic/scientific spaces, you can have all sorts of 'knowledge' and be very 'smart' but enact careless relations, ethics, 'being' in your day-to-day life. And that does not count against your 'thinking'" (Todd 2022, Twitter). It is impossible to separate knowing, thinking, and being from an Indigenous ideology. I have been told that indigenous relationships are circular-shaped, where you are placed next to and across from all your relations. Relations include humans, animals, and everything in nature, usually referred to as "more-than-human relatives" by indigenous researchers (Todd N.d.). This concept highly contrasts with the way colonial relations are hierarchical, where everyone must stay in their assigned place or climb up and get knocked down or stepped on by those above them.

When I initially performed the componential analysis on the images in this thesis, I tried to divide everything into mutually exclusive categories, as was my habit from the ideology I grew up with. That method was my first assumption of how to do it because that is the way that I thought all analyses had to be done. In my archaeology classes, I was taught to divide everything up based on form and function. That approach holds its merit to research, but it is not enough, more needs to be done. Indigenous peoples might use completely different categories, they could relate to where the tools were used, who used them, and how they were used. Perhaps the artifacts relate to a story and their form or function has nothing to do with their category.

Horsethief talks about the differences between Western and Indigenous science from his perspective as an indigenous scholar (2018, Vimeo). Western science is designed to not require much contextual information to implement the scientific method. It is designed that way so it is easily transferable and can be applied to multiple disciplines, and the researcher does not need to be in a specific place to do the research. Archaeology has historically strived to make its methods repeatable and transferable to any setting. The research methods and ideas should be replicated wherever the researcher goes, like the scientific method or a unit of measurement. The researcher establishes the method, for example, metric units, and as it does not require more context than a standard ruler, the user can take it someplace else and use the same unit of measurement across the world. With Indigenous science, the ways of knowing are deeply rooted in their physical, cultural, and social contexts. This means a researcher cannot accurately understand what the information means unless it is in the contexts in which the information was created, including language.

This makes the methods for the research incapable of being replicated; a researcher cannot take out a Coast Salish way of knowing and go and replicate it over in Minnesota. There is already a way of knowing there that is contextualized to that area, people, and language. Just knowing that a method is not replicable and that every person, every culture, or every tribe has different stories that communicate scientific knowledge is a given in Indigenous science. In Indigenous practice, scientific knowledge is built into the system of knowledge and is shared through storytelling.

Horsethief talks about culture as the thing that reduces randomness through language, and it refines the information that people create and absorb through living (2018, Vimeo). With Western science, the scientific method and taking things out of context are how Western people have learned to understand the world. That makes me think of when someone asks me, is this a good image? Can I use it? Is it okay to use? They show me an image, and maybe I recognize it, but I do not know how to answer because I do not feel like I can answer that. There is not a yes or no answer to the question. The way that I answer, if I recognize the image, is by describing the context around the image: what place the image shows, who the artist or photographer is, and the social context it came from. There is no universal message that you can apply to all images to verify if they are authentic or good or not, which frustrates people. I cannot give a yes or no answer; that is what they want and expect from a Western standpoint.

Non-tribal people will ask the Stillaguamish Cultural Department to tell them about Stillaguamish culture. As a representative of the Cultural Department, I do not know what they mean when they ask that, so I want to ask, 'what do you want to know?' I do not know how to answer that because there is not a definitive list of cultural traits that I can give. There are descriptive trait lists out there of tribes that several anthropologists have made. While those contain relevant historical information, some can be outdated and present information about Stillaguamish as if they only exist in the past. They do not encompass all of Stillaguamish culture.

There is not an all-inclusive and easy answer; there is no one list of traits that can be performed that applies across the board for every native culture. The positivist assumption is that

cultural information can be wrapped up in a lovely book, and that is it. The culture is described in one text. That is not how it works. Field school students often wanted to know more about Stillaguamish history and culture and felt we could have gone over that more. From our viewpoint, from the Cultural Department, we had been sharing with them Stillaguamish history and culture the whole time because we were set in the place; we were at Stillaguamish, on Stillaguamish Land at the community center, the administration building, and the work site. We were inherently doing Stillaguamish culture. There is not a nice, tidy little box that we can give to them that will explain Stillaguamish culture in a way that's understandable to everybody everywhere. We, as Cultural Department members know that, but that is what non-tribal people expect as an answer. They expect a description according to the stereotypes they think about tribal peoples, but the box does not have to fit what they expect culture to resemble and function.

There can be issues when Western and Indigenous sciences collide with each other (Horsethief 2018, Vimeo). Western science expects the Indigenous sciences to follow their rules so that it can become the ideal repeatable, transferable science with little context (Horsethief 2018). When Indigenous science methods are decontextualized, they appear uncoordinated, random, and do not make sense (Horsethief 2018, Vimeo). In the Positivist ideology, they are rendered invalid or discounted because they are not repeatable or transferable. This way of thinking erases and ignores all the rich scientific and ethnographic data.

I assumed from my viewpoint that including indigenous language words was purely an effort for inclusion and nothing else than a straight translation. Once I started learning Lushootseed and began understanding how Indigenous ways of knowing work, I understood that

including the original words is more than a translation. The words reflect the outlook on the world, the ideology, and the understanding of the people. Horsethief talks about how the colonizers came and started putting the Latin genus and species names on all the animals (2018, Vimeo). However, deciding factors for a genus, species, and the reasoning behind why and how those animals came to be were already there. Those are all ideas very well defined in Indigenous science, per each tribe and family with the stories they tell that they passed down. Some of the Ktunaxa scientific divisions of animals are the animals that live on the land, those that live on the water, and those that split the water, to name just a few (Horsethief 2018, Vimeo).

When referring to those animals, the Ktunaxa use those names to refer to place names, land features, or cultural aspects of the people. Everything is interrelated. Everything is contextual. If the context is removed, all the relevant information to understand it is missing. It is not good to take context out of images by removing the background, the name of the place or person depicted, or the cultural information around what is depicted. That is a fractal recursivity of the transferability expected from a Positivist ASK.

With lithic illustration, the artist presents the artifact on a blank background and selects the traits they want to highlight on the piece, like flake patterns, and renders other traits invisible, like color and form of non-flaked portions. These traits are not crucial to the information they want to communicate. That is the repeatable, transferrable, stylistic way of drawing an artifact. You can draw lithics like that wherever you go. I learned artifact drawing initially by drawing pottery in Minnesota. Then I hopped over to Washington and started drawing lithics and bone tools because the process of selecting certain traits to show or hide is the same no matter what

artifact. I did not see myself as an active creator of knowledge because I was not thinking of ideas for drawings myself. I would do what my professors told me to do. I think that is part of why I have been reluctant to include my drawings in this thesis. I am not used to coming up with ideas for drawings with no one else's input. That was part of my process of learning; I always thought I was just the vehicle to make the drawings, not an active knowledge maker of them, even though I was directly creating the visual knowledge.

Chapter 4: Geographic Scope

The Northwest Coast culture area refers to a physical region in North America, extending north from what is now called the Oregon/California border, through British Columbia to the Copper River Delta in Alaska (Suttles 1990:1). It reaches inland from the Pacific Coast to the Cascade Mountain Range of Washington and Oregon, the Coast Mountains of British Columbia, and the Chugach and Saint Elias ranges of Alaska (Suttles 1990:1). This geographical description includes the hundreds of indigenous cultures located within these areas. The region is usually further divided by anthropologists into language groups and tribal groups to make smaller study areas.

For this thesis, I discuss the Northwest Coast cultures in British Columbia and Washington, as these colonial territories are where Coast Salish peoples resided traditionally and currently. This project focuses on how Coast Salish peoples are represented. Because of this, I have divided the Northwest Coast region into two areas based on the kinds of representations I have identified: Northern and Coast Salish. Northern refers to the tribal groups that are simply to the north of Coast Salish, which include but are not limited to groups such as the Tlingit People, the Haida Nation, the Tsimshian First Nations, the Kwakwaka'wakw tribes (often labeled as Kwakiutl), the Nuxalk Nation (often labeled as Bella Coola), and the Nuuchahnulth First Nations (often labeled as Nootka). These and Coast Salish are the cultural groups I have found most frequently listed in my dataset, on maps, and in images (see the example below). There are many other tribes to the south of Coast Salish and more that do not fit into the categories above,

but for this thesis, I am only going to talk about Coast Salish and Northern groups.

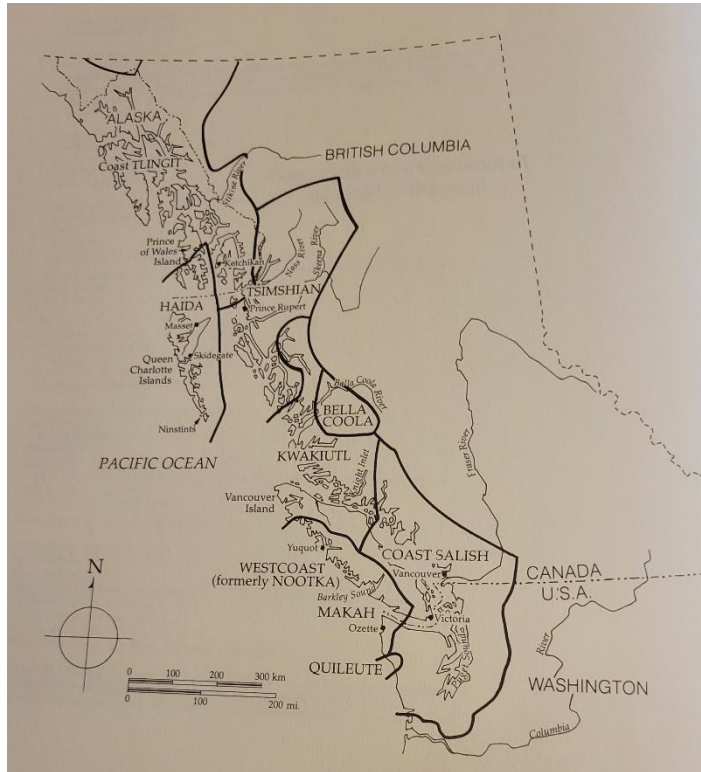


Figure 2: Map from Stewart 1984 *Cedar*

This region, which, when looking on a map, seems only to be a small area, holds enormous cultural diversity with hundreds of cultures and languages. They have been lumped together into one cultural area by archaeologists because they have similar lifeways. They are people of salmon and cedar. One of the generalizations that archaeologists have created is that all the Northwest Coast cultures are alike: they all have identical houses, totem poles, and the formline art style found in paintings and carvings. However, each region has its own types of houses, carvings, and formline style. They are inspired by each other, but they are still distinctly

different. The Northern formline style primarily uses lines, ovoids, and u-forms, while the Coast Salish formline style primarily uses crescents, circles, and trigons, using negative space (Young 2016, see Figure 3). Only the Northern tribal groups have totem poles historically. The Coast Salish peoples carved house posts traditionally and, since contact, have adopted totem poles as a means of storytelling (interview with ASJ for this thesis, see Interviews Section of Results).

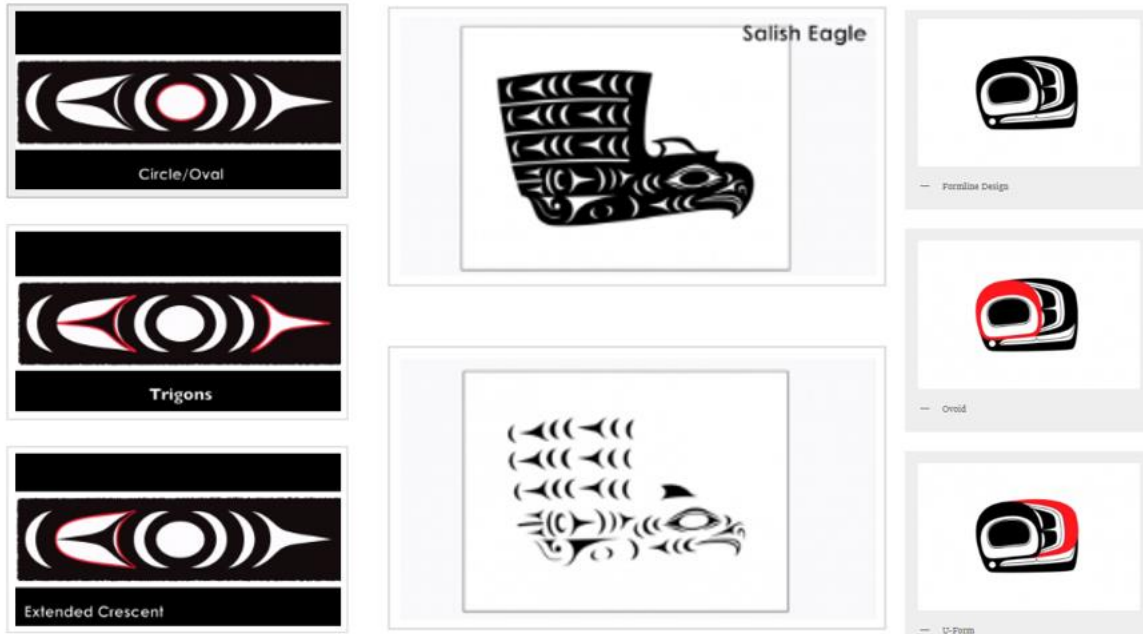


Figure 3: Coast Salish design elements (left and center) compared to Northern design elements (right) (Young 2016)

"Coast Salish" refers to a language family with several distinct languages and dialects spoken by indigenous groups in Northwest Washington and Southwest British Columbia (Thomason 2006, Wright 2014). When looking at a map, Coast Salish peoples are located in and around the Salish Sea, which includes the Strait of Georgia, the Strait of Juan de Fuca, and the Puget Sound (Figure 4).



Figure 4: Map of Coast Salish language groups (Wright 2014)

Throughout the process of this thesis, I have become familiar with artifacts of the Northwest Coast and have gotten pretty good at identifying which region they come from. This came from reviewing thousands of images. Although I read many descriptions of art historians and anthropologists telling me what the cultural objects look like, I found that those did not help me understand the Coast Salish style. So, instead of providing thick descriptions of what the Coast Salish style looks like, I am showing several images. The style is everchanging and fluid, and Coast Salish artists today are inspired by the objects and art of their ancestors.

As you can see below in Figures 5, 6, and 7, weaving with plant fibers and wool are important Coast Salish traditions. Traditionally, blankets and robes like the one by Susan Pavel, a master weaver, are woven with yarn made of mountain goat wool, wooly dog wool, fluffy plant fibers (like fireweed and cottonwood fluff), or some combination of these fibers. Nowadays, they are usually woven with yarn made of sheep wool yarn, cotton, and acrylic, as the Coast Salish wooly dog has gone extinct and mountain goat wool takes a long time to gather. Susan Pavel wove a blanket with a mountain goat blend yarn, and it took her 12 years to gather the mountain goat wool and another two years to complete the blanket (Pavel n.d.). Weaving is just one of the

many traditions of the indigenous peoples of the Northwest Coast.



Tightly woven watertight baskets, like this Salish basket, were used for cooking.

Figure 5: Watertight Salish basket. (From Silvey 2005: 19)



Figure 6: Comparison of a traditional Salish blanket and a contemporary Tlingit Chilkat blanket. (From Silvey 2005:31)



Figure 7: “When Huckleberries Sprout” contemporary Coast Salish robe by Susan Pavel (Pavel n.d.)



Peabody Comb

A four-legged animal is shown with a clear profile, its tail curled up over the head and negative crescents and trigons defining the ribs. Courtesy of the Peabody Museum of Archaeology and Ethnology, Harvard University, 95-20-10/48393.



Point Print "Squirrel"

"Squirrel," Susan Point, Musqueam, silkscreen print, 1989, Simon Ottenberg Collection, Burke Museum cat. no. 1997-123/10.

Figure 8: Comparison of traditional Coast Salish comb and a contemporary print inspired by it, by Susan Point. (Burke Museum n.d.)

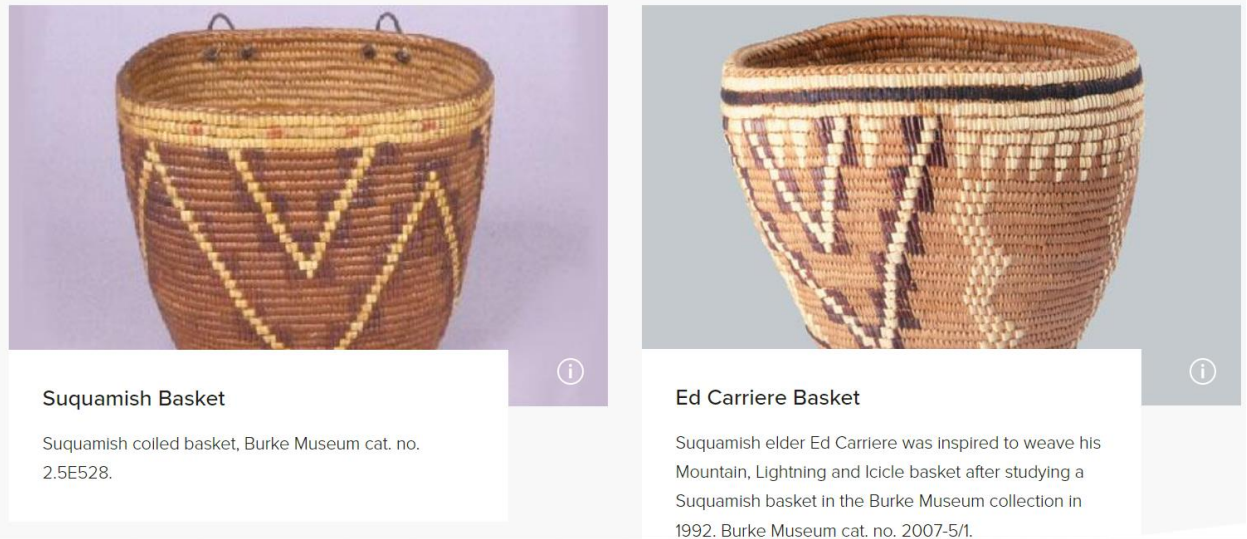


Figure 9: Comparison of traditional Suquamish basket and an inspired contemporary one by Ed Carriere. (Burke Museum n.d.)

Chapter 5: Positivist and Archaeological Ideologies Through Time

Historically, archaeology was concerned with creating lists of traits for colonized populations. It is a discipline based on Western values (Atalay 2006) and was used, in some cases, as a tool for colonization; for example, some information was used strategically to find the best way to control the "Other" (Denzin and Lincoln 2005, Smith 2005). Physical anthropology tried to define different races of people as species by measuring their skulls. The measurements were used to make conclusions about how smart a person could or could not be. Their findings insisted that Caucasian skulls were superior because the archaeologists and physical anthropologists performing the studies were Caucasian. As defined by Denzin and Lincoln, white people considered the "Other" to be non-white or indigenous peoples considered to be exotic,

primitive, and less civilized than white people (Denzin and Lincoln 2005). These ideas laid the groundwork for racist stereotypes, inaccurate representations, and rationalized colonizers seizing indigenous lands (Trigger 1980, Thomas 2001). The process of "Othering" is a form of purification, as it separates "us" from "them," culture from nature, and civilized from primitive. It was a common belief held during colonial times that humanity was on an evolutionary scale from barbaric to civilized. The placement of culture on this scale was determined by scholars who were biased to believe that anyone who was not like them regarding technological advancement was lower on the scale. These beliefs impacted how archaeological data was interpreted by producing stereotypes of colonized peoples as static cultures incapable of significant change without the help of a colonizing power to push them into modernity (Trigger 1980). These stereotypes, among others, are based on the belief that indigenous peoples lacked agency and were unable to modernize (Keane 2007:48).

Artifacts and material remains have been traditionally treated in archaeology as objective records of the past, as seen in the metaphor of the "archaeological record" (Edgeworth 1991:15). Patrik traces the concept of the archaeological record back to a formerly religious metaphor for historical studies (1985:34). The physical remains of past activities are regarded to be like a book with chapters to be read and a divine creator as an author (Patrik 1985:34). Edgeworth states that the idea of material remains as an archaeological "record" is the "root metaphor" for archaeology (1991:14). A "root metaphor" is a basic analogy that sciences are structured by (Edgeworth 1991:14). The use of the word "record" implies that material remains of the past are a "repository of facts" that can be read and consulted because the past is considered a fixed spot,

incapable of moving or changing (Edgeworth 1991:15). These direct references to material remains as objective records are similar to the Calvinist principle that there is an objective truth that can be found and observed.

Timeline

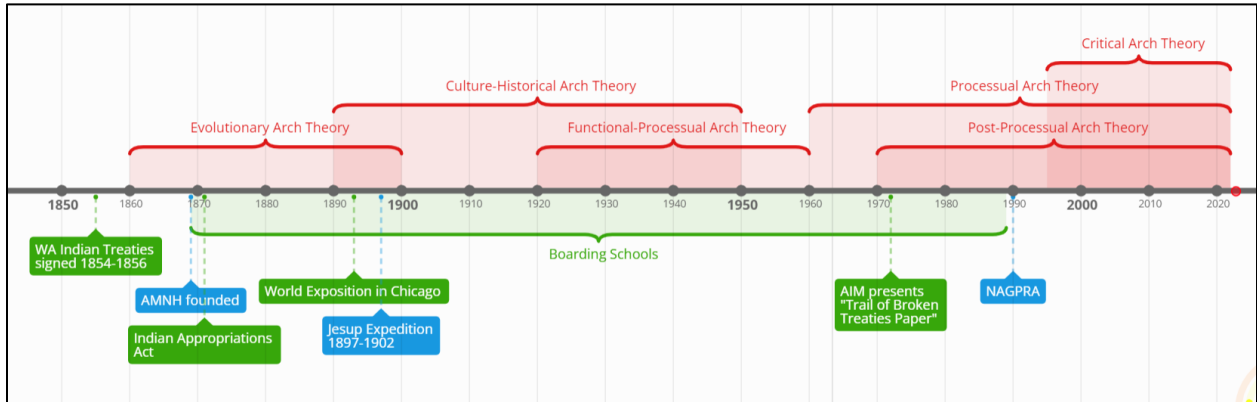


Figure 10: Timeline of Archaeological Theory and Social Movements

I made this timeline (Figure 10) to show how trends in Archaeological theory correlate to various events and legal actions made by the US that relate to the development of archaeology and colonial perceptions of Native Americans. This timeline does not include everything that happened in this time range; I took a lot out because it got too crowded. However, I think the events included are the minimum number essential to understanding the ideas represented in this thesis. The theory ranges are also not exact, I cannot account for which theories archaeologists want to use, and the dates provided are from my sources: “A History of Archaeological Thought” (Trigger 2006) and “Recent Trends in Archaeological Theory: Some Comments” (Johnson 2015).

Evolutionary Archaeology Theory (1860-1900)

Evolutionism was one of the first theoretical approaches to archaeology in the Americas. The foundational belief was in unilinear cultural evolutions, an idea that became popular in archaeology in the 1860s (Trigger 2006:166). Unilinear cultural evolution was the idea that an archaeologist could line up modern cultures from simple to complex and assume that the most "complex" culture was the oldest (Trigger 2006:166). The determining factors for "simple" and "complex" were based on Positivist ideas of progress and set the groundwork for racism as we know it today. "Racial explanations were also offered for the failure of other societies to evolve to the same extent as European ones had done," which resulted in the assumption that Indigenous cultures are static and unchanging simply because they were not like colonial cultures (Trigger 2006:207). Pre-contact archaeological evidence was used to assert that the indigenous ancestors "lacked the initiative to develop on their own" (Trigger 2006:208), which rationalized colonizers stepping in and "helping" them progress. Diffusionism and the movement of peoples, rather than acknowledging individual agency (Trigger 2006:207), explained evidence of change in the archaeological record.

Cultural diffusion is the idea that there is one starting point for a culture that spreads over time, getting thinner at the edges. This idea led earlier American anthropologists to attempt to find the source of culture and define how culture developed in certain areas (Trigger 2006, Suttles 1990). The anthropologist looked for the group with "the most" culture and assumed that this group must be the oldest since they are the most "developed." Historically in the Northwest

Coast, this category was given to the Northern cultures, and Coast Salish cultures were pushed into the periphery. Their art styles were defined as "at best a simplified marginal copy of Nootka-Kwakiutl art" (Drucker 1955:181). Suttles discusses how three different anthropologists who studied cultural development divided the region into subareas in the past: Wissler in 1927, Kroeber in 1939, and Drucker in 1955 (1990:9). Wissler suggested that the Northern subarea was the center of culture and that the "art, social, and ceremonial traits of the North all thin out as we move southward" (1917:215, quoted by Suttles 1990:9). All three were trying to decide when and where culture "started" in the Northwest Coast.

In the Figure 10 timeline, I have listed six events that happened during the evolutionary archaeology theory trend: Indian treaties in the Washington State area were signed in 1854-1856 (Washington State Historical Society 2022), the American Museum of Natural History was founded in 1869 (NPS Archaeology Program n.d.), the Indian Appropriations Act was signed in 1871 (Hirsch 2014), Indian Boarding Schools started in the 1860s (Mejia 2021), the World Exposition in Chicago happened in 1893 that "introduced the American public to US antiquities" (NPS Archaeology Program n.d.), and the Jesup Expedition ran from 1897-1902 (AMNH "Jesup North Pacific Expedition" n.d.).

Treaties between Native American tribes and the US government were signed for around 100 years, ending with the Indian Appropriations Act of 1871. With this act, the government backtracked and stated, "henceforth, no Indian nation or tribe . . . shall be acknowledged or recognized as an independent nation, tribe or power with whom the United States may contract

by treaty...." (cited in Hirsch 2014). Even though the US Constitution mentions treaties as legally binding documents and regards tribes as sovereign nations. But the opinions of the people in power changed over time, and they regarded Indians as "wards of the state (Hirsch 2014)." This view is reinforced by the evolutionary archaeology trend present at this time. As discussed above, colonizers were looking for reasons to "step in" and help them "progress," which was the rationale for removing Natives from their land and placing them onto reservations. Indian Boarding Schools were also started during this time, which Mejia says was "an effort to assimilate Indigenous youth into mainstream American culture through education. This era was part of the United States' attempt to kill, annihilate, or assimilate Indigenous peoples and eradicate Indigenous culture" (Mejia 2021).

During all this, the American Museum of Natural History was founded in 1869, whose mission statement was and still is "To discover, interpret, and disseminate—through scientific research and education—knowledge about human cultures, the natural world, and the universe (AMNH "About the Museum" n.d.)." This museum is where Franz Boas, German ethnologist who worked in the United States, worked. He was an influential cultural anthropologist who led the Jesup Expedition from 1897-1902. This expedition was intended to prove the Bering Strait migration theory by studying and connecting the cultures of the Northern Pacific Coast in North America and Siberia (AMNH "Jesup North Pacific Expedition," n.d.). Cultural materials were collected, or in many cases stolen, and sold back to the museum to inspire anthropological and ethnographical studies of the indigenous populations. These "explorers" desecrated countless

indigenous burial mounds, stealing ancestral remains and funerary objects in the name of physical anthropological studies.

Culture-Historical Archaeology (1890-1950)

Evolutionary archaeologists were interested in noting differences and similarities between cultural attributes to make separations between cultural groups. They did not examine ways the tribes were/are interconnected parts of social systems (Suttles 1990:12). Franz Boas advocated for cultural relativism in anthropology and opposed the racist view that Natives were incapable of change (Trigger 2006:279). Cultural relativism is the idea that each culture should be understood on its own terms (Trigger 2006:219).

Functional-Processual Archaeology (1920-1960)

Functional-Processual archaeology theory came about when archaeologists sought to understand how prehistoric cultures operated and changed, which could not be answered by culture-historical archaeology's diffusion (Trigger 2006:314). These archaeologists developed new, systemic methods for studying prehistory that relied on objectivity (Trigger 2006:314). They became interested in looking at the form and function of artifacts to learn about prehistoric cultures (Trigger 2006:361).

Processual and Post-Processual Archaeology (1960-present)

Processual Archaeology, also called New Archaeology, is notably concerned with objectivity. As a positivist theory that is grounded in cultural evolutionism (Preucel 2010:94,

Trigger 2006:387), it attempted to make archaeology more "scientific" through objectivity. These archaeologists wanted to move away from the culture-historical view of Boasian anthropology (Preucel 2010: 96, Trigger 2006: 387) and sought explanations for culture instead of just descriptions.

New Archaeology stressed that cultural change came about because of internal changes, therefore emphasizing the creativity and capability of Native American peoples to be "advanced" like Europeans and other civilizations. However, there were still archaeologists that attributed the cultural heritage of Native Americans to that of visitors from the Old World. New Archaeologists were interested in the "system behind the Indian and the artifact" rather than just ignoring the "Indian behind the artifact," which denied Native Americans' particular/unique histories for the broader, more general ones that Positivist archaeologists liked.

New Archaeologists were beginning to understand that modern hunter-gatherer societies were not static cultures but had been influenced by colonization and contact with Europeans. Historical accounts and the archaeological record provided evidence for colonial-minded archaeologists to believe that significant change happened with contact with Europeans and neighboring cultures. It became clear that archaeologists could no longer assume that the modern hunter-gatherer societies are equivalent to Paleolithic cultures. New Archaeologists realized that archaeology was not the only way to study the past and that history was relevant to their studies, in contrast to Positivist archaeologists who regarded it as unscientific since it does not generalize and laws.

Post-processual archaeologists, inspired by Marxism, rejected Positivist interpretations as they believed the interpretations were tools of the elite to exploit the lower classes (Trigger 2006:452). These interpretations created technical knowledge and language that could only be used by the elite, thus giving them the knowledge and the ability to tell other people what to do. Post-processual archaeologists also stated that Positivist ideas in archaeology encouraged social injustice by arguing that only outside forces can bring about change and that these changes were unavoidable. Hodder insisted that archaeologists' primary duty is to provide individuals with the means to interpret their own past instead of being the only ones able to interpret it for them (Trigger 2006:452). Other interpretations of prehistory, for example, those with a feminist lens became possible in this archaeological theory trend. Post-processualists rejected the grand, sweeping Positivist narratives of culture, instead advocating for multivocality and inclusion of minority voices (Trigger 2006:471).

In 1972 the Trail of Broken Treaties letter was read to the United State Bureau of Indian Affairs by the American Indian Movement, a civil rights organization intent on making the United States government recognize tribes' treaty rights as sovereign nations (American Indian Movement n.d.).

NAGPRA, the Native American Graves Protection and Repatriation Act, was enacted in 1990 and forced archaeologists and museums to be accountable for how they curate and care for collections and repatriate sensitive items.

Critical Theory in Archaeology (1990-present)

Decolonial and critical methodologies have arisen to avoid the adverse implications of past interpretations of colonized populations. Johnson talks about three trends in archaeology that he has noticed in the last 20 years: 1) a move towards pragmatism, 2) engagement with materiality, and 3) a growing understanding of the past in the present (Johnson 2015:1). He discusses pragmatism as the practical consequences of holding a belief. Archaeologists must move past the idea that there is “one truth” to search for and achieve. The way to do this is by including and engaging Indigenous perspectives and knowledge (Johnson 2015:2).

The second methodological trend is engaging with materiality, recognizing that material objects are essential to archaeology. Archaeological studies are usually about relating objects to non-material concepts, like saying that the design on this basket represents this culture. This way of studying puts the non-material concepts first and the material objects second. Johnson also calls this the Ontological Turn; ontology is the study of being and existing, and the material focus turns archaeological studies into seeing how material or physical things are experienced (Johnson 2015:3-4). This turn emphasizes the relationships and entanglements that result from people interacting with objects and the world.

The third trend is the growing understanding of the past in the present. Archaeologists have been acknowledging the colonial history and nature of archaeology and the lack of diversity in producing and performing archaeology (Johnson 2015:5). Johnson points out that the passing of NAGPRA in the US has forced archaeologists to consult with indigenous peoples about

archaeological representation and practices. These acknowledgments and regulations are all good efforts, but what now? How do we move forward? Archaeologists need to “develop ways of understanding the past that respect and engage with diversity, but which also retain responsibility and rigor (Johnson 2015:5). I have been prompted to push this further with discussions at the Cultural Resource Protection Summit, where the presenters prompted us attendees to think about what it means to consult with tribes, how consultation does not mean consent, and to place indigenous people as decision-makers, not as people who must deal with decisions made by non-Indian people.

These trends in archaeology theory that Johnson discusses roughly correlate to how there have been increased discussions on intersectionality and diversity in academia and the real world in the last twenty years. The sharp increase in social media use has made visual and written representations highly available worldwide. The growth and development of social media platforms continue to make visual and written representations accessible to more people and enable more people to talk, speak up, and be heard about what is wrong with images.

Chapter 6: Artifact Images as Artifacts Themselves

Aside from material objects regarded as artifacts, drawn and photographed objects are themselves artifacts. They reflect the artist's ideas of how to best depict an artifact for a specific research purpose. The development of scientific illustration happened alongside the development of positivism in science. Items such as plants, the human body, and artifacts were depicted as realistically as possible (Moser 2014). Moser asserts that early developing sciences made themselves valid in the scientific community through realistic images—making the specimens they studied into objective objects worthy of scientific inquiry (Moser 2014:62). Early archaeological illustrations are realistic, showing the objects as they are at one point in time, much like how we use photos now. Beatrix Potter, the woman who wrote and illustrated the *Peter Rabbit* books I grew up reading, made some beautiful illustrations of artifacts in 1895 that are highly detailed and colored (see Figure 11). Her drawings differ from newer artifact illustrations that are in black and white.



Figure 11: Drawings of Roman artifacts, done by Beatrix Potter in 1895 (Barnard 1990:63)

Moser (2014) talks about how archaeological illustrators began to pick what attributes they wanted to show in their drawings. For example, in lithic illustration, flake patterns are drawn using curved and straight lines to represent what direction the flakes came off from (Figure 12), and dots are used to represent the rock's cortex, or weathered outer surface.

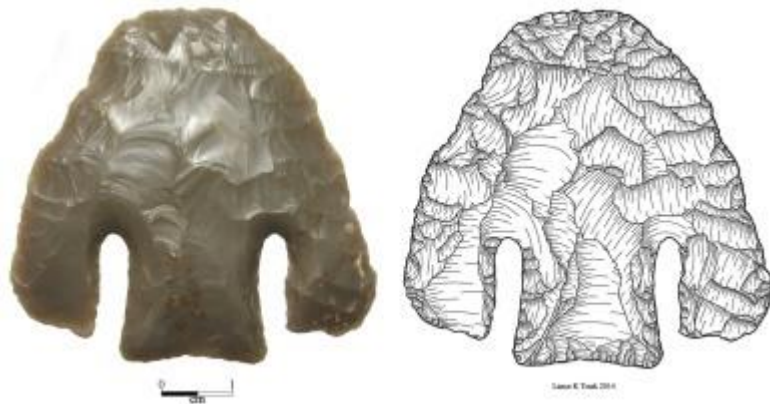


Figure 12: Digital photo compared to a lithic illustration, artist Lance Trask (Pawlowicz 2015)

These aspects are what archaeologists want to look at with lithic studies, as they can sort out the lithics based on flaking styles, make inferences on style and function, and place them in a chronology based on the lithics found in situ with a date range associated with them. This type of drawing has become the standard of archaeological illustration, with the black and white clinical presentation with no background. It also helps present the Archaeological professional vision as it indicates a legitimate archaeological study. This type of illustration has stood up to the test of time, as photos do not always capture detail well, making specialized illustrations necessary. I have taught (or tried to teach) numerous people how to do these kinds of drawings because I was taught that they are useful for publications and are also great for field forms and artifact labels. With field forms, you might need to draw an artifact quickly to record the “important” diagnostic parts of the artifact, the flake scars, the bulb of percussion, and the profile/side view. Drawings are essential on field forms because an image is directly connected to contextual information, level measurements, profile drawings, and other notes. It is useful to create a drawing in the field

because it records how the artifact looks at that time, particularly because sometimes artifacts break later on in a repository.

Selective looking, with lithics as discussed above, requires a specific knowledge set to be able to view the image correctly, and to employ an archaeologist's viewpoint. When I start to teach people about lithic illustration, I show them several examples of illustrations, ranging from simple to complex. They typically get overwhelmed and assume that they need to be a good artist to make the drawings. I tell them that it's just like any other skill we learn: you have to learn it and practice, and it is a useful skill to know for fieldwork and publications.

There is usually a distinction between art and archaeology with artifact illustrations; the lithic drawings are technical and less art, so it is a skill that can be quickly taught with just a few lessons. I always tell them that you do not need to be an incredible artist to do this; you just need to "write down" or record the diagnostic attributes of the artifacts. I encourage tracing, too, as it is an integral part of the artistic learning practice and makes it easier for beginners.

Naturalists create illustrations of plants that combine the attributes essential to their studies into one image; the roots, stems, leaves, flowers, and seeds are all shown. This type of illustration is simultaneously realistic and unrealistic, as the image is detailed to look like the actual plant. However, in a live setting, the plant will not display all those attributes together at once unless someone sets it up that way. These illustrations are accepted as realistic within a Positivist ideology. The artists use bold outlines and "flatten" the image to the page—making it readable to the knowledgeable audience and impressive to the layman audience. Drawing plants

in this way is like how lithic illustrations are accepted as realistic; while it is not lifelike like a photo, it is still accepted as an accurate depiction from an expert.

Chapter 7: Implications for Unnamed Historic Photographs of Native Americans

Photographs are both images and objects; they exist as both an image of a subject and a physical object within a social and historical context (Edwards and Hart 2004, Faris 1996). This concept is important to remember when viewing a photograph—you should look at not only the subject of the picture but also how it is framed within the physical boundary of its display and its caption if there is one. Countless historical photographs of Native Americans do not include the subject's name in the caption, which can affect how an individual is represented and how people interpret a photograph. This chapter will examine the implications for the display and commodification of unnamed individuals in photographs for the people depicted, the photographer, the source communities, and the museums that choose to display them.

Most historical photographs of Native Americans were taken by a European American person. Faris argues that holding the camera and taking the photo is a demonstration of Western privilege because the photographer holds power to control what is and is not shown in a photograph (1996). This power and authority can then be used to establish and normalize Otherness, with Europeans typically being the ones seeing and Native Americans as the ones being seen (Faris 1996). Photography as a medium of representation was developed around the same time as anthropology was as a scholarly discipline, which was in a time of colonization and in areas dominated by capitalism (Faris 1996), so we need to be just as careful when looking at an old photograph as we are when considering old anthropology texts. We can still get valid and useful information from them. However, we need to critically look at them with a decolonizing lens to acknowledge that these photographs were taken at different times with different values.

Photographs can sometimes be seen as objective documents and evidence (Liss 1998) of the past, but they are a deliberate stop of one moment, taken from one perspective, at one time (Faris 1996). It is crucial when looking at a photograph that one remembers that it is an indirect memory taken out of its raw context (Liss 1998); otherwise, there are opportunities to romanticize the subject because a viewer can forget or will not acknowledge a potentially harmful context. Images of Native Americans are often romanticized, as Western photographers depicted them as homogenous, static, and vanishing people that must be preserved, much like the practices of salvage ethnography. These ways of portraying Native Americans have many implications, past and present, for the people depicted, the source communities, and the museums that display photographs of them.

One significant effect of not naming an individual in a photograph is that it can be a way to establish alterity or Otherness (Liss 1998). Hearne argues that it is also an "unwillingness to engage with Native personhood, relationships, and epistemologies" (Hearne 2012:1). By not naming an individual in a photograph, the photographer essentially mutes the subject's voice and distances them from the viewer. Then, when more outside viewers gaze at the physical photograph, the subject is close enough for the viewer to feel comfortable and safe without actually encountering the subject (Faris 1996, Liss 1998). An unnamed subject in a photograph becomes further muted when the image is presented outside of its original context or without contextual information, which is how stereotypes can be created. Edward Curtis' photos are heavily critiqued as inauthentic, as Curtis often staged the content, posed the subjects, and instructed them not to smile. These photos helped to formulate stereotypes of Native Americans

as stoic individuals in an unchanging ethnographic present. These photographs are often seen as "bad" or "untrue" because, obviously, when you stage something, it loses its sense of authenticity. However, it does not render the people depicted as invalid. They are still real people who existed in real time, and I think that people forget this when viewing Curtis's photos. The images need to be viewed within the cultural context they were made in and keep the photographer's intentions in mind.

Historical photographs can also impact the descendants of the depicted people as they deal with the stereotypes reinforced by historic photography. There has been a great deal of discussion about historical photographs of Native Americans and how some images can be harmful to the general representation of Native Americans, which has opened opportunities for tourists and more photographers to seek the "real" and "authentic" portrayal of them (Faris 1996). Faris discusses this with the representation of Navajo people in mind and claims that the only way to make better representations is if they photograph themselves. While this is a valid argument, he does not acknowledge that anyone who holds the camera has power, no matter their cultural identity. It is not just Western people who solely hold power when photographing something because it is a Western invention (Scherer 1998).

While there can be many negative connotations of historical photographs that descendant communities may deal with, there can be positive reactions when viewing them. As Hearne states: "Embedded in the politics of seeing and being seen are the possibilities of recognition and repatriation" (2012). Through the viewing of old photographs by descendant communities, there can be visual repatriation of information and a picture of a person's relative, which can be

beneficial to the descendant community to regain history, memory, and identity (Dobbin 2013) and to the subject of the photo which is given a name. A contemporary example of this is a series of films based on Inuit life that started with "Nanook of the North," a film made in 1922 by an anthropologist who wanted to show how Inuit life was before colonizers came. The film is not historically accurate but is presented as if so, and eventually inspired several other filmmakers to try to authentically depict how Inuit life is and was. One film told an Inuit legend handed down through oral histories, called "Atanarjuat: The Fast Runner" (Proyekt 2016). Another one is "Martha of the North," which tells the story of an Inuit woman who endured the hardships of living in an uninhabitable land that the Canadian government relocated her and her family to secure control of that territory (Proyekt 2016). "Nanook of the North" has also been used to create dialogues on how Inuit people are represented. For example, it was shown at the Smithsonian Museum of the American Indian while an Inuit throat singer performed (Proyekt 2016).

Dobbin discusses how Sami people reconnected with personal and community identities that were disconnected by colonization by looking at old anthropological images of individuals that were both named and unnamed (2013). Colonial authorities often used these anthropological images to tell a version of history that benefitted them and their agenda, which often overwrote or erased colonized peoples perspectives (Dobbin 2013). By looking at these images and creating their own narratives for them, a sort of visual repatriation was achieved where they could create their own understandings of the past by viewing their ancestors (Dobbin 2013). A specific example that Dobbin talks about is someone's "juxtaposition of a scientific image of his great-

grandfather and a contemporary image of his brother pays homage to the memory of an ancestor and connects family, past, and present" (Dobbin 2013:129). These discussions of visual repatriation can help communities access and control these images, which is an essential effort toward decolonization and can provide insights to museum curators on how images of a colonized community can be displayed and interpreted more mindfully.

The process of commodification is pervasive in Western/colonial ideology, as the way to gain status and power is by creating, gaining, and maintaining monetary profits. Colonizers frequently (constantly?) commodify the people they murdered and stole culture from. To understand the implications of a commodified photograph, the viewer needs to think of it as a material object and consider the processes of making it, distributing it, and how the image is used, along with considering the content of the image (Edwards and Hart 2004). The image content is usually why photographs are bought, collected, and exchanged (Edwards and Hart 2004). Often European American people bought photos of Native Americans because they were viewed as exotic and interesting (Jones 2015). The selling, buying, and collection of these historical photographs are problematic because this created a demand, and photographers needed to continuously supply a product, which often led to them staging scenes for photographs. Staged photographs can present false information that can be harmful or offensive to indigenous peoples, especially when they portray aspects of spirituality (Jones 2015). These photographers modified information to convey European American perceptions of Native Americans, which were often wildly inaccurate and based on harmful stereotypes (Jones 2015). The photographs were often made into collectible postcards, stereographs, and cabinet card sets (Jones 2015),

which helped objectify Native Americans and made them into literal objects to collect. The dissemination of these photographs as collectibles only helped to establish the Otherness of Native Americans and separate an "us" as viewers and "them" as objects to be viewed. It is important to remember the historical contexts these images were created in when viewing them; otherwise, they will reinforce stereotypes and remind indigenous peoples of a difficult time in their history (Jones 2015). Another negative is that the indigenous people who were photographed often did not get paid very well, if at all, for their services or profited from the dissemination of the images, which can also happen to descendant communities.

Historical photographs of unnamed people can provide meaningful opportunities to educate people about the wrongs done to indigenous peoples by colonizers. Their careful study can also reveal important insights into the historical and social contexts in which they were created and on the photographers who took them. By viewing them and opening discussions about them with descendant communities, a form of visual repatriation can be achieved when the descendants can create their own understandings of the past and pay respect to their ancestors' perspectives that were ignored by colonizers (Dobbin 2013). Museums that display these types of images must be careful about contextualizing these photographs in their exhibitions to avoid past tendencies to stereotype and present inaccurate information about indigenous peoples.

Chapter 8: Methods

This research aims to look at how archaeologists and other authors use images of Northwest Coast and Coast Salish cultures to convey information and how Positivist colonialist themes may have influenced these ideas. I use these insights to question how I can avoid perpetuating potential misinformation or stereotypes present in those images within my archaeological illustrations. This study consists of three parts:

- the researcher's review of images
- interviews with descendant community members about select images
- new illustrations inspired by archaeological information held at Western Washington University with feedback from the interviewees

This chapter outlines the methods for the data collection and analysis of existing images (Quantitative Data), the process and analysis of interviews (Qualitative Data), and the process of creating the original illustrations.

Quantitative Perspective

Selection and Analysis of Books

The images discussed in this study are from books that represent the traditional lifeways of Northwest Coast people. The books were available at the Western Washington University Library, the Bellingham Public Library, the Lummi Library at the Northwest Indian College, and

from the personal library of my adviser, Sarah Campbell. Additionally, a few came from Summit lending, a library resource-sharing program in the Northwest.

To get a range of books, I chose three to four books per twenty-year era (from the 1920s-2010s) and from both archaeologist and non-archaeologist authors, ranging from textbooks to children's books. Selecting books from different decades allowed me to create a timeline to see if the images and their captions correlate with broader social contexts, like archaeology theory, art, and social movement trends. I surveyed dozens of books about Northwest Coast people and culture and ultimately chose 27 books from 1924-2014 (titles are listed in Appendix A).

I divided the books into two categories based on the authors: archaeologists/anthropologists and non-archaeologists. "Non-archaeologist" means that the author is not an archaeologist; it is not to say that they are not professionals or academics, as many of these authors are professionals or experts in their disciplines or areas of interest. My original categories were text-focused and image-focused, but I later decided that these were too vague, and it was challenging to determine what exactly qualified a book as text or image-focused. Dividing them based on the author type proved to be more appropriate and was easier to assign books as it is better for addressing my argument, i.e., that the type of author influences the kinds of images chosen. The limits set by a publisher, the space available in the book, what the illustrator creates, and the availability/accessibility of the images also play a role. However, for the most part, the author chooses the images and the captions. Initially, I had labeled the author types "academic" and "non-academic." However, I realized that these labels highlighted and

privileged Western learning over other types, and they did not make the distinction I meant to show. I made the distinction between an archaeologist author and a non-archaeologist author to have a clear contrast of perspectives of people who want to communicate information on the traditional lifeways of Northwest Coast peoples.

The images analyzed in this study are from books that contain information about traditional Northwest Coast and Coast Salish lifeways. I define lifeways as how people do things/live their life. I use the term traditional within the Indigenous frame to refer to practices that have been in place since time immemorial. Books that focused on folklore or art were excluded because while they discuss important aspects of culture and life, the purpose of those books was not to describe how people lived their lives on a day-to-day basis.

The images are photographs or drawings of artifacts, historic photographs and paintings created by colonizers, or illustrations of daily activities inspired by historical or archaeological information.

Sampling from a wide variety of books allows an overall idea of how they represent Northwest Coast and Coast Salish traditional lifeways. Non-archaeological authors often reference archaeological and anthropological studies containing highly specific terms and information.

Componential Analysis of Images

Componential analysis was used in this thesis to see how the publication date and the type of author affected the image types chosen. These factors were critically analyzed for colonial perspectives and harmful stereotypes of Native Americans.

Componential analysis is a quantitative method that looks at components of many concepts to compare relationships between them (Goodenough 1967:1204). A researcher must catalog each component they are looking at, like images, and decide what concepts lie within those images they would like to count and compare (Goodenough 1967:1204). Goodenough developed this method to study language and semantics and proved an effective method for me to analyze the presence and absence of features of images. This method also provided a means for me to create a detailed catalog of the images I gathered so that I could select images easily when putting the written part of this thesis together (see Appendix D for Componential Analysis Data Table).

For this thesis, I surveyed 27 books and counted over 1,600 images. Below are the twelve components that I coded for:

Book date (year published)

Type of source (arch/non-arch)

Presence of Context/background in image (+/-)

This was counted if there was a background in an image to distinguish from images with blank backgrounds. This was easier to define with photographs because you can see when someone is right there taking a picture, or if they have set up the context to have a blank background (see Figures 13 and 14). With illustrations, the artist is always setting up the context and there were far fewer illustrations with background context than photos (see Figures 15 and 16).

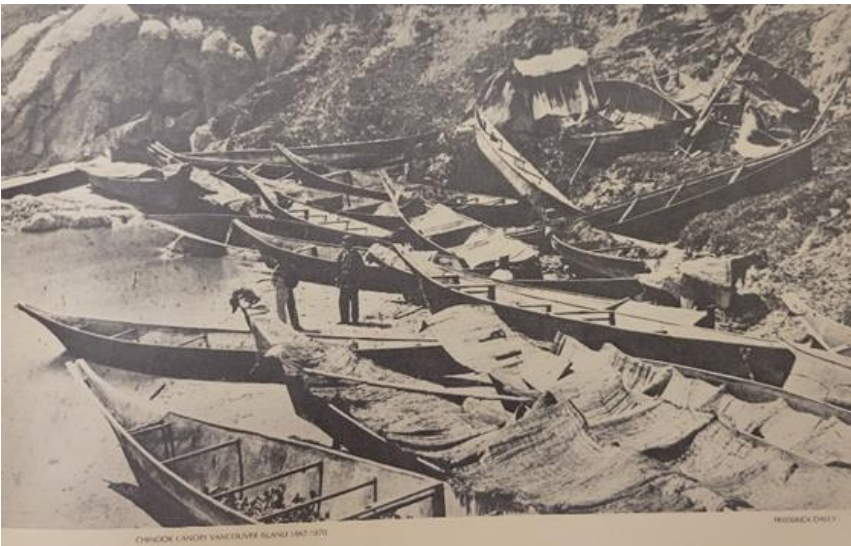


Figure 13: Example of Photograph with background (Stewart 1973)

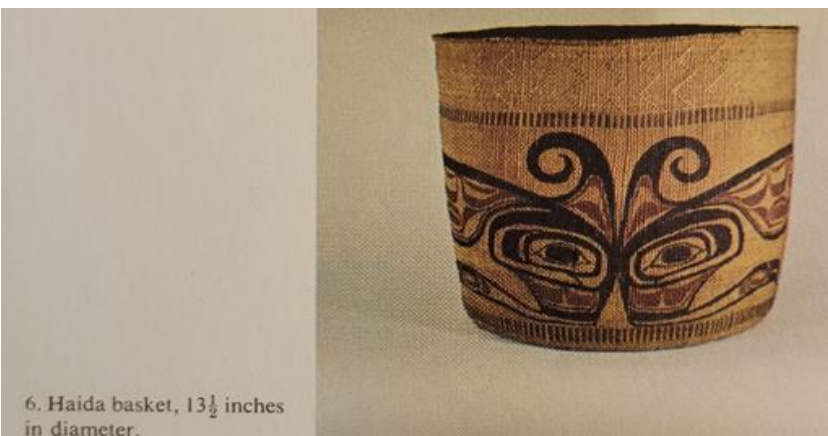
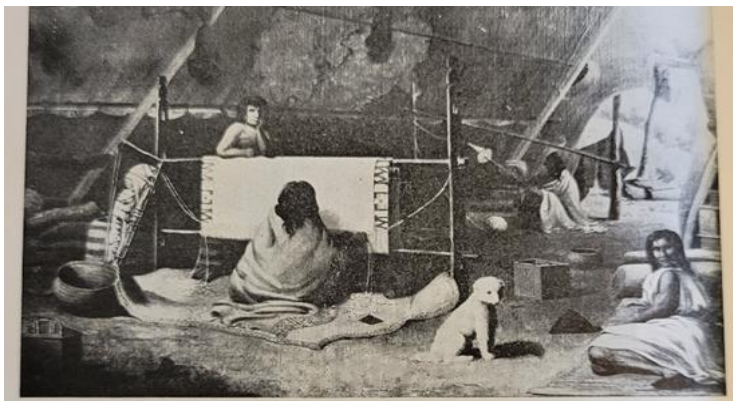


Figure 14: Example of Photograph with no background (Drucker 1965)



52. Coast Salish dog-wool blankets. The looms on which they were woven, and other appurtenances, such as the spindles with which the yarn was spun, can be found in a number of museums, but the only picture of the actual weaving process is this one painted by the artist Paul Kane. The small dog in the foreground is presumably one of the breed kept for their long woolly hair, with which the weaving was done. Photograph of painting by courtesy of the Royal Ontario Museum of Archaeology.

Figure 15: Example of Illustration with background (Drucker 1955)

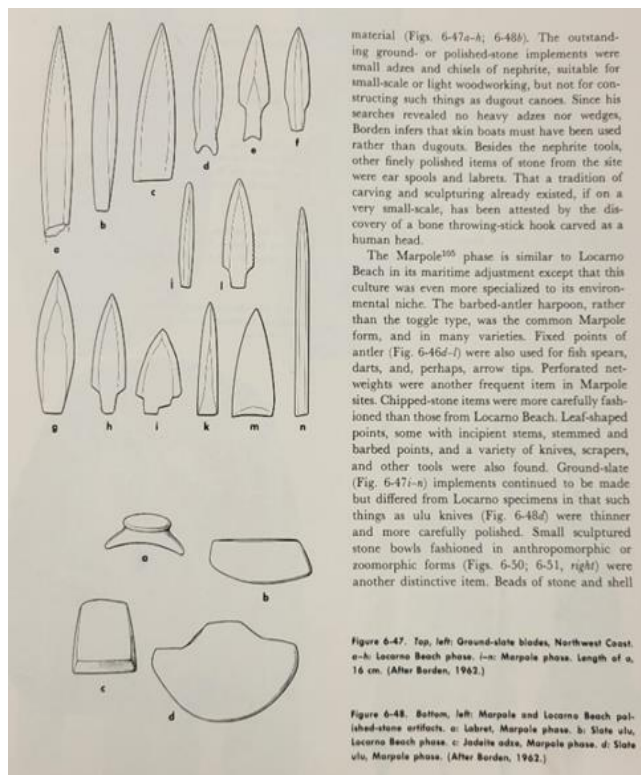


Figure 16: Example of Illustration with no background (Willey 1966)

Presence of Context in Caption (+/-)

I counted this as the specific mention of a place, tribe, or nation. I did not count the caption if it only labeled it as “Northwest Coast” because the images are in a book or chapter talking about the Northwest Coast, so saying that’s where the image is from is not sufficient to qualify as context for my codes.

Presence of People in Image (+/-)

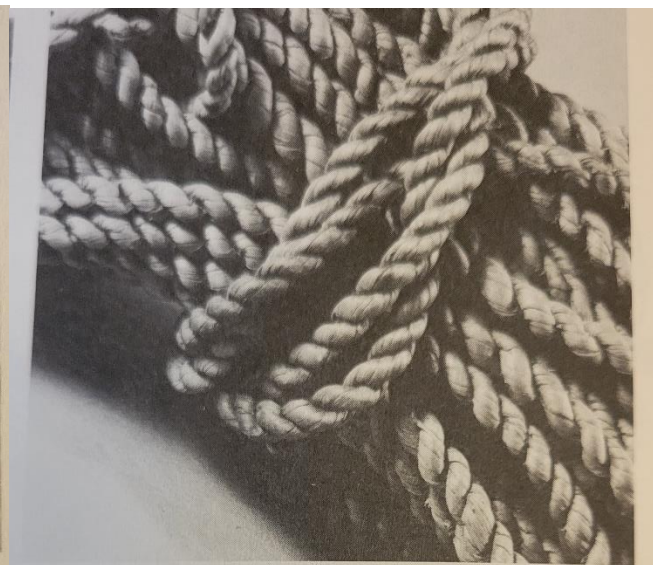
This code simply noted presence/absence of people in the image. I included images that had hands shown, not just faces or full-body depictions of people.

Info Graphic (+/-)

This code was counted to make a distinction between an image showing how to make or use something, and an object-only image (see Figure 17).



The late Hannah Parnell, Haida, making three-ply cedar bark halibut line at Masset, Queen Charlotte Islands. Photograph by Ulli Steltzer, courtesy of the photographer.



A cedar bark rope, 1.3 cm (1/2") thick, in the Thomas Burke Memorial Washington State Museum, Seattle. 73

Figure 17: Example of Info-Graphic compared to an Object-only image (Stewart 1984)

Detached design (+/-)

This category was to count the images of a design that wasn't placed onto an object. There were often designs that were removed from their original context, like a tattoo design or a painting from a housefront or a basket, placed on a blank background.

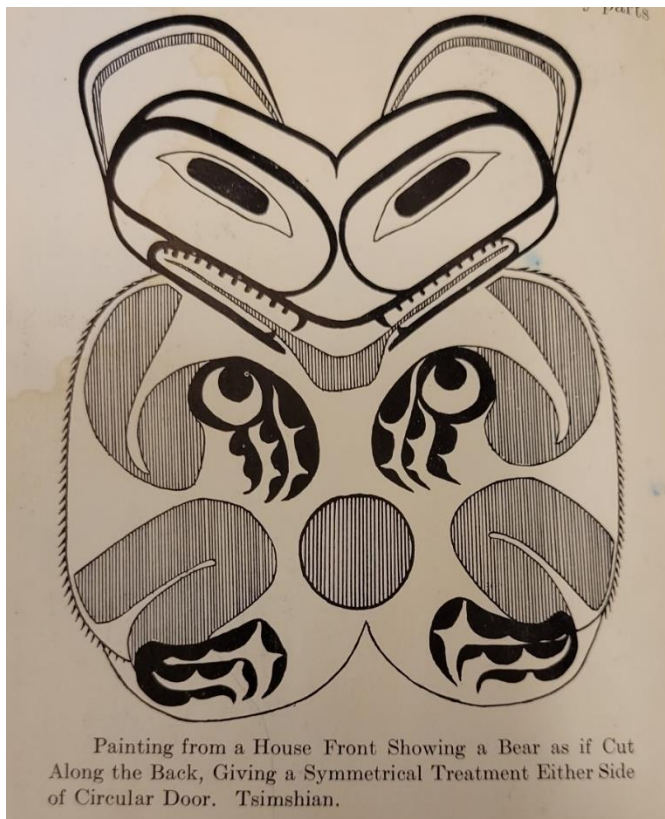


Figure 18: Example of a Detached Design (Goddard 1924)

Map (+/-)

Photo or Illustration (+/-)

This was to make comparisons of what kinds of images the authors used, and to be able to pick out images from my dataset easier. I can find the images from all the factors I am looking for in the catalog without having to look through all the images.

Image Creator connected to place (yes/no/unknown)

An image was counted as “yes” if the photographer was physically there to take a photo, or the artist was physically there to draw/paint a picture; the artist or photographer has stated in their bio in the book that they are from the Pacific Northwest (Hirschi illustrator), or have worked with tribes or talked to tribal people a bunch; or if the image creator is a person indigenous to that area discussed in the image/book.

An image was counted “no” if the artist bio says they are not from the region.

An image was counted “unknown” if the artist was not mentioned, or if only the source of the image, like a book, or the repository where the image or image contents are held, was mentioned. Several of the books don’t credit the artist or photographer, or if they do, they only include a name. Even if the repository or source is listed, it is not possible to definitively say that the artist or photographer was there to make the image or was associated with the area.

Image creator mentioned (creator/repository or source/both/nothing)

This information was usually mentioned in the image caption or in a list by the copyright page or in the index.

An image was counted “creator” if the artist or photographer was mentioned.

An image was counted “repository” if the museum or archives where an image or object is held was mentioned, or the source of image (like another book) was mentioned.

An image was labeled “both” if the creator and repository/source were listed.

An image was labeled “nothing” if no information was available.

Coast Salish mentioned in caption (+/-)

This was counted if the image was listed as Coast Salish or as a Coast Salish tribe name in the caption, heading, or text surrounding the image: Duwamish, Swinomish, etc. list based on map from Burke listing Coast Salish cultures and languages (Figure 4)

This is a basic discussion of my coding categories, which are discussed more in-depth in the Quantitative Results section in Chapter 9.

Qualitative Data: Interviews

The people interviewed for this study are tribal people that work in the Sche’lang’en (cultural) department or are on the Cultural Resource Preservation Commission (CRPC or Cultural Commission) for the Lummi Nation. Their names are Al Scott Johnnie, Juanita Jefferson, Rebecca Jefferson, Natalia Hight, Sheri Williams, Lena Tso, Cynthia Wilson, and one who chose to remain anonymous (I4). The Sche’lang’en department works to protect and preserve Lummi cultural resources and additionally serves as the Tribal Historic Preservation

Office (Lummi Nation 2008, 40.02.010). The CRPC is a board made up of tribal members appointed by the Lummi Indian Business Council and serves as a hearing board to discuss issues related to cultural resource preservation (Lummi Nation 2008, 40.03.020). These individuals represent the tribe as professionals, but for this thesis, I wanted to get their personal opinions and feelings evoked by the images. Their opinions do not represent the tribe as a whole and are thus not generalizable, as not all people experience life in the same ways, and there is no one way to view the world.

The recruitment process was non-random. I met Lena Tso, the Tribal Historic Preservation officer for Lummi Nation, through my thesis advisor, Dr. Sarah Campbell. Lena introduced and recommended all the participants to me and was my point of contact with the Lummi Sche'lang'en Department and Cultural Commission throughout this process. I received approval for my study methods from the Western Washington University IRB and the Northwest Indian College IRB. A crucial step in the process was getting a letter of permission from the tribe. This letter was granted after a meeting with the Cultural Commission. This meeting was part of the recruitment process, as several Culture Committee members were interested in my research. I also talked about my research to three other members of the Sche'lang'en department who agreed to participate and be interviewed: Lena, Cynthia (a Lummi tribal elder and educator), and I4 who works in the Cultural department. Eight people were interviewed in total. They were split up into four interviews as they were given the option of a group or individual interview; two chose individual interviews, and the rest chose group interviews, one with four people and one

with two people. The participants were all adults aged 30 and up. The interviews were held at the Lummi Administration building in the cultural offices and were one to two hours long.

Before the interviews began, the participants were asked to sign a consent form. It went over the purpose of the study, how the research will be disseminated, what is to be expected if they chose to be involved, the risks and benefits of participating, their rights as participants, and how their privacy would be protected (see Appendix C-3). They were given the option before the interview began to be anonymous in the study, which one individual chose to do. They could choose later in the review stage to be anonymous as well and had the opportunity to withdraw from the study at any time.

At the beginning of the interviews, after obtaining consent forms for the audio recording, I talked about the design of the interviews (see Interview Schedule in Appendix C-4). I wanted to make them flexible in response to what the participants wanted to talk about instead of what I wanted to talk about. To do this, I began the interviews by stating that I was hoping to get their personal opinions and feelings evoked by the images. I would ask some questions if they came up, but I intended it to be a participant-led discussion. I asked them if there was anything they thought was underrepresented or represented poorly if they had not already brought that up.

My initial idea for the interviews was to put the images up on the projector and go through them individually to get perspectives on them, but this seemed too rigid as I would choose which image they looked at and when. Instead, I decided to bring printouts of the images so they could hold them, go through them, and pick out which ones they wanted to discuss. This

method led to some images being discussed in-depth and others with just a few comments, but we ensured that all the images were discussed before the interview ended.

To prepare for this study, I researched and thought about managing ethical issues that can arise when working with an indigenous population, such as: issues with sharing private cultural information, confidentiality, and informed consent. This research was prompted by the Northwest Indian College IRB form, which was much more detailed than Western's (see Appendix C-2).

As mentioned earlier, the purpose of the interviews was to get the participants' personal opinions and feelings evoked by the images. During the interviews, many participants shared personal stories containing cultural information. To ensure that I have not shared any information inappropriately or out of turn, the Northwest Indian College IRB has reviewed this thesis and defense presentation, and the interview participants were allowed to review it. The opinions, stories, and feelings expressed in the interviews are incorporated in this thesis as direct quotes or minimally paraphrased to ensure that I have not misconstrued any of the participants' statements. I used paraphrasing to combine similar opinions or to summarize information.

I transcribed the interviews myself to retain the confidentiality of all that was said in the interviews. There was one instance during Interview 2 when one participant stated, "this is for your ears and not in your notes." To respect that, I did not write what she said, at that moment, in the interview transcriptions, just in case I forgot while putting together my results together.

The interview recordings and transcriptions will be given to the Cultural Department, as requested by the NWIC IRB, and deleted from my computer after the thesis is completed. Data Analysis

I used grounded theory to analyze the data collected during the interviews. Grounded theory is a flexible method for comparative analyses, where the researcher constructs the theories about the data from the data itself, instead of the other way around with Positivist methods that decide the theories before the data is collected (Chun Tie, Birks, and Francis 2019). I first separated the interview quotes by which image was talked about and then analyzed the themes that occurred. The five themes that came up were: reference of an ASK, a general critique of an image, identifying an image component as “not here” or not Lummi, and an affective or emotional response.

The images discussed in the interviews are placed in Appendix B, along with a description of contextual information about the book or chapter it is from, the author, and the image creator.

Chapter 9: Results

Results for Quantitative Analysis

Summary

Non-archaeological authors use more images overall and choose an even ratio of images with and without a visual context or background. Archaeological authors choose more images without visual context, which correlates to the influence of Positivistic archaeological stances and what I talked about in chapter 6. There has been a change over time in choosing images with visual context, with an increase in the number of images from the 1920s-1980s. Then there was a shift in the 1990s, when more images with backgrounds were chosen. Both author types were more likely to provide the context in the image caption than not, and over time that increases.

There was a similar shift with more people images being chosen in the 1990s. This shift correlates to the change in archaeological theory in the 90s after the Trail of Broken Treaties paper was presented in 1972, which raised public awareness of Indian civil rights issues. Then NAGPRA was established in 1990 and directly started to hold archaeologists and museums accountable for repatriating ancestral remains, funerary objects, and objects of cultural patrimony. This historical information, paired with the quantitative data, suggests an overall increase in awareness from authors of the colonial nature of archaeology and the history of Native Americans.

Non-archaeologist authors are communicating information to a broader audience who may not have a knowledgeable background. They need to provide more infographics to illustrate their points, showing what Northwest Coast traditional peoples looked like and how they lived their lives. Archaeologist authors assume their audience already has a knowledgeable background, so they think they do not need to include infographics as often.

Several of the archaeologist texts only provided context by listing the date or periods. This is an accepted practice because you cannot really assign tribal affiliation to cultural materials that existed before how the tribes are defined as they are today. This is to acknowledge that the ancestral peoples moved around and are ancestral to multiple tribes today. I did note that sometimes this was the only context for some images used in archaeological texts because they did not even list what region or site the object came from, which would be suitable so you can find the descendant tribes today. This may be because of inadequate labeling from the collectors and repositories who house the materials, a common challenge for museums with older collections. Labeling practices have improved over the years, but there are always things that can only be labeled by region from their provenience information because they are not definitive by their form—like an adze blade, people from all over the world utilized this tool.

Below I discuss each of my codes, how they correlate to the author type, and how they have changed over time, shown in bar graphs.

Comparing Presence of Context in Image to Type of Source

Figure 19 shows that archaeologist authors are choosing to use images with no background almost twice as often as images with background, suggesting a preference of images with no contextual background. This graph suggests that non-archaeologist authors do not prefer whether or not their images have backgrounds as the ratio is about equal.

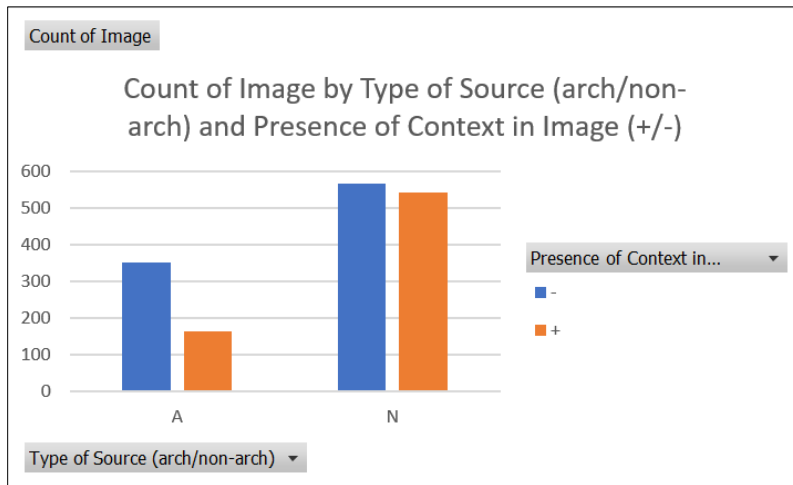


Figure 19: Presence of Context in Image and Type of Source (A=Archaeology author, N=non-archaeology author)

Comparing Presence of Context in Image to Book Publishing Date

Images without context are chosen more often in the books from the 1920s-1980s. There is a rise in images with backgrounds from the 1990s forward (Figure 20).

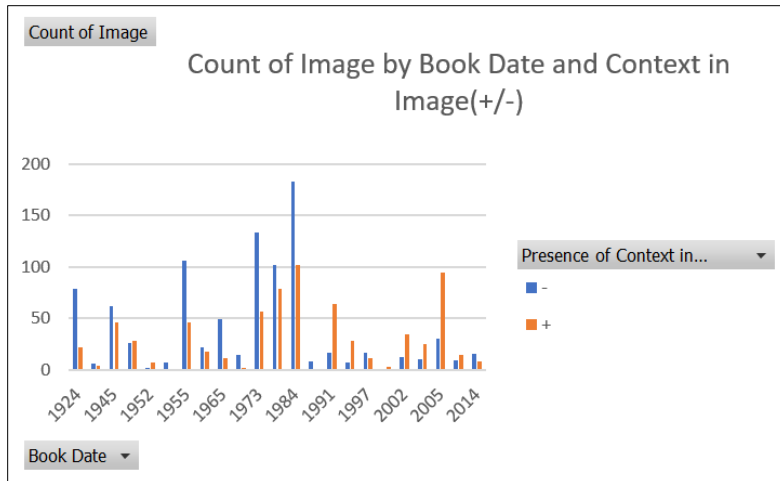


Figure 20: Comparing Presence of Context in Image to Book Publishing Date

Comparing Presence of Context in Caption to Type of Source and Book Date

Both types of authors are more likely to provide context in the image captions than not (Figure 21) and are also more likely to provide this type of context than background context in the image. Both types of authors are choosing to provide context in caption often in my timeline (Figure 22). In the 30s-50s there is a trend of not having context in caption, but it evens out after that with more contextual captions included in later dates of the dataset.

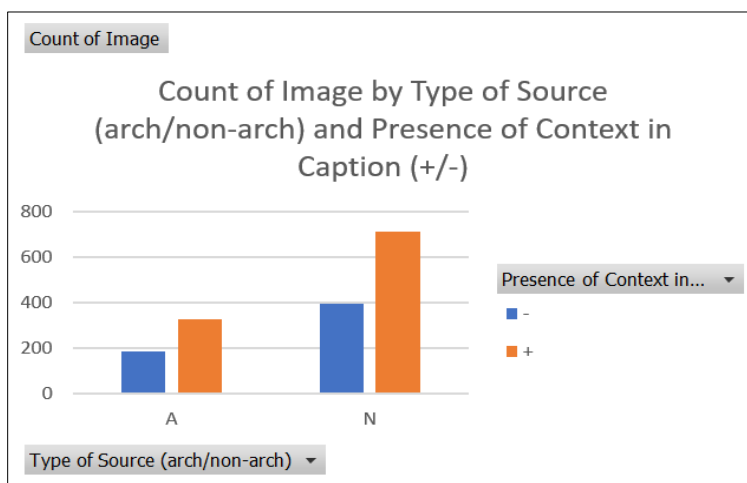


Figure 21: Type of Author compared to Presence of Context in Caption

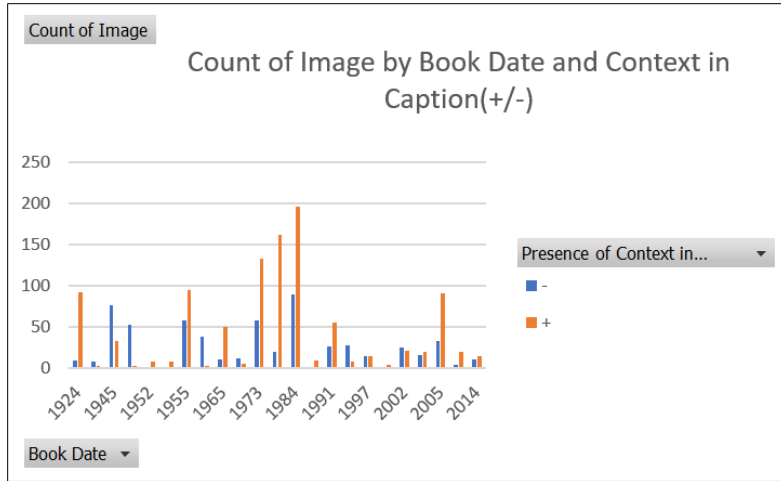


Figure 22: Book Date compared to Presence of Context in Caption

Comparing Presence of People to Type of Source and Book Date

Both types of authors are choosing more images without people depicted in them, but non-archaeologist authors have a more even ratio and choose nearly as many images with people as without (Figure 23). Archaeologist authors are choosing far more images without people in them. The trend throughout the dataset is that there are more images without people chosen from the 1920s-1990s, with a rise in choosing people images after that (Figure 24).

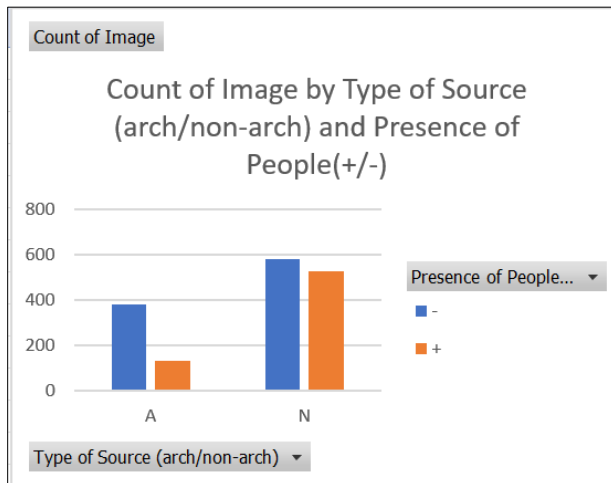


Figure 23: Type of Author compared to Presence of People in Image

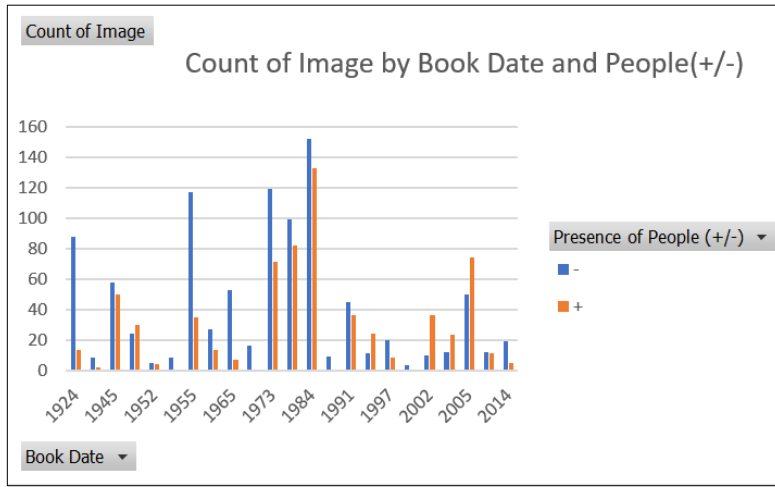


Figure 24: Book date compared to Presence of People in Image

Comparing Presence of Info Graphics to Type of Source and Book Date

Both author types are more likely to choose to not include info graphics, but non-archaeologists choose them more often than archaeologists do (Figure 25). Throughout time in this dataset, it is more likely that the authors choose non-info graphic images. There is a rise in the 70s-80s because those are the Hilary Stewart books, written by an author who is known for including lots of images depicting how artifacts may be used (Figure 26).

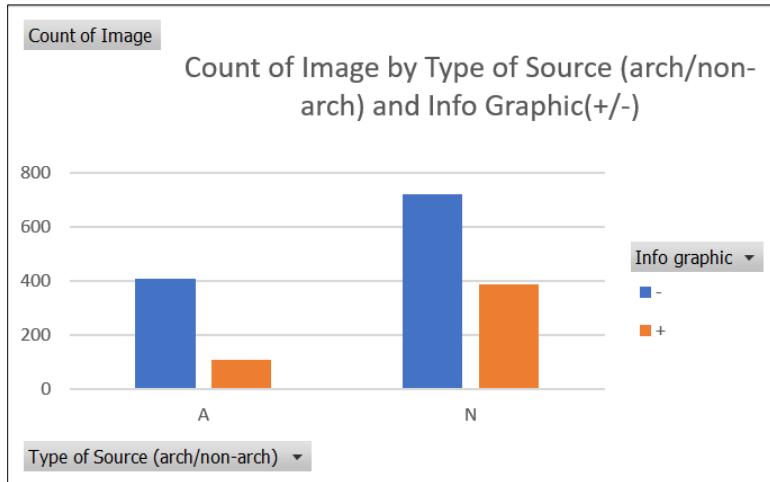


Figure 25: Type of Author compared to Presence of Info-Graphic Images

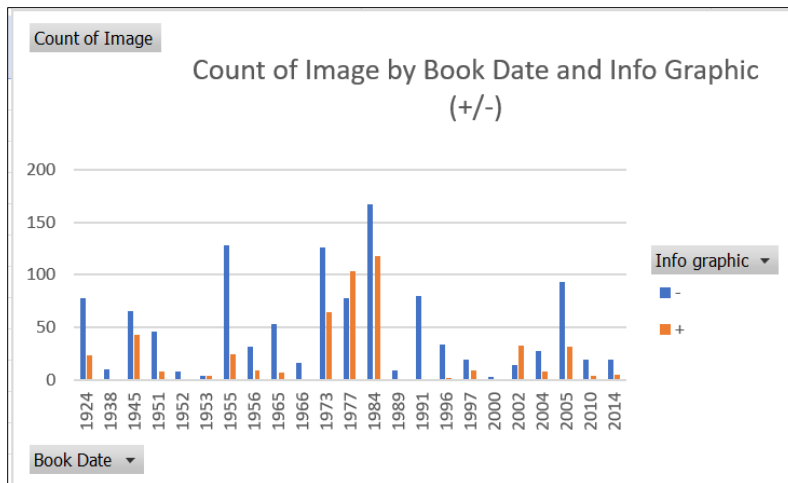


Figure 26: Book date compared to Presence of Info-Graphic Images

Type of Image-Photo or Illustration

There are more illustrations used throughout the books than photos (Figure 27). Non-archaeologist authors could be choosing more illustrations because of the amount of children's books I have, because those usually have a lot of illustrations. The increase in photographs over time could represent photography becoming a more widely available medium, but there are still a lot of illustrations used (Figure 28).

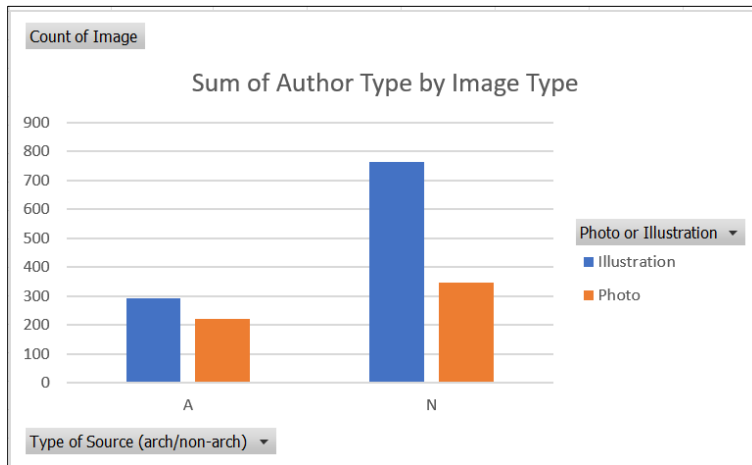


Figure 27: Author Type compared to Image Type used

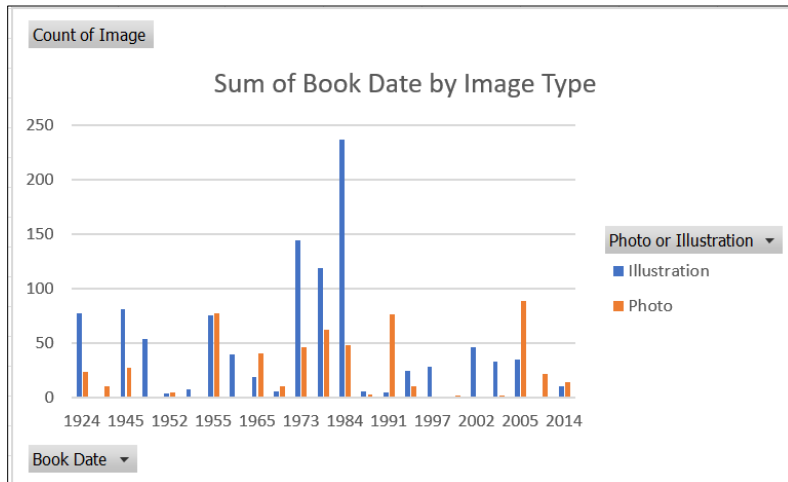


Figure 28: Book Date compared to Image Type used

Is the image creator connected to the place (where the image is located/from)?

The non-archaeologist authors more often included information about their illustrators or image creators because there are a lot more yeses than with the archaeologist authors, and less unknowns (Figure 29). The non-archaeologist authors include writers of the children's books. These books are more likely to include a blurb about the artist on the back of the book. With the archaeologist authors, I really had to search for image credits because they're usually in a tiny-sized font in the front or back of the book.

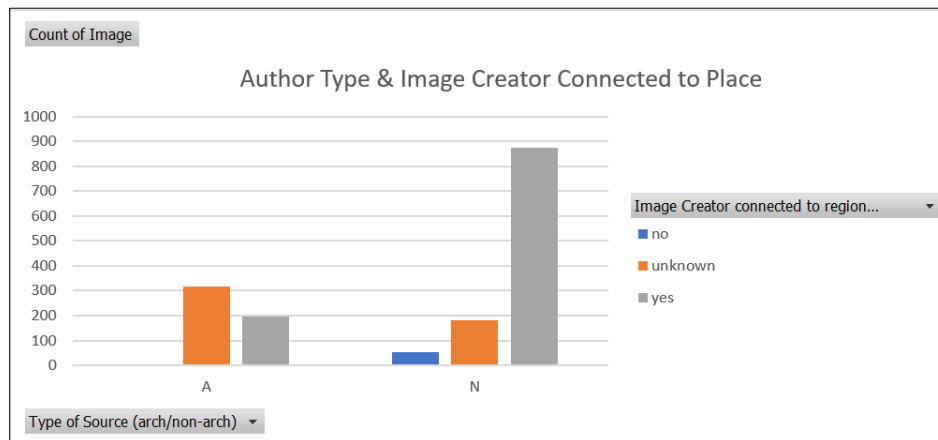


Figure 29: Author Type and Image Creator connected to place

Is the image creator mentioned in the source?

Non-archaeologist authors are more likely to acknowledge the image creator, the repository holding the image, or both; but they prioritize the image creator getting credit (Figure 30). The archaeologist authors prioritize naming the repository much more than the image creator, and they have a higher number of not naming anything.

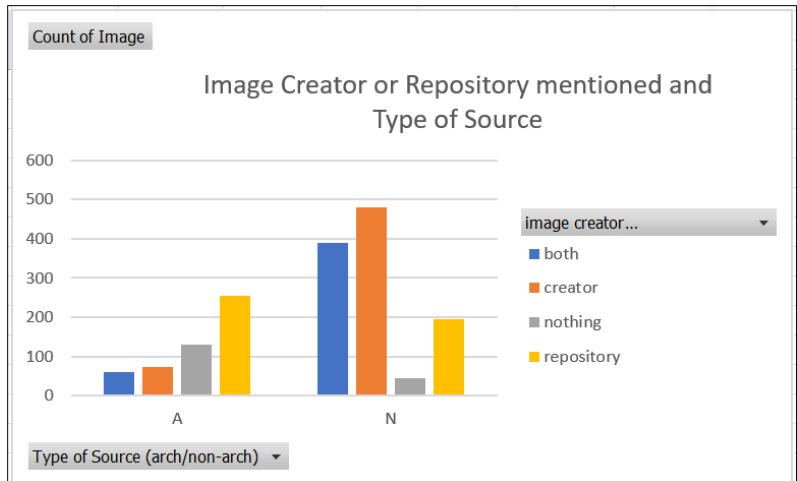


Figure 30: Image Creator mentioned compared to Type of Author

Are Coast Salish groups mentioned in the image caption?

Overall, Coast Salish peoples and cultures are not strongly represented throughout the dataset, with both authors using at least twice as many not Coast Salish-labeled images (Figure 31). Use of Coast Salish-labeled images over time doesn't really increase or decrease (Figure 32). However, these counts don't include the general-themed images that apply to all Northwest Coast peoples, like an image of a person using boiling stones, which was practiced all over the region.

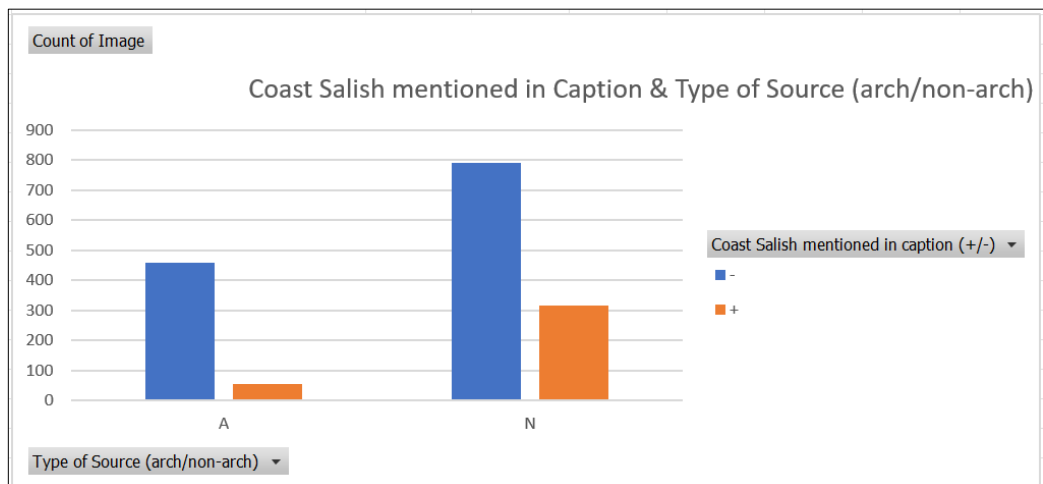


Figure 31: Coast Salish-labeled images compared to Author Type

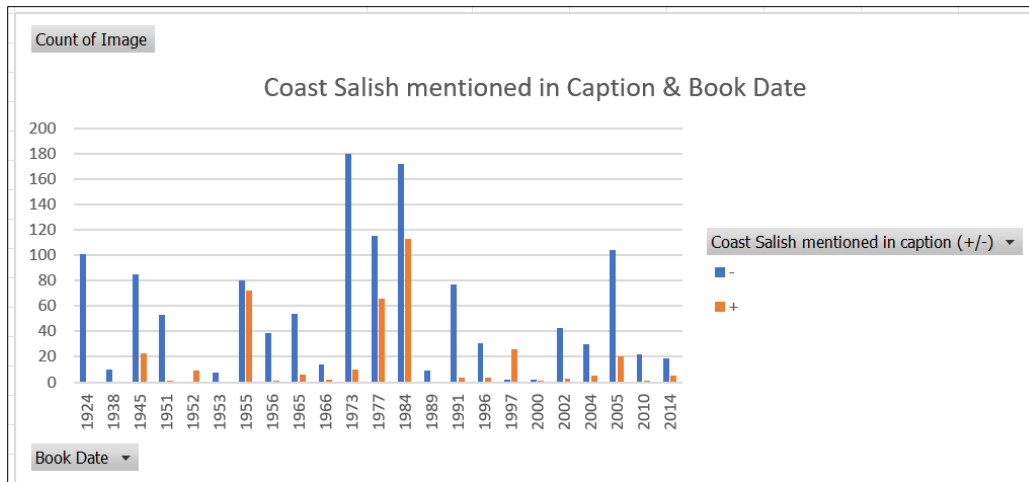


Figure 32: Coast Salish-labeled images compared to Book Date

Maps and Detached Design images

The figures showing how frequent archaeologist and non-archaeologist authors chose Map and Detached Design images do not show anything of significance to this study because did not choose either of these image types often (Figures 33-36).

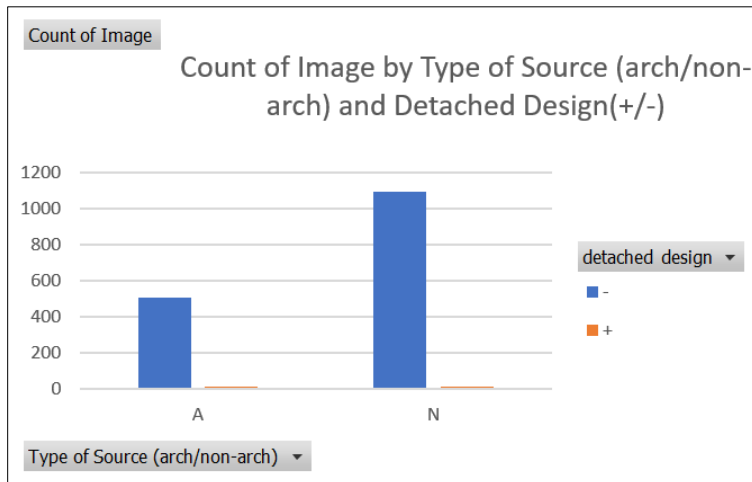


Figure 33: Author Type compared to presence of Detached Design images

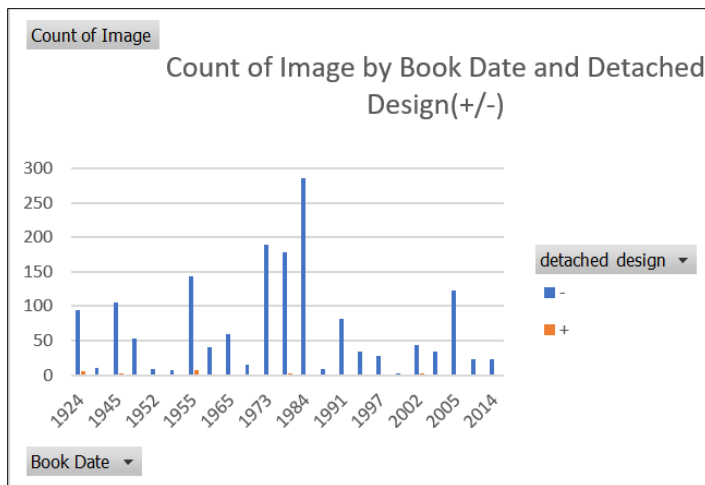


Figure 34: Book Date compared to presence of Detached Design images

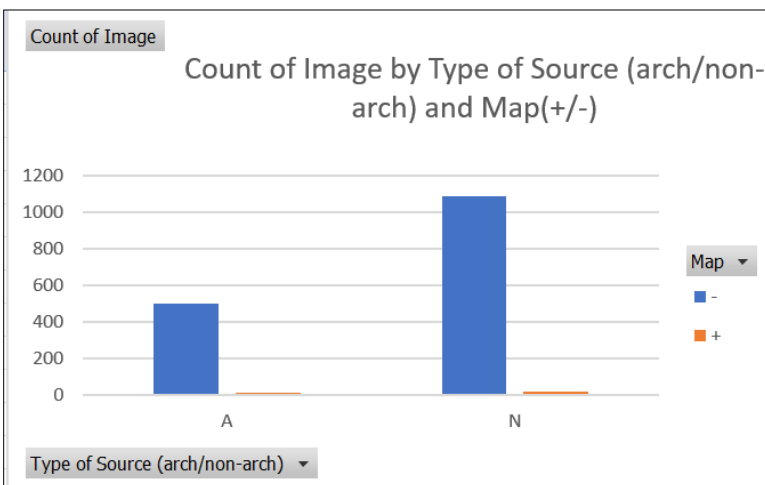


Figure 35: Author Type compared to presence of Maps

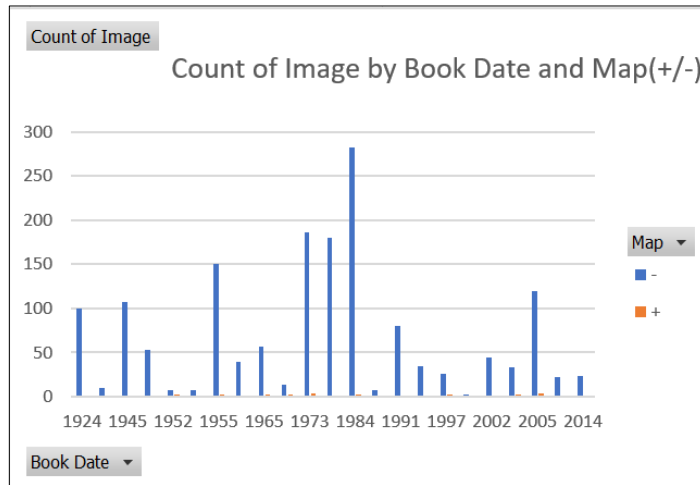


Figure 36: Book Date compared to presence of Maps

Qualitative Analysis Results (interviews)

The purpose of including these interviews in this thesis is to show multiple perspectives. Since contact, there have been problems when Positivist scientists talk to Indigenous peoples and gather data about them; the researcher's expectations often did not match the indigenous people's expectations. Information has been misused or in the wrong contexts, like when one person's perspective was assumed to apply to whole regions of people. I wanted to represent what the interviewees were saying as accurately as possible, so I included many quotes. I insert some contextual information if needed, like names if they were mentioned earlier or the image they are talking about. Contextual information about the images is in Appendix B, where I include descriptions of the images, the authors and the books they are from, the image creators (if known), and any other relevant information to understanding the image and its contexts.

One thing that struck me in the NWIC form was the list of Potential Indigenous Benefits (Appendix C-2: Table 2.C.), "Honestly share your feelings and values, like you ask us to do." This struck me because the NWIC IRB form was clearly designed with native concerns in mind, informed by trauma from past research, in contrast with the WWU form made with academic concerns specific to WWU, which seemed more like an administrative hoop to go through.

I separated the quotes into these themes so it is easier for *me* to think about them in my thesis; these are not the only themes present, as someone else may come up with entirely different ones when listening to the interviews. These themes are also not mutually exclusive. I tried to make them broad so as not to condense or minimize what the participants say. By simply organizing them into themes, there will be implications from my way of thinking, and I hope that I do not misrepresent anyone. I do not want to put much more interpretation around what they are saying, because it is not my business to put words into their mouths. If I am trying to incorporate their perspectives, why would I go, "well, here is what they actually think; this quote means this concept here." Also, the readers will come up with their own interpretations when reading the quotes and the rest of this thesis.

By interviewing eight different people, I hope to show that there are a variety of opinions too. There is no one way to think and there is no across-the-board truth for people who work at the Lummi Cultural Department. There are guidelines, though, which are talked about in Chapter 2 regarding Authorized Sources of Knowledge (ASKs) that are present here in the interviews—the connection to place and the reference of elders' and family knowledge as the form of authenticating the Authorized Source of Knowledge.

The people that I interviewed and their acronyms are: Al Scott Johnnie (ASJ) is a Lummi elder; Juanita Jefferson (JJ), Natalia Hight (NH), Sheri Williams (SW), Rebecca Jefferson (RJ) are all members of the Lummi Cultural Resource Protection Commission. Lena Tso (LT) is the Tribal Historic Preservation Officer for the Lummi Nation, Cynthia Wilson (CW) is a Lummi educator, and I4 is someone who works in the Cultural Department that did not want to be identified.

The patterns that my advisor, Judy Pine, and I saw in the interviews are: references to an Authorized Source of Knowledge, critiques, a specific critique of an image or information that is "not here" or "not Lummi," and affective or emotional responses. This information and guidance from Indigenous Authorized Sources of Knowledge are needed when doing any Indigenous research or work involving indigenous and non-indigenous people. By seeking out this knowledge and guidance through an exchange between the researcher and the Authorized Source of Knowledge, Archaeological and Indigenous ways of knowing are combined to create collaborative research.

Reference to Authorized Source of Knowledge (ASK)

- Using xwlemi chosen (Lummi language) words to make point
 - “That would be the upright loom, which we have a name and term for. Then we have this unique dog species we call the ska-ha” ASJ on Image 3
 - “We have a word in the language for that...pequin” [the way they cook fish at Lummi] LT and CW on Image 6

- We had hay-hen (ǰǰǰǰ?) house posts that may have been but not necessarily the totem poles as do they reference, totem is not a construct that we would have had here either. So, ours would have been represented inside the longhouses, not on the outside, unless it was some sort of a marking of a specific cultural significant area. And most of that would have been in nature, rock, you know some sort of glyph, in that kind of nature, but that has its own kind of cultural context and content for us, and it wouldn't be necessarily as termed 'totem poles.' We have adapted to that term here in recent years, I think the, in the 60s we have a couple of them that were down here that represent stories from our history, but it doesn't necessarily reflect something that would've been in a that, um, format." ASJ on Image 1
- "The pequin [word for method of cooking fish], the Makahs do it like that, with the whole slab instead of the half pieces. Or even in Suquamish they still cook like that" CW on Image 6
- Referring to actions done by elders
 - "I can only respect their, the elders' decision at that time" ASJ on Image 1
 - "A lot of our teachings were to not put things on paper, to put teachings and especially spiritual beliefs on paper. So at the time that people were coming here and doing this [research/writing books], a lot of our people felt like they had no say, they had no more control over how outsiders came in and portrayed us. So it's mainly the colonial, pre-colonial [time] we would not allow images, cause we

didn't have those and you didn't find archival evidence, they have people, it's never an exact image of a human being." JJ on Image 4

- "It wasn't told to everybody in the community, it was whispered among people that should know or have a right to know. But he wasn't just going out and telling everyone publicly." JJ on Image 7
- "The guy who worked with that knew each one of those rocks that were in the ground. And which one was gonna be able to make one of these, cause that was his gift, to be able to make these things." I4 on Image 2
- "I guess the councils before us banned the book, one of them. It was actually banned." SW about *Lummi Indian How Stories*
- Referencing an ASK they have a personal connection to
 - "Told by my family" SW Image 4
 - "Grandpa Pier in the smokehouse said that" SW
 - "Way back I was told that we really didn't have these totem poles" SW Image 1
 - "The clothing style I've been told existed, but actually I've never seen" JJ Image 6
 - "A story that I heard" JJ Image 8
 - "I should ask Sarah [Campbell] cause I know her real well" JJ
 - "I had my dad read this book" CW about Image 4, *Lummi Indian How Stories*
 - She later says that her dad was her critic, the ASK she would go to the most for his opinion on which books were good or not

- “He [Bill James] as a master weaver, appreciates this picture” CW on Image 3
- “You know what they say when Indians like things, you’ve just gotta give it to them (laughs)” CW about the book *Since Time Immemorial*
- “It was just his actions that I watched, that’s how I learned what I learned.” I4 talking about learning to fish from his father, Image 5
- The people interviewed all work in the Lummi Cultural Department and several of them are elders or cultural knowledge bearers, so they themselves are an ASK
 - “I’d say we’re at 85-95% accuracy in there, so it’d probably be something I would support.” ASJ Image 5
 - “And then to criticize may then hurt someone’s, and we don’t necessarily want to hurt people by criticizing, so it’s gonna be kind of up in the air, some of these things we won’t want written down, that might be the part where we have to review. And decide how much we do want our being a critic actually printed and rewritten again.” JJ
- Reference to a connection to Lummi or Coast Salish people and place
 - “There was Carol Batdorf who did a lot of Northwest Coast stuff, she passed on though. She was from Germany, but she connected with the Lummis... She was my 4-H leader (laughs), she used to come out here a lot and after I got into education, I took some of her classes” [she was a professor at Western]

- This is an author/artist whose books were not reviewed for this thesis, but CW brought her up when talking about Hilary Stewart, who she said did a good job with the history for her books

Critique

- Critique about the author of book or the image creator
 - “I don’t think that’s represented very correctly, at least especially since it’s about Lummi, it doesn’t look like... But granted, I don’t know what she [the author] saw, I don’t know what she was told by the people she spoke with either. But maybe they didn’t share everything with her. But, I don’t know, it still doesn’t look right, if I saw it I would think it’s not a book about Lummi. Yeah. I wouldn’t think its north coast either” LT Image 4
 - “We’re kind of at the artist’s mercy, right? (laughs) Because of what they saw or what, how they interpreted what they saw, or what they were told and then not all families practiced the same things, you know families had their own ways of doing things and so. And then that gives it, “oh yeah all Lummis did this” kind of thing or this is how all the Indians did it, when it wasn’t that way. And so it gives it this misrepresentation. It’s all like construed and that yeah, across the board it’s like that for everybody, but it wasn’t.” LT
 - “The story of Primitive Man. (someone groans) And look at the buildings, look at the, the tools that we used, if we looked at the reef net, the weaving, the fish traps built in the river. I don’t think that there was anything primitive about it, we had

engineers without the white man's comment." RJ on *The Story of Primitive Man*, the book that holds Image 1

- Critique about a component of the image
 - "I like it [the image], I just don't like the description that's attached to it. 'Typical village of the Northwest Coast.' I think a lot of people don't know there's a difference between the far north and the southern part of Coast Salish, a lot of people don't know that." JJ on Image 1
 - "Of course this guy has a headdress on and we're worrying about the headdress, but he definitely has that eagle brass plate on and the spear, that's interesting (laughs)" CW on Image 4
 - "I would never recommend it [the book] to any of my children or grandchildren, as a reference." JJ on Image 4, from *Lummi Indian How Stories*
 - "I don't know why they threw that in there [the mask in Figure 6]. But I know if you showed it to the kids or something they would identify what that, I think as Northwest Coast, I think that's all they would do, you know. I don't think they would put as much thought into it as, looking deeper into the picture" CW on Image 6
 - "In general, that was not common to have more than one person, two is a crowd, literally you know. Unless it was a teaching part, then yes." ASJ on Image 9
 - "Ohh, not good... Those were not usually [pictured]. Cause usually those tell the story of the family history. And that's usually what they call ʔaʔaʔ [sacred]

that's only in the family groups that normally would be allowed to see and hear about that story or about that history... This would be a no-figures [images], too sensitive and restricted and very encroaching upon the *ǰa?ǰa?* or sacredness that's talking about them, that sort of thing. That one wouldn't be one I favor at all."

ASJ on Image 7

- "Just a Heinz 57 kind of thing...it's almost like it's too staged, I guess in a sense. A lot of the earlier historic photographs are that way too. I mean there's some accuracies about it but however I, there's just too many of the others that I wouldn't say that would be very, too, representative of any of the Coast Salish people." ASJ on Image 3
- Comment on the context of the image
 - "This is interesting, the *sxwaihwai* mask, 1955. Oh, it's from the Fraser, the lower Fraser River. Not too many people have images of the *sxwaihwai*, more and more now. But this was in 55, probably a period of time they were recording, and then they probably stopped. Because now, we've always known that you can't take pictures or record any spiritual gatherings" CW on Image 7
- Critical comment on something related to other representations, prompted from thinking about the interview images
 - CW talks about how her great-aunt was in one of the films Franz Boas put together, which showed people in regalia; "the way he [Boas] portrayed them was kinda interesting, cause I got to watch the footage with my great aunt, and of

course they didn't act the way they would act if they were acting themselves, but he put a script together and he had them do things" the video she's talking about is put out like Boas just caught them on video doing their normal stuff, but they were acting like he asked them to. LT says "it may not have been significant to your aunt back then, but it is now. Cause all the people that saw those things happen naturally, when they were supposed to, those people aren't alive anymore. And we haven't seen those kind of things" **CW:** "Even then their stuff was gathered and burned, you know cause of the law, new law that they couldn't practice anymore. They're still getting stuff back from museums of what wasn't burned. But piles of stuff was burned. **LT:** "Well that's not talked about either in history about those things and the homes getting burned or clothing and belongings getting burned"

- "That's when they get stuck is when they see an artifact. That's all it is. That's where they get stuck at. They can't picture what you're going through. The guy that made it, the guy that, what he used it for. They can't see that, it's just an artifact." I4 talking about local archaeologists he has worked with
- "The reference to "poor," in one of the books there, they're talking about Chowitshoot and his potlach, the giving of everything and then he was poor. Our values are way different than what came in with Europeans. There was a lot of value in the giving and distributing of the potlach. I think the fact that the resources that were available to him would have been more valued than having

nothing left after the potlach, right? It's hard to articulate, because the values are nowhere close." RJ on *The Story of Primitive Man*

"Not here" place critique, "not Lummi"

- "They look like they're from farther north" CW on Image 6
- "Yes, it may be for part of the Salish people, for the lack of a better construct, but Salish people they're not necessarily xwlemi', or Lummi." ASJ on Image 1
- "This is not how we cook our fish here" CW on Image 6
- "Yeah, I think they look happy and that they look different but I'm comparing that to somebody down here" CW on Image 6
- "So, whether what I was told is the whole story, because different tribes had different ways of doing things, and that's what I was also told, to be careful about criticizing other tribes because they may not do it our way, they have their way of doing it." JJ
- "These coffins are, just like I was saying, they were, where our people lived they buried their dead, they lived right there. They didn't like how we do today, bring them to a certain spot. Well, they did have a certain spot, but it wasn't like how it is today. I4 on Image 8
- "Percentage-wise, I'd say 5-10% at the most (laughing). Not from here." ASJ on Image 8

"Affective response (emotions)"

- "They look happy. Like pre-contact happy (laughs)" LT on Image 6

- “Just seeing this one illustration just immediately makes me feel disappointed, and it did stir up my feelings, I could feel a little anger, frustration at the image that was put on there.” JJ on Image 1
- “Well, something about all these photos, is that it does, and like any photo, even photos that aren’t here, when it like depicts like the history or what it was like back in the day, it makes me sad. Because it’s not like this anymore, even if it’s like a non-tribal artist depicting what it looked like back then, there’s still this sadness and longingness that it’s not like this. And all we have are these little tiny scraps of things and that we’re just trying our darndest to hold onto.” LT
- “Just like this one and the people and this one there’s just like, this kind of peacefulness. I guess maybe that’s part of the mourning too, because it doesn’t feel peaceful today. It feels turmoil... We don’t have the little dog anymore, and the whole culture about the women that did this. That’s not followed, it’s not taught. We have people that weave, but not like what they did...and it feels like a crisis with our fish right now, cause we haven’t had any fish.” LT on Images 5 and 6
- “It’s amazing how the people did their work. How we survived through all these years, how we were able to hand that down through the years of how our old people struggled to live, to survive and still be here today. And that all goes into that tool, of life. And that’s what is back there, is the future of what they’re doing. And having fun while they’re doing it.” I4 on Image 9

- “They use a book with a picture of princess Angeline, and it’s offensive because it makes her look like a poor old lady. And as a young girl I remember feeling embarrassed when I saw the picture, we don’t like to portray our people as poor and kind of dowdy... So as a child I was mortified and embarrassed to see that as sort of the only thing about Indians. And I had to grow up with keeping that to myself, I was not allowed to say that in the classroom. Course nowadays I would (laughs) but in those days we weren’t encouraged to speak out, we would only get picked on more if we did. So it would have been the same thing in Seattle, just to have it here in Bellingham makes me feel that a lot of our children have probably been put in a very negative light and also made feel negative about themselves and not a whole lot of adults caring about that. So this is why I’m kind of being awakened to the fact that yeah, we would like to stop some of the, we’d like to stop the misrepresentation of who our ancestors were now. So eventually, research can be designed to do that—we could do it, you could do it, different ones.” JJ
- “Nowadays my sister-in-law can go up to Nooksack and see her daughter and son-in-law come walking back in with smoked fish, I looked at her and said “oh what a rich Indian you are,” my dad is no longer here to smoke the fish for me, my brother, well he quit smoking after his wife died and it’s far and few between it doesn’t make it very much to my table. To me there’s more value in that smoked fish coming in the door than...we never, we didn’t shop in grocery stores.” RJ
- “I’ve been actually grateful for some of the stuff that’s been written. I recognize that some of it isn’t truthful and...But for some of the things that were captured and put into

books, you know, done to the best of their knowledge you know, and then we're able to go back and look at it and talk with different families and whatever and say yeah that's the way it was, it's similar to what we kind of did here today, you know? And I don't think we would have had enough of our history preserved if it had not been done. So I'm grateful that it was done, and for someone like you who's really trying to search for doing it correctly, you know, the best that you can. I think it's okay, yeah." NH

Summary of Results

The insights from the interviews show the wealth of knowledge left out from the componential analysis. These quotes hold personal and familial history, emotion, personality, and a regional or tribal specificity often missing from non-Indigenous research. These quotes also contain a personal touch that is needed when presenting images of Indigenous culture. Similarly, though, the interviews do not hold the information that is found in the componential analysis. The componential analysis results have value with the broad interpretations of image use through time by archaeological and non-archaeological authors. Combining these methods and Indigenous and Archaeological epistemologies can help create more meaningful and thoughtful research and communicate a more well-rounded view of images.

Chapter 10: Conclusion

Archaeological information needs to be translated to be more easily understandable to a broader audience. Archaeological illustrations are not merely by-products of archaeological research (Moser 2001). They also contribute ideas of how people think of the past, making it essential to look at these books for themes of colonial ideologies. To make their images readily understandable to various audiences, archaeological illustrators should include backgrounds and people in the image to provide visual context and to show what an artifact was or was used for. Archaeological illustrators must also consult and collaborate with descendant communities about the images they create to learn another perspective and make informed decisions on presenting the information from more than one perspective. By combining Archaeological and Indigenous epistemologies, we can create more meaningful and thoughtful images and, in turn, research.

Performing community-based research yields better results for the archaeologists and the participating tribal communities. However, you cannot just involve the community at the end with disseminating the research/public outreach. You need to do it at the beginning when you are forming the plan. Involve the tribal people as decision-makers and respect them as Authorized Sources of Knowledge; approach them with your skillset and ask them what you can do for them, not what they can do for you. Involve community members every step of the way—in the fieldwork, analysis, curation, and dissemination—collaboration is needed in every step, not just some.

The patterns that my advisor, Judy Pine, and I saw in the interviews are the information and guidance from Indigenous Authorized Sources of Knowledge needed when doing any Indigenous research or work involving indigenous and non-indigenous people. This information and guidance helps build relationships and trust between the researcher and the Authorized Source of Knowledge, whether or not they are indigenous. Another essential factor in building the relationship is an exchange between two parties, where one party gifts the other something of value to exchange for the information they share. It is not a payment, but more of an acknowledgment that their knowledge and guidance are of value. It is to show appreciation for the other person sharing the knowledge. For a long time, I thought my project was wrong because I started in the wrong way: I approached the Cultural Commission, telling them what I would do instead of offering them my skills and asking what I could do for them. I was unsure how I would make it up to them for this error or if I could. I had promised to gift the illustration I made and a copy of my thesis to the Sche'lang'en Department, but I did not feel it was enough. I learned about the importance of exchange from my partner, who suggested I give the people I interviewed personal gifts for helping me with this project. When I met with them to go over the final draft of my thesis, I gifted them necklaces that I crocheted that have old buttons in them from my family's button tin, a collection started by my great grandma Mabel. These are significant gifts to me because I love to crochet gifts for people, and it involves my family with the buttons and because I learned to crochet from my mom, who learned it from her mom, my grandma Doris. I also made these necklaces for my committee members, my partner, one of my

elders at Stillaguamish, and my mom because they have all been crucial parts of this project, and I appreciate their perspectives and support.

I still am not convinced I have done enough for the exchange, as I will benefit monetarily and in my career from this degree and writing this thesis. The people I interviewed will not get a degree, even though I am citing them as Authorized Sources of Knowledge.

Original Illustrations

Before the interviews, I created a few drawings to use as examples of my artistic ability for the participants to view and to initiate feedback on my art immediately (see Images in Appendix B). These drawings are artifact drawings and a composite image of what an artifact currently housed at Western may have been used for, based on the opinions of my advisor, a Lummi cultural specialist, and myself. These images were shown to the participants after they had discussed the existing images. They were also shown at our meeting in October 2022 to go over the final draft of this thesis.

I decided to make an artifact illustration more meaningful by adding a background and a person in it to communicate more information than what the artifact looks like and what size it is. The idea to draw the artifact as a bone blanket pin came from consultations with cultural resource experts from Lummi before this research started. Initially, my professor Sarah Campbell asked me to draw the artifact because it is from an important site and is to be repatriated. The drawing would serve as a detailed record for Western's archaeology lab. It looks like it used to be a Leicester barb, a barbed end of a fish spear, and our idea was that one of the barbs broke off,

so the others were sanded down to match it, making it into something else. One of the ends looks like part of a needle eye, and with the tribal consult, we decided that it would not be a bone needle because of the grooves and how large it is (relative to a more standard bone needle size). I presented a sketch of the artifact as a blanket pin at the end of the interviews with the Lummi Cultural staff (see Appendix B), where the consensus was that they liked the image and thought I was a good artist. I completed the drawing by painting it and adding a background (Figure 37).

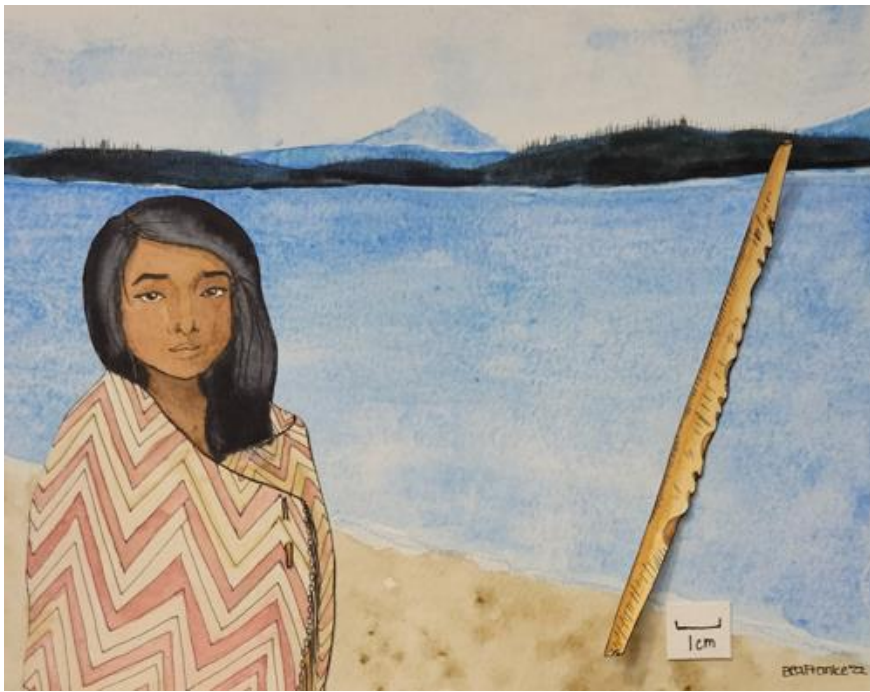


Figure 37: Drawing of a bone point in context as a blanket pin, by Bea Franke

Works Cited

American Indian Movement (AIM)

- n.d. Trail of Broken Treaties: 20 Point Position Paper. Aimovement.org.
<http://www.aimovement.org/archives/index.html>, Accessed October 19, 2022.

American Museum of Natural History (AMNH)

- n.d. About the Museum. Amnh.org. <https://www.amnh.org/about>, Accessed September 18, 2022.
- n.d. Jesup North Pacific Expedition. Amnh.org. <https://www.amnh.org/research/research-library/search/research-guides/jesup>, Accessed September 18, 2022.

Arnold, Dana

- 2005 Unlearning the Images of Archaeology. In *Envisioning the Past: Archaeology and the Image*, edited by Sam Smiles and Stephanie Moser. (92-114) Blackwell Publishing Ltd., Hoboken.

Atalay, Sonya

- 2006 Indigenous Archaeology as Decolonizing Practice. *American Indian Quarterly* 30(3 and 4): 280-310.

Barnard, B.

- 1990 Before Peter Rabbit. *The Independent magazine*. 112: pp.62-65

Beck, Ethel Fyles

1955 *Lummi Indian How Stories*. Caldwell, Idaho: The Caxton Printers, Ltd.

Burke Museum

n.d. Contemporary Coast Salish Art. Burkemuseum.org.

<https://www.burkemuseum.org/collections-and-research/culture/contemporary-culture/coast-salish-art/contemporary-coast-salish>, Accessed September 18, 2022.

Chun Tie, Y., Birks, M., and Francis, K.

2019 Grounded theory research: A design framework for novice researchers. *SAGE open medicine*, 7, 2050312118822927. <https://doi.org/10.1177/2050312118822927>

Cole, Mabel Cook and Fay-Cooper Cole

1938 *The Story of Primitive Man: His Earliest Appearance and Development*. Illinois: University of Knowledge.

Denzin, Norman K.

2005 Emancipatory Discourses and the Ethics and Politics of Interpretation. In *The Sage Handbook of Qualitative Research Third Edition*, edited by Norman K. Denzin and Yvonna S. Lincoln. (933-958) Sage Publications Inc., California.

Denzin, Norman K. and Yvonna S. Lincoln

2005 Introduction: The Discipline and Practice of Qualitative Research. In *The Sage Handbook of Qualitative Research Third Edition*, edited by Norman K. Denzin and Yvonna S. Lincoln. (933-958) Sage Publications Inc., California.

Dobbin, Kristen

2013 “Exposing Yourself a Second Time”: Visual Repatriation in Scandinavian Sampi, *Visual Communication Quarterly*, 20:3, 128-143, DOI: 10.1080/15551393.2013.820585

Drucker, Philip

1955 *Indians of the Northwest Coast*. New York: Published for the American Museum of Natural History [by] McGraw-Hill.

Edgeworth, Matt

1991 “The Act of Discovery: An Ethnography of the Subject-Object Relation in Archaeological Practice.” Doctoral thesis, Program in Anthropology and Archaeology, Durham University. Available at Durham E-Theses Online: <http://etheses.dur.ac.uk/1481/>

Edwards, Elizabeth and Janice Hart

2004 “Introduction: Photographs as Objects.” In *Photographs Objects Histories: On the Materiality of Images*. Edited by Elizabeth Edwards and Janice Hart. London: Taylor and Francis Group. Accessed March 13, 2018. ProQuest eBook Central.

Faris, James C.

1996 *Navajo and Photography: A Critical History of the Representation of an American People*. Albuquerque: University of New Mexico Press.

Goodenough, Ward H.

1967 Componential Analysis. *Science*, vol. 156(3779): pp. 1203–09.
<http://www.jstor.org/stable/1721317>, Accessed 17 Sep. 2022.

Goodwin, Charles

1994 Professional Vision. *American Anthropologist* 96(3): 606-633.

Hearne, Joanna

2012 *Native Recognition: Indigenous Cinema and the Western*. Albany: State University of New York Press. Accessed February 9, 2018. ProQuest eBook Central.

Hirsch, Mark

2014 1871: The End of Indian Treaty-Making. [Americanindianmagazine.org](http://americanindianmagazine.org).
<https://www.americanindianmagazine.org/story/1871-end-indian-treaty-making>,
Accessed September 17, 2022.

Hirschi, Ron

1996 *People of Salmon and Cedar*. New York: Cobblehill Books/Dutton.

Horsethief, Christopher

2018 Science, Data, and Indigenous Ways of Learning. *Vimeo*.

<https://vimeo.com/showcase/5674652>, accessed August 7, 2022.

2021 Cultural Resource Protection Summit 2021 Keynote. *Vimeo*.

<https://vimeo.com/548963235>, accessed September 16, 2022.

Irvine, J.T. and S. Gal

2000 Language Ideology and Linguistic Differentiation. In *Regimes of Language: Ideologies, Politics, and Identities*, edited by P.V. Kroskrity. (35-84). Santa Fe: School of American Research Press.

Jennings, Jesse D.

1989 *Prehistory of North America*. Mountain View, Calif: Mayfield Pub. Co.

Johnson, Matthew

2015 “Recent Trends in Archaeological Theory: Some Comments.” *Researchgate.com*.

https://www.researchgate.net/publication/332353884_Recent_trends_in_archaeological_theory_some_comments, Accessed September 17, 2022.

Jones, Zachary R.

2015 “Images of the Surreal: Contrived Photographs of Native American Indians in Archives and Suggested Best Practices.” *Journal of Western Archives* 6, no. 1: 1-18.

<http://digitalcommons.usu.edu/westernarchives/vol6/iss1/6>

Keane, Webb

2007 “Religion’s Reach.” In *Christian Moderns: Freedom and Fetish in the Mission Encounter*. (37-58) California: University of California Press. 37-58.

Liss, Andrea

1998 *Trespassing through Shadows: Memory, Photography, and the Holocaust*. Minneapolis: University of Minnesota Press. Accessed March 14, 2018. ProQuest eBook Central.

Mejia, Melissa

2021 The U.S. history of Native American Boarding Schools. *Theindigenousfoundation.org*.
<https://www.theindigenousfoundation.org/articles/us-residential-schools>, Accessed September 16, 2022.

Mena, Mike

2018 “(1) Irvine and Gal - "Language Ideology and Linguistic Differentiation" (2000).”
YouTube video. https://www.youtube.com/watch?v=Qrk_FU5bQ5Y, Accessed August 7, 2022.

Modest, Wayne

2014 “Museums and the Emotional Afterlife of Colonial Photography.” In *Uncertain Images: Museums and the Work of Photographs*, edited by Elizabeth Edwards, Sigrid Lien, 21-41. London: Routledge.

Moser, Stephanie

2014 Making Expert Knowledge Through the Image: Antiquarian Images and Early Modern Scientific Illustration. *Isis*, 105 (1), 58-99. ([doi:101086/675551](https://doi.org/10.1086/675551)).

2001 Archaeological representation: the visual Conventions for constructing knowledge about the past. In *Archaeological Theory Today*, edited by Ian Hodder. (262-283) Polity Press, Cambridge UK.

1996 Visual Representation in Archaeology: Depicting the Missing-Link in Human Origins. In *Picturing Knowledge: Historical and Philosophical Problems Concerning the Use of Art in Science*, edited by Brian S. Baigrie. (184-214) University of Toronto Press, Toronto.

NPS Archaeology Program

n.d. Public Archaeology in the United States: A Timeline. *Nps.gov*.

<https://www.nps.gov/archeology/timeline/Timeline.htm>, Accessed September 16, 2022.

Oxford University Press

n.d. "Positivism.

<http://www.oxfordreference.com/view/10.1093/oi/authority.20110803100339309>,

Accessed June 14, 2018.

Patrik, Linda E.

1985 "Is There an Archaeological Record?" *Advances in Archaeological Method and Theory*,
8: 27-62.

Pavel, Susan

n.d. Examples of Coast Salish Weaving. *Coastsalishweaving.com*.

<http://www.coastsalishweaving.com/examples-of-coast-salish-weavings.html>, Accessed
September 18, 2022.

Pawlowicz, Leszek

2015 Imaging and Studying Stone Tools with RTI. *Cultural Heritage Imaging* (blog).

<https://culturalheritageimaging.wordpress.com/2015/06/30/using-rti-to-image-and-study-knapped-stone-tools/#comments>, Accessed September 18, 2022.

Preucel, Robert W.

2010 "Structuralism and Processual Archaeology." In *Archaeological Semiotics*. Hoboken:
Wiley-Blackwell. 93-121.

Proyect, Louis N.

2016 Nanook of the North, Revisited. <https://louisproyect.org/2016/04/02/nanook-of-the-north-revisited/>, Accessed March 16, 2018.

Rose, Gillian

2012 *Visual Methodologies: An Introduction to Researching with Visual Materials*. 3rd ed. Los Angeles [i.e., Thousand Oaks, Calif.]: SAGE Publications.

Scherer, J. C.

1998 “Navajo and Photography: A Critical History of the Representation of an American People.” *Visual Anthropology Review* 14, no. 1: 97–99. doi:10.1525/var.1998.14.1.97

Shannon, P.

n.d. Haida. *Amnh.org*. <https://www.amnh.org/exhibitions/permanent/northwest-coast/haida>. Accessed October 4, 2022.

Silvey, Diane

2005 *From Time Immemorial: The First People of the Pacific Northwest Coast*. Rev. Gabriola, B.C: Pacific Edge Pub.

Smith, Linda Tuhiwai

2005 On Tricky Ground: Researching the Native in the Age of Uncertainty. In *The Sage Handbook of Qualitative Research Third Edition*, edited by Norman K. Denzin and Yvonna S. Lincoln. (933-958) Sage Publications Inc., California.

Stewart, Hilary

1984 *Cedar*. Douglas and McIntyre Ltd., Vancouver.

1973 *Artifacts of the Northwest Coast Indians*. Saanichton, B.C: Hancock House Publishers.

Suttles, Wayne.

1990 "Introduction." In *Handbook of North American Indians Vol. 7 Northwest Coast*, edited by Wayne Suttles. 1-15. Washington, Smithsonian Institution.

Thomas, David H.

2001 *Skull Wars: Kennewick Man, Archaeology, And the Battle for Native American Identity*. Basic Books, New York.

Thomason, Sarah G.

2006 Salishan languages. In *Encyclopedia of Language and Linguistics*, 2nd ed., edited by Keith Brown (Oxford: Elsevier), vol. 10:732-734.

Todd, Zoe

2022 “Some thoughts on ‘reconciling’ western science and Indigenous legal orders:” *Twitter*, August 6. https://twitter.com/ZoeSTodd/status/1555938145639706625?ref_src=twsrc%5Egoogle%7Cwcamp%5Eserp%7Ctwgr%5Etweet, accessed August 6, 2022.

n.d. “Zoe Todd Bio.” Electronic document, <https://carleton.ca/socanth/profile/todd-zoe/>, accessed September 16, 2022.

Trigger, Bruce G.

2006 *A History of Archaeological Thought* (2nd ed.). Cambridge University Press, Cambridge.

1980 Archaeology and the Image of the American Indian. *American Anthropologist* 45(4): 662-76.

Underhill, Ruth

1945 *Indians of the Pacific Northwest*. Edited by Willard W. Beatty. Washington, D.C.: Education Division of the United States Office of Indian Affairs.

Washington State Historical Society

2022 Treaty Trail: Background Readings. *Washingtonhistory.org*. <https://www.washingtonhistory.org/education/educators/curriculum/treaty-trail/treaty-trail-background-readings/>, Accessed September 17, 2022.

Wilkins, David E.

2015 “How to Honor the Seven Generations.” Accessed July 23, 2022.

<https://indiancountrytoday.com/archive/how-to-honor-the-seven-generations>

Wilson, Shawn

2008 *Research is Ceremony: Indigenous Research Methods*. Nova Scotia: Fernwood Publishing.

Wright, Robin K.

2014 “Coast Salish People and Languages.” Accessed April 27, 2019.

<https://www.burkemuseum.org/blog/coast-salish-people-languages>.

Young, India Rael

2016 “The Visual Vernacular of Northwest Coast Indigenous Prints and Coast Salish Aesthetics.” <https://legacy.uvic.ca/gallery/outoftheframe/the-visual-vernacular-of-northwest-coast-indigenous-prints-and-coast-salish-aesthetics/>, Accessed July 7, 2022.

Appendix A: Books Reviewed for Content/Componential Analysis

Book/Chapter Title	Publish Date	Date & Author	Code
<i>Indians of the Northwest Coast</i>	1924	Goddard, Pliny Earl	GD
The New Stone Age in America: The Northwest Coast. In <i>The Story of Primitive Man: His Earliest Appearance and Development</i>	1938	Cole, Mabel Cook and Fay-Cooper Cole	CC
<i>Indians of the Pacific Northwest</i>	1945	Underhill, Ruth Murray	UN45
<i>The Sea Hunters: Indians of the Northwest Coast</i>	1951	Bleeker, Sonia	BL
<i>British Columbia Heritage Series: Our Native People: Coast Salish</i>	1952	Provincial Archives of British Columbia	PABC
The Potlach Givers. In <i>Red Man's America: A History of Indians in the United States</i>	1953	Underhill, Ruth Murray	UN53
<i>Lummi Indian How Stories</i>	1955	Beck, Ethyl Fyles	BECK
<i>Indians of the Northwest Coast</i>	1955	Drucker, Philip	DR55
<i>Before the White Man Came: Pacific Northwest Indian Culture</i>	1956	Jenkins, Mildred	JENK
<i>Cultures of the North Pacific Coast</i>	1965	Drucker, Philip	DR65
Western North America: The Northwest Coast. In <i>An Introduction to American</i>	1966	Willey, Gordon R.	WIL

<i>Archaeology Volume One: North and Middle America</i>			
<i>Sea and Cedar: How the Northwest Coast Indians Lived</i>	1973	McConkey, Lois	MC
<i>Artifacts of the Northwest Coast Indians</i>	1973	Stewart, Hilary	ST73
<i>Indian Fishing: Early Methods on the Northwest Coast</i>	1977	Stewart, Hilary	ST77
<i>A Northwest Indian Tale: Eye of the Changer</i>	1984	Ringstad, Muriel	RING
<i>Cedar: Tree of Life to the Northwest Coast Indians</i>	1984	Stewart, Hilary	ST84
The Archaic Stage: Western Archaic. In <i>Prehistory of North America.</i>	1989	Jennings, Jesse D.	JENN
<i>Indians of the Pacific Northwest</i>	1991	Liptak, Karen	LIP
<i>People of Salmon and Cedar</i>	1996	Hirschi, Ron	HIR
<i>Northwest Coastal Region: Coast Salish People</i>	1997	Boule, Mary Null	BOU
Native Peoples of the Northwest Coast. In <i>An Introduction to Native North America</i>	2000	Sutton, Mark Q.	SUT
<i>...If You Lived with the Indians of the Northwest Coast</i>	2002	Kamma, Anne	KAM
<i>Nations of the Northwest Coast</i>	2004	Smithyman, Kathryn, and Bobbie Kalman	SMIK

Early Foragers on the West Coast and The Myth of the Garden of Eden: Later Societies of the West Coast. In <i>Ancient North America: The Archaeology of a Continent Fourth Edition.</i>	2005	Fagan, Brian M.	FA
<i>From Time Immemorial: The First People of the Pacific Northwest Coast</i>	2005	Silvey, Diane	SILV
The Northwest Coast. In <i>Indian Nations of North America</i>	2010	Treuer, Anton, and Herman J. Viola	TRE
Paths to Complexity on the Northwest Coast. In <i>Seeking Our Past: And Introduction to North American Archaeology</i>	2014	Neusius, Sarah W. and G. Timothy Gross	NEU

Appendix B: Images Shown in Interviews

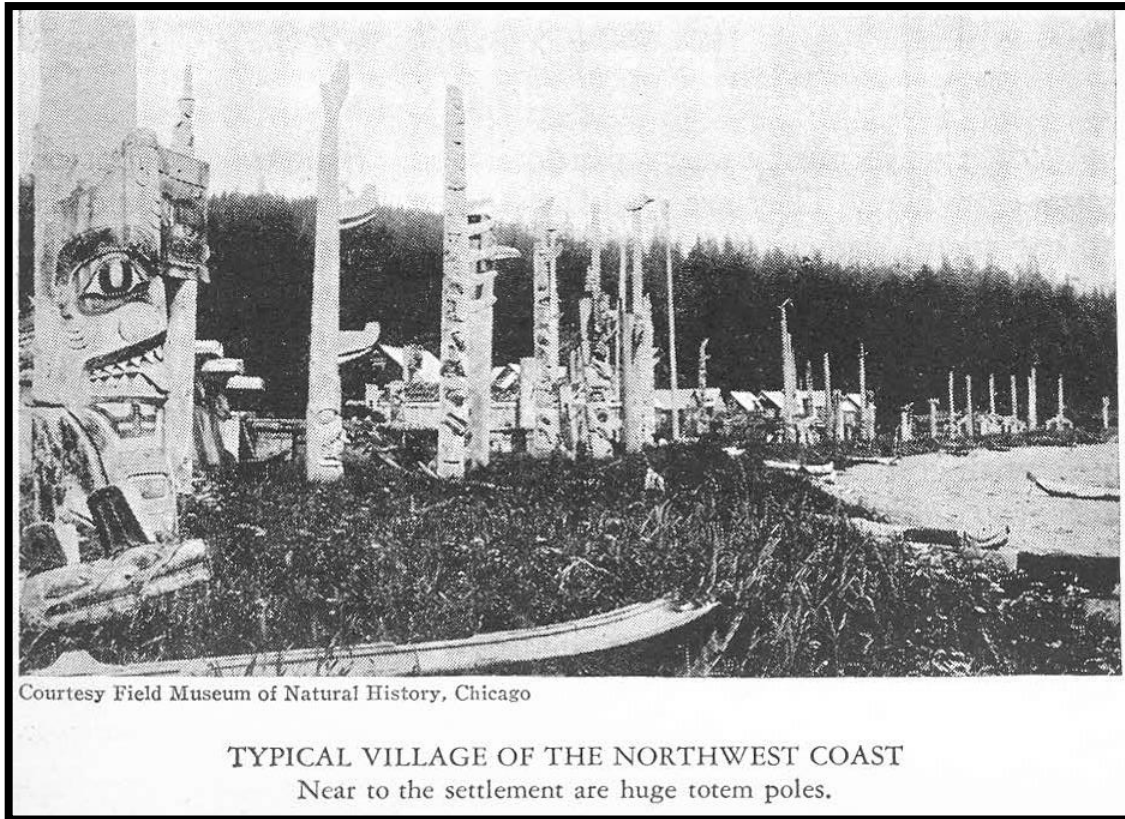


Image 1: “Typical Village of the Northwest Coast.” From “The New Stone Age in America (The Northwest Coast)” *The Story of Primitive Man: His Earliest Appearance and Development*. Cole & Cole 1938, pg. 211.

This image is a photograph of a pre-contact coastal village with totem poles and houses lining the beach, with totem poles as the most prominent feature. The image is specifically showing a historic Haida village in Skidegate, Haida Gwaii (see Shannon “Haida”). The book it’s found it in, *The Story of Primitive Man: His Earliest Appearance and Development*, is part of a three volume series attempting to describe “the background of the whole human venture (Cole & Cole VII),” written by anthropologists Mabel Cook Cole and Fay-Cooper Cole. Fay-Cooper Cole was a field ethnologist in Malaysia, an assistant curator of Malaysian collections at the Field Museum, an assistant professor at the University of Chicago, and an archaeologist. His

wife Mabel joined him in his field work and wrote several books on folk tales from the Philippines.

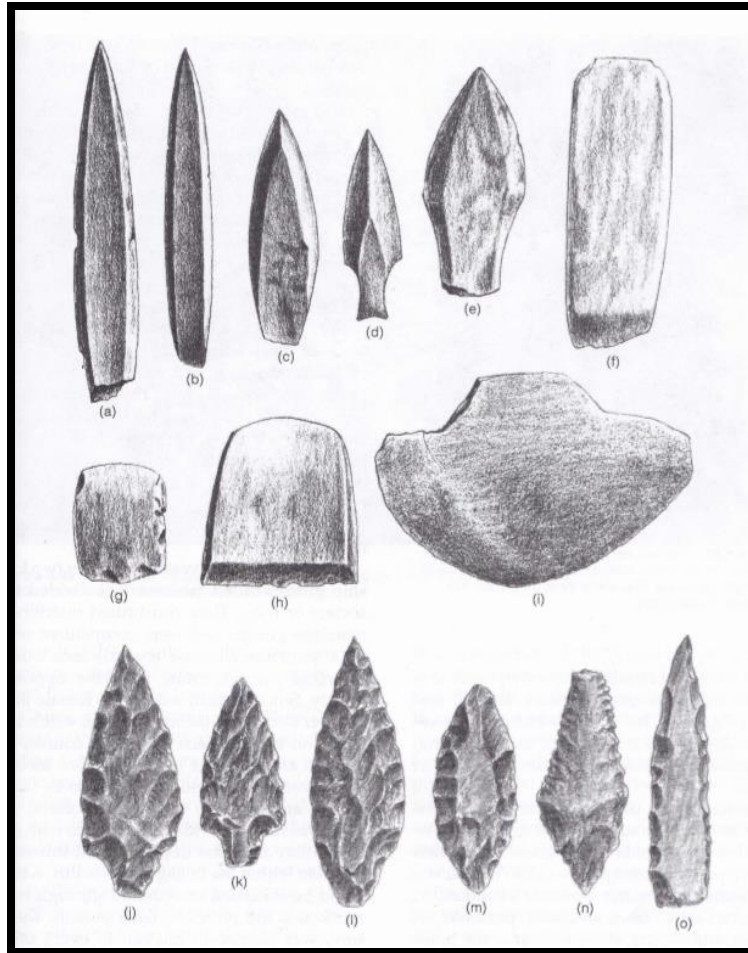


Image 2: “Artifacts of the Gulf of Georgia Tradition, from the Fraser Delta Region: (a)-(e) ground slate points, (f)-(h) polished adze blades, (i) ground slate ulu, (j)-(n) chipped stone points, (o) chipped and ground point.” Illustrated by Rulon Nielson. From “The Archaic Stage: Western Archaic.” In *Prehistory of North America*. Jennings 1989, pg. 191

This image is an illustration of 15 stone tools that are grouped together because they are from the same region and time period. The book it is found in is a textbook on the prehistory of North America, by the anthropologist Jesse D. Jennings. The illustrator is listed as Rulon Nielson, no other info except his name and I am unable to find info about him, other than he did other illustrations for Jennings.



Image 3: “A Woman Weaving a Blanket,” painted by Paul Kane. From *Indians of the Pacific Northwest*. Underhill 1945, pg. 110.

This painting was created with oil on canvas and is from around 1849-1856. It is now housed at the Royal Ontario Museum in the Daphne Cockwell Gallery dedicated to First Peoples art & culture. Paul Kane was an Irish-Canadian immigrant who traveled across what is now Canada and the northern United States in the mid-1800s to visually document the lives of indigenous peoples. True to the time he lived in of salvage ethnography and efforts of artists like George Catlin and Edward Curtis, he was inspired to record the first peoples lives as if they were disappearing. He produced over 700 sketches and journal entries, which provided references for 100 completed paintings. This painting is made up of several sketches combined: one of the setting with just the woman weaving, and several sketches of the woolly dog.

This image was found in *Indians of the Pacific Northwest*, a book on traditional lifeways of the Northwest Coast by anthropologist Ruth Underhill.



Image 4: “The Eagle Dance,” illustrated by Elizabeth Sykes Michaels. From *Lummi Indian How Stories*. Beck 1955, pg. 113.

This image depicts a man wearing a Plains-style feather headdress and an eagle crest on his chest while dancing and holding a spear. It is drawn by Elizabeth Sykes Michaels, who appears to have been an illustrator for the publishing company, as I can only find information about her illustrating two books for the same company. The author is Ethel Fyles Beck, who lived near and worked with the Lummi Nation as an educator and 4-H group leader. She wrote

the book as an act of appreciation of her friendship with the tribe and to inform people about the tribe's lifeways before the white man came (Beck 1955, 6-7).

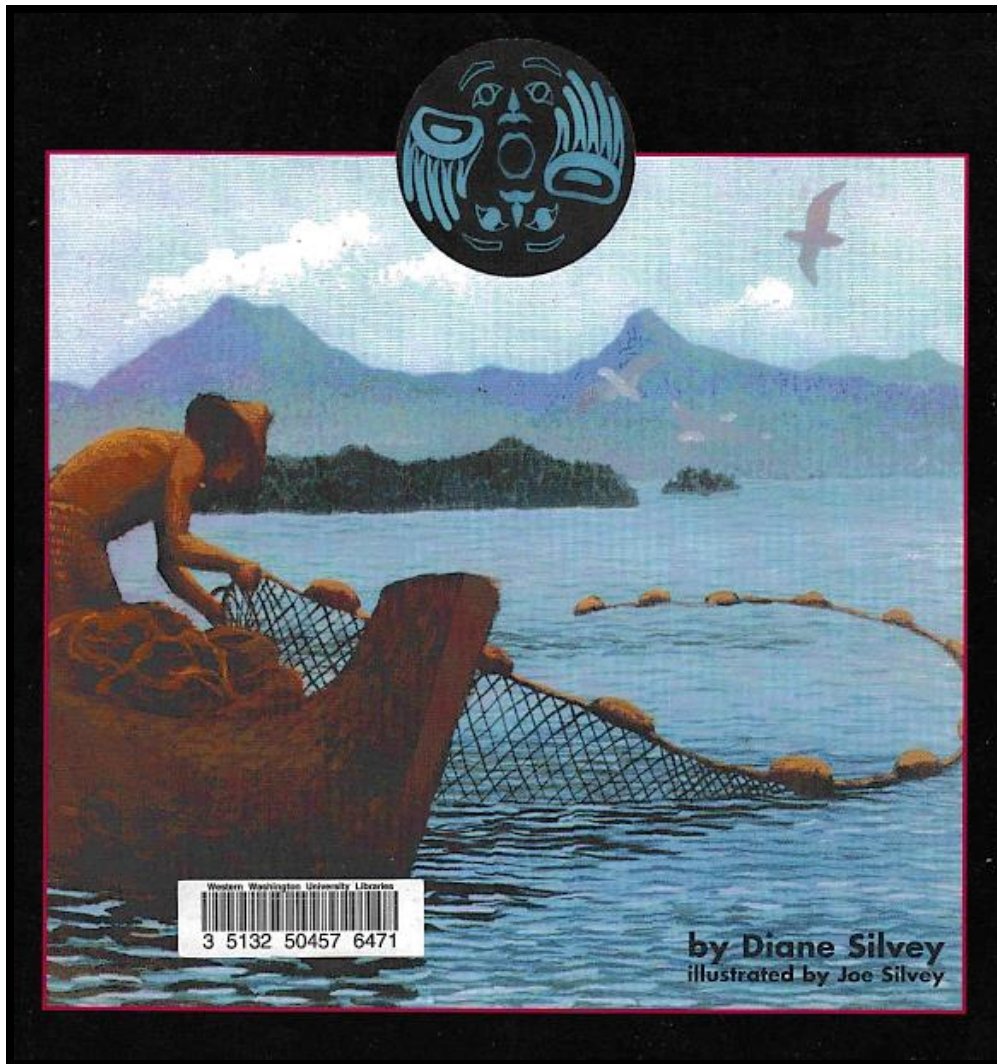


Image 5: Illustrated by Joe Silvey. From *From Time Immemorial: The First People of the Pacific Northwest Coast*. Silvey 2005, front cover.

This image is of a Northwest Coast man fishing with nets in a canoe, and is the cover of a book that was written with a suggested curriculum for teaching young ones about First Peoples. The writer and illustrator are both indigenous First Nations Sechelt people, mother and son. Diane was an educator and wrote several indigenous-themed children's books.

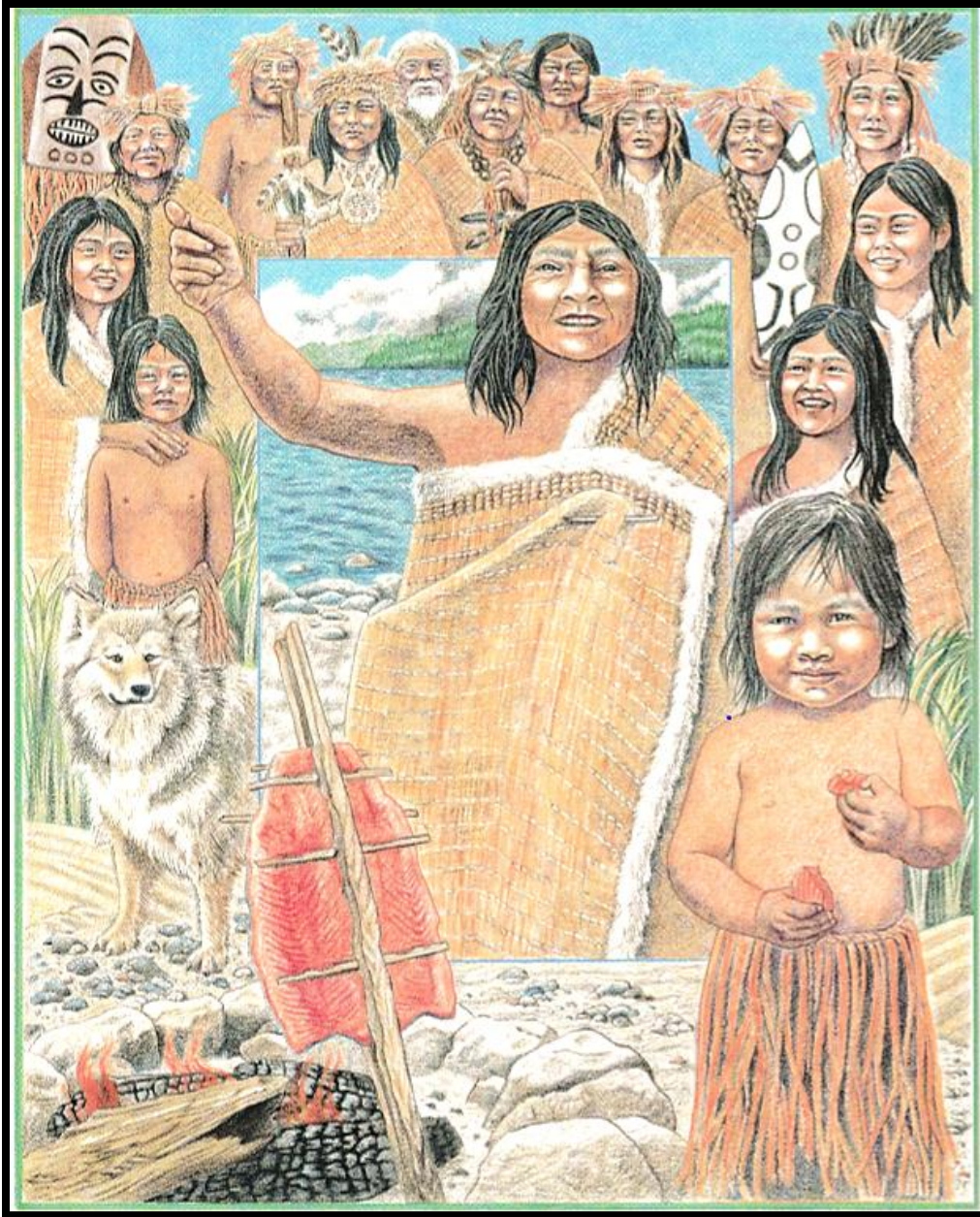


Image 6: Illustrated by Deborah Cooper. From *People of Salmon and Cedar*. Hirschi 1996, pg. 1.

This image is of Northwest Coast people cooking and eating salmon and enjoying each other's company. It is from *People of Salmon and Cedar*, illustrated by Deborah Cooper. The author was a biologist for the Port Gamble S'Klallam Tribe and the illustrator is from the Pacific

Northwest. The book is “an introduction to the culture of the Northwest Coast Indians that focuses on the relationship between its people and their landscape, and describes their introduction to the first white settlers, cultural traditions, and respect for nature (synopsis from abebooks.com).”

This box is left intentionally blank.

Image 7: “Coast Salish ‘sxwaihwai’ mask. This mask represents one of a special group of supernatural beings connected with bird-spirits (note the form of ears and nose) developed on the Lower Fraser River and elaborated in the Straits of Georgia region.” From *Indians of the Northwest Coast*. Drucker 1955, pg.180.

I am not showing this picture because I learned that the mask it depicts is not shown in public and it is inappropriate to show pictures or drawings of it. I have seen its likeness in a couple other books, including Beck 1955, which really shows that it didn’t have proper reviewal or input from Lummi people before it was published. It is not a mask specific to Lummi, but it is in general Coast Salish culture.

The book this image is found in is a book about traditional Northwest Coast lifeways, written by anthropologist Phillip Drucker. In the later edition of this book, titled *Cultures of the North Pacific Coast*, published in 1965, this image is not found. I assume that the author had tribal feedback on the 1955 version and republished it with a new title and removed the image of the sxwaihwai mask and other images that were used inappropriately.



Image 8: “Northwest canoe burials. The canoes are hung with offerings.” From *Indians of the Pacific Northwest*. Underhill 1945, pg.154.

This is a drawing of a forested area with canoe burials, where the canoes are put up on stilts. This image is from the book *Indians of the Pacific Northwest* by anthropologist Ruth Underhill. Underhill states in her acknowledgements section that “the material here brought together for the first time comes from scattered scientific publications, listed in the bibliography. In collecting and verifying it, the writer has had invaluable help from the members of the Department of Anthropology at the University of Washington” (Underhill 1945: 4).

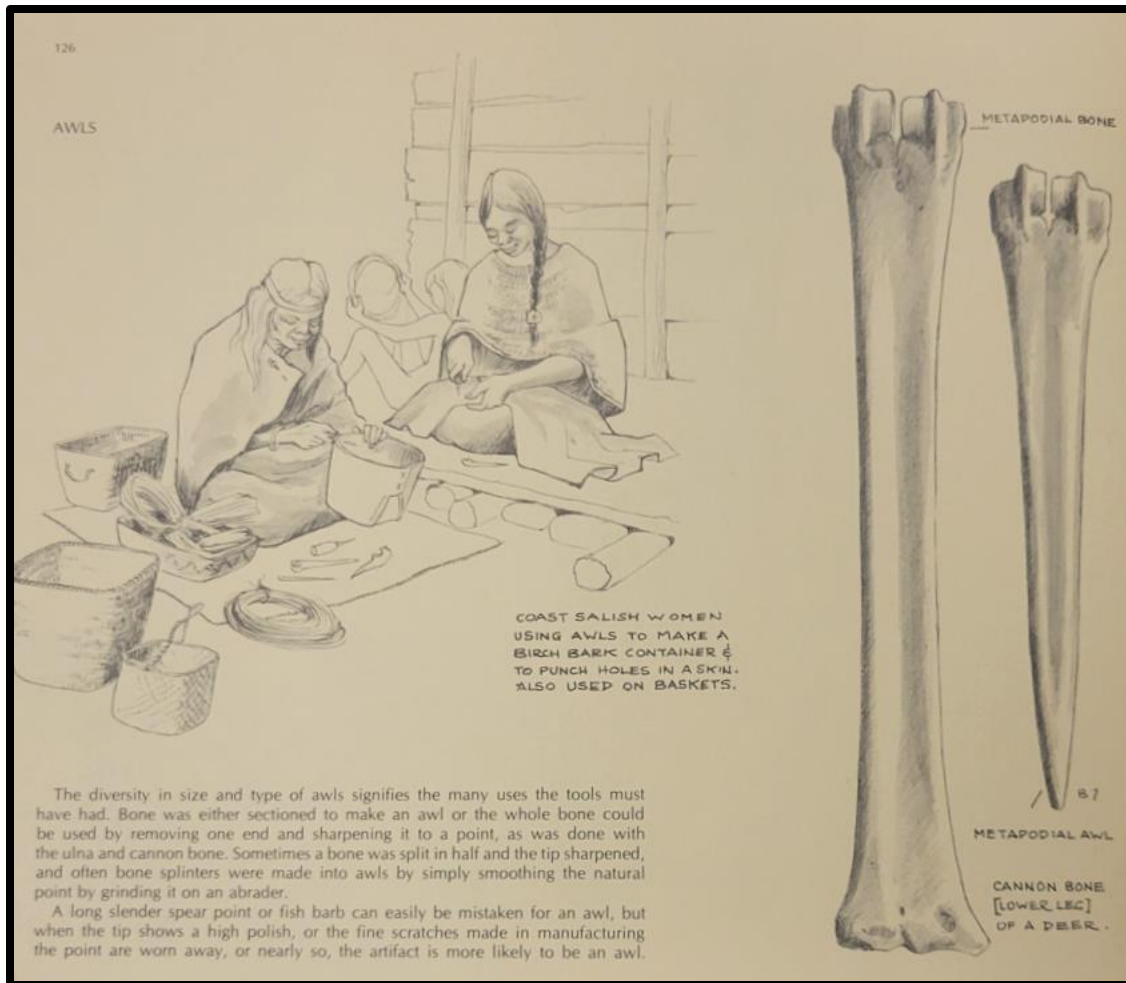


Image 9: “Coast Salish women using awls to make a cedar root basket & to punch holes in hide.” Illustrated by Hilary Stewart. From Stewart 1973, pg. 126.

This image shows Coast Salish women using bone awls in their crafts, with examples of the natural bone and an awl to show how the tool is shaped and where it comes from. This is in a book called *Artifacts of the Northwest Coast Indians*, by Hilary Stewart who is the artist and author. Her books are regarded as well-researched and good sources of information and images, which are used in publications frequently by archaeologists and non-archaeologist educators.

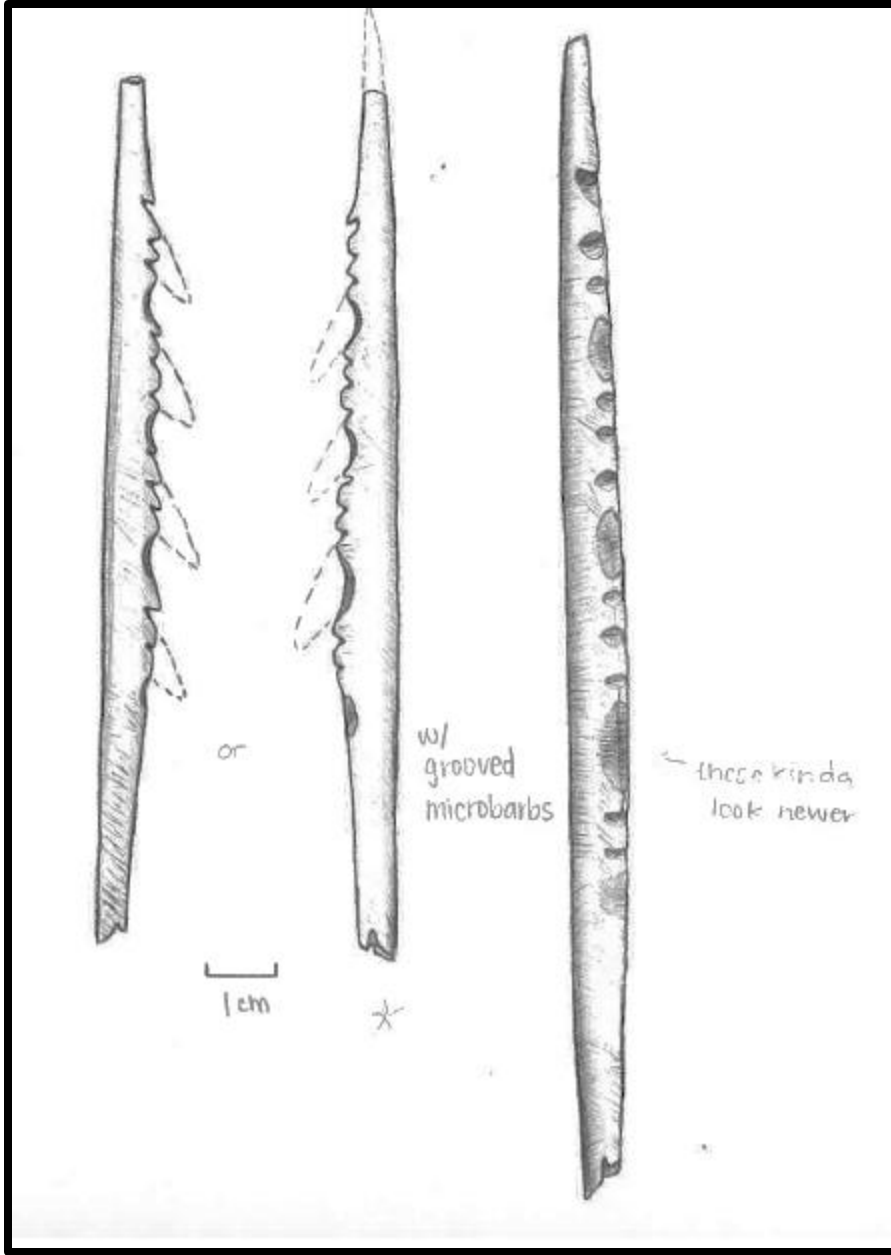


Image 10: Original drawing by Bea to show to interviewees as example



Image 11: Original drawing by Bea to show to interviewees as example

Appendix C-1: WWU IRB

Principal Investigator and Faculty Advisor Responsibilities Agreement

A. Conduct of the Research

1. I accept responsibility for ensuring this research is conducted according to:
 - i. the protocol approved by the IRB;
 - ii. the applicable terms of the grant, contract, or signed funding agreements; and
 - iii. applicable laws and regulations (the Belmont Report, Declaration of Helsinki, the Nuremberg Code, the Common Rule, and the policies and procedures of Western Washington University).
2. I certify that I (or my faculty advisor) is sufficiently qualified to assume responsibility for the proper conduct of this research.

B. Ensuring and Maintaining Compliance

1. I accept responsibility for ensuring that members of this research team are appropriately trained and supervised (human subjects protections, responsible conduct of research, conflict of interest).
2. I will ensure that informed consent is obtained as approved by the IRB and that a copy of the consent form is provided to participants, unless the IRB waives this requirement.
3. I will obtain IRB approval before beginning any research interaction or intervention or data collection with human subjects.
4. I will obtain prior approval for any modifications to this research. If the application is determined exempt, some minor modifications may be made without approval.
5. If my research is considered to be expedited or full board, I will promptly notify the IRB when all intervention and interaction with human subjects or their identifiable data is complete so that the application may be closed.
6. If my research is considered to be full board, I am responsible for requesting an extension of my research project prior to my study expiration date. I will submit a status report 6 weeks ahead of the expiration date to allow time for the IRB to review and renew the application.
7. I will promptly report any instances of noncompliance or unanticipated problems.

C. Investigator Records, Reports, and Documentation

1. I will maintain research records, all protocol materials (including signed consent forms), and any other documents associated with this research for at least 6 years after this research ends or for the length of time specified in applicable institutional or sponsor requirements, whichever is longer.
2. I will ensure safe and secure storage of research data according to the agreed upon security procedures.

Application Approval Signatures

Principal Investigator Agreement

I have read and agree to uphold the responsibilities of the Principal Investigator as outlined on previous page of this application. I attest that the materials provided in support of this application are an accurate reflection of the proposed research.

Beatrice Franke

Principal Investigator Name

Beatrice Franke

Principal Investigator Signature

9-3-2019

Date

Faculty Advisor Agreement (If Required)

I have read and approve the attached application submitted for review. I agree to provide appropriate education and supervision to the student investigator and share the Principal Investigator responsibilities as stated above.

Sarah Campbell

Faculty Advisor Name

Sarah K. Campbell

Faculty Advisor Signature

Sept. 4, 2019

Date

Department Chair Agreement

I certify that I have reviewed this research protocol and that I attest that facility, equipment, and personnel are adequately prepared to conduct the research.

Todd Koetje

Department Chair Name

Todd Koetje

Department Chair Signature

9/4/19

Date



Application: Human Subjects Research

IRB Use Only

Protocol #: _____

Review Status: Exempt Cat: _____
 Expedited
 Full

Reviewer 1: _____ Date: _____ Approval Period: _____ to _____

Reviewer 2: _____ Date: _____ Notes: _____

1. Investigator Information

Principal Investigator (PI) (One per application is allowed)

First Name:	Beatrice	Last Name:	Franke
Degrees:	B.A.	Department:	Anthropology
Home Institution:	Western Washington University	Address/Mail stop:	Department of Anthropology, Arntzen 315
Phone:		Email:	
Status:	<input type="checkbox"/> Faculty <input type="checkbox"/> Staff <input checked="" type="checkbox"/> Graduate student <input type="checkbox"/> Undergraduate Student		

Faculty Advisor (Required when Undergraduate & Graduate Students are listed as PIs)

First Name:	Sarah	Last Name:	Campbell
Home Institution:	Western Washington University	Department:	Anthropology
Position:	Professor	Address/Mail stop:	Department of Anthropology, Arntzen 315
Phone:		Email:	

PI Proxy (A researcher authorized for correspondence with the IRB, if different from the Principal Investigator)

First Name:		Position:		Phone:	
Last Name:		Address/Mail stop:		Email:	

2. Study Information

2.1 Short Study Title: Re-Presenting People: Critically Reviewing Existing Imagery of Traditional Coast Salish Lifeways and Creating New Images

2.2. (Optional) Anticipated Determination:

Step 1. Complete our online [application guidance tool](#).

Step 2. Select the level that was estimated (or anticipated) to apply to your application and, if applicable, the category(ies).

Level	Category
a. <input checked="" type="checkbox"/> Exempt	2
b. <input type="checkbox"/> Expedited	
c. <input type="checkbox"/> Full Board	

2.3. Funding: Is this research funded by a grant (external or internal) or contract?

No

Yes → If yes:

Funding Agency:		Grant/Contract Title:	
Grant Number#		Grant Award Term:	

2.4. Other Universities: Does this study involve collaboration with or study of faculty, staff, or students at another university?

No

Yes → Is the PI listed on this application the Lead PI between all collaborators?

Yes → Contact the other university’s research compliance office then select an answer below based on what they determine. Then continue with this application.

The other university will conduct a separate IRB review.

The other university will rely on Western’s IRB review.

No → Contact a Research Compliance Officer before continuing. The WWU IRB may be able to rely on the review and approval of the university where the Lead PI is affiliated.

2.5. Research Location: Please list the locations where the study will be conducted. This can be as general or specific as needed for the study (a software platform, university, state, country, etc). *Examples: Online/Qualtrics, Western Washington University, another university, Washington State, Europe.* If additional lines are needed, please attach a separate table.

Location	Activity at this Location (Recruitment, data collection, etc.)
Western Washington University	Analysis
Lummi Nation Tribal Office	Recruitment, data collection

3. Study Design

3.1. Purpose: What is your research question or hypothesis? Use lay language, avoid technical terms, and please spell out acronyms the first time they are used.

Images are powerful communicators of ideas through the ways that they shape how people perceive and understand the past (Moser 1996, Arnold 2005). It is important to critically look at them with a decolonizing lens to ensure that the artists that make these images and the authors that use them are not implicating harmful or disrespectful ideas about colonized peoples. For my thesis, I will be critically looking at how archaeologists and other authors are presenting ideas about past Northwest Coast and

Coast Salish peoples' lifeways through images. By looking at existing images from my perspective as an archaeologist and artist and by including perspectives from the Lummi Cultural Resource Preservation Commission, I can conceptualize how dominant colonizer ideologies have influenced presentations of past Northwest Coast and Coast Salish peoples. I will keep these ideas in mind when creating new images of past Coast Salish lifeways that are based on archaeological evidence.

3.2. (Non-Exempt Applications Only) Design: Describe how your study design is appropriate for examining your research question or hypothesis. If your study is based on similar studies in your field, please describe this background and provide literature citations.

3.3. Additional Application Instructions: If any of the following are applicable to your research, please check the box below and reference the instructions provided.

- Research on Students in Classrooms** → Read and follow our [Classroom Research Instructions](#)
- Collection of Existing Data** (requesting data already “on the shelf” or available before the research begins for recruitment or study procedures) → Read and follow our [Secondary Data Instructions](#)
- International Research** (occurring outside of the United States) → Complete the [International Research Instructions](#)
- Use of radiation** (x-rays, DXA scan, etc) → Contact the [WWU Environmental Health & Safety Office](#)
- None of the above

4. Participants

4.1. Participants with special considerations: Check any of the following populations that you will be working with and complete any necessary supplements.

- Non-English Speaking Populations OR Use of Non-English Materials** → Complete the [Non-English Supplement](#)
- American Indian/Native Americans or indigenous peoples** → Complete the [Indigenous Populations Supplement](#)
- Prisoners** → Complete the [Prisoners Supplement](#)
- People with Impaired Decision Making** → Complete the [Impaired Decision Making Supplement](#)
- None of the above

4.2. Adults or Minors: Will you recruit subjects under 18 years old, over 18, or both?

- Under 18 → Read our guidelines on research with minors and complete the [Minors in Research Supplement](#)
- 18+ → Select a method (or methods) for ensuring that subjects are 18 years old or older:

- Population:** The nature of your population naturally excludes participants under 18 (Ex. senior citizens). This option is possible for WWU students for non-federally funded research as the IRB considers WWU students to be mature minors. If checked, please describe the nature of the population in question 4.2.
- Screening:** Participants will be asked for their age during screening. If checked, explain this process in your answer to question 5.2.
- Consent:** A statement is included in the consent form indicating that by signing the form the participant is confirming that they are at least 18 years old.

Other age of consent → If the age of majority to participate in research for your population is different (which may be possible in some states and international research), please specify the age of majority in the box to the right. Then check one of the boxes above (<18 or 18+) as if you are answering for the age of majority for your research subjects. *For example, if your research is conducted on adults in Alabama, you would type "19" in the box to the right and then select the "18+" box and indicate your method for screening.*

4.3. Inclusion/Exclusion Criteria: Describe any criteria that would make a subject eligible or ineligible to participate. This could include age range (if more specific than minors vs adults), sex, gender, university class status, or any other characteristic.

This study's participants will be members of the Lummi Cultural Resource Preservation Commission, which is an official position appointed by the Lummi Indian Business Council. They are all adults over the age of 18.

4.4. (Non-Exempt Applications Only) Number of Subjects: What is the maximum number of subjects (or subject groups, such as cases or controls) that will be enrolled? If you cannot estimate the number of subjects, tell us as much information as possible.

5. Recruitment & Screening

5.1. Recruitment Methods: Recruitment includes any activity where information is provided about the study to a prospective participant.

Describe how you will recruit your subjects. Include how you will identify subjects, and the method of outreach (phone, email, social media advertising, fliers, class announcements, research database, word of mouth, etc).

Exempt applications do not need recruitment documents attached to this application. The IRB will review your process only. For all other application types, **recruitment documents must be attached** in addition to this description. Do not insert the recruitment text in this box.

If your recruitment involves obtaining contact information from any part of a student's education record, including Canvas, other class rosters, and WWU Registrar's office, you must obtain and attach a clearance letter from the Registrar's office.

I met with the Commission at their monthly meeting in May 2018 to present my research and explain why I hoped for their participation. They granted me verbal approval for the research and have agreed to meet with me again to talk about images once I have received IRB approval from Western and NWIC.

I was introduced to the Commission by Lena Tso, the Lummi Tribal Historic Preservation Officer, who I contacted for recommendations of whom I should talk to for tribal approval and of people that might be interested in talking to me about images. She is my contact for communicating with the Commission before I meet with them for the group discussion and will help me plan when and where to meet with them.

I will be emailing the Commission members to see if they are interested in participating in this study. Included in this email will be a brief description of my project, what I am asking of them if they participate, and the consent form for them to read over, which includes asking them if they consent to being recorded during. I have specified in the recruitment email that I am not asking them to sign the consent form until they have agreed to participate and we meet in person for the discussion.

At the beginning of the discussion, I will describe my project and what I am asking of the Commission members if they choose to participate. I will then hand out consent forms and give them time to read through it before signing, if they choose to do so.

5.2. Screening: Screening includes obtaining information from prospective participants before they have consented to participate in the study in order to determine their eligibility.

If you will be obtaining information about prospective participants in order to determine if they are eligible for the research, please describe this procedure. Include whether you plan to keep the data from screening as part of the study.

6. Consent: Adults

Consent is a process. A consent form is documentation of the end of the process. For research with only minors write NA on the first line of 6.1.a and complete the Minors Supplement.

6.1. Consent Type:

Step 1. Read [our guidance on consent types](#).

Step 2. Read [our guidance on consent forms](#). Templates and examples are available to help write your consent form.

Step 3. Check the option(s) below for the consent process(es) that will be used.

Step 4. For Non-Exempt Applications: Attach your final consent form(s) to your application for submission.

For Exempt Eligible Applications: While the IRB expects you to still have a consent process and consent form, do not attach your consent form to this application. The IRB will only review your consent process.

If you have multiple consent types checked, indicate below what portion of the study each consent type will cover. *Ex. Electronic Consent – online survey; Written Consent – interview*

Consent Type	
a. <input checked="" type="checkbox"/> Written consent	
b. <input type="checkbox"/> Verbal consent*	
c. <input type="checkbox"/> Electronic consent*	
d. <input type="checkbox"/> Implied consent*	
→ If 6.1.d is checked, what action will indicate consent?	
e. <input type="checkbox"/> No consent**	

***If you have checked 6.1.(b-d) AND your research is not exempt, you must submit a [Waivers Supplement](#).**

****If you have checked 6.1.(e) you must submit a [Waivers Supplement](#).**

6.2. Consent Process:

- a. When will the consent form be distributed prior to the consent process? *For many studies, the consent form is distributed right before participation, like with an online survey using electronic consent. For other studies it may be more appropriate to distribute the consent form ahead of time so that the participant has a longer amount of time to read and consider the form.*

The consent form will be included in the recruitment email I send to the Commission members for them to read over before we meet in person. I will also distribute the forms before we begin our focus group discussion or interview. The consent form asks if they would like to participate in this study, if they would like to be personally identified in the thesis if they choose to participate, and if they consent to being audio recorded during the interviews.

- b. Please confirm that participants will be given the opportunity to ask questions about the research. Confirmed.
- c. Please confirm that participants will receive a copy of the consent form or are asked to print a copy from an electronic source. Confirmed.

6.3. Influence & Coercion: Even if you don't pressure subjects to participate, would it be difficult based on your role or any other factor for subjects to opt out of participating? *For example: Professors conducting research in their classrooms may unintentionally cause students to feel pressured to participate.*

No

Yes → 6.3.b. If yes, describe what steps you will take to prevent against this:

6.4. Deception or Incomplete Disclosure: Will you provide false information, withhold information, or delay disclosure of information about the nature of the research to any subjects during the consent process?

No

Yes → 6.4.b. If yes, describe this process and the reasoning why it is important. The IRB understands that this can be an important technique in some research. This question helps us understand how that is the case in this study.

7. Procedures

7.1. Procedures: Using lay language, describe the study tasks that participants will be asked to complete. Include the:

- List of tasks involved or data that will be collected
- Overall sequence of the procedures (if applicable) – for example, participants complete an online survey, followed by an interview, and then a focus group. If the sequence is variable you can explain that.
- Time required – for example, if the study is an online questionnaire, the length of time to complete the questionnaire. If the study involves two parts, the length of time for each part.

The individual interviews and the focus group meeting will be structured in the same way: I will provide printed-out copies of several of the images I am looking at in my research and ask them to sort them into categories. After they have sorted the images, I will ask them why they chose to sort them that way and encourage them to tell me what they think of the images. This will allow the Commission members to focus on any image they would like and for them to lead the conversation. I have additional questions that I have thought of when looking at the images that I may ask if the conversation flows that way, but I am primarily seeking their own opinions on the images (see “Study Instruments” for questions and images). The objective of these discussions is to get their opinions as prompted by the images and not my questions, and I will only provide my perspective when asked. I will also ask them to provide feedback on the original illustrations that I have created.

8. Data Security Protections

8.1. Identifiers: Will you be collecting any of the following information at any point (including during recruitment)?

- Name and contact information (address, phone, email)
- Date of birth (does not include the year of birth or someone’s exact age, unless the subject is over 89 years old)
- Western ID number, MTurk ID, social security number, medical record number, or other identifiable number
- IP address
- Photographic image or audio or video
- Any other characteristic that could uniquely identify the individual (does not include demographic information unless the subject pool is small enough that someone could be identified by that method)

No

Yes → 8.1.b. If yes, list the identifiers you will be collecting.

I will be collecting names and emails for future contact and the participants voices recorded in interviews are possible identifiers.

→ 8.1.c. If yes, describe how long identifiers will be kept. The IRB prefers deleting identifiers if practical and as soon as possible.

The identifiers will be kept for the duration of this study.

8.2. Data Identifiability: Check the option(s) that apply to your data.

Public Subjects are identifiable when data is collected and published.

- Data is Never Linked The researcher will never know, or have any possible way of knowing, the identity of the subjects **OR** there is never a link between the subject’s data and their identifiable information.
- Data is Linked At Any Point There is a link (at any point in the study) between the subject’s data and their identifiable information, either directly or indirectly. The IRB understands that the link may be severed at some point. Your description of how long identifiers will be retained should be included in your answer to question 8.1.

→ If checked select an option below:

- Directly: Subject’s data will be labeled with or inherently contains their identifying information.
Example: labeling a survey with a subject’s name; audio or video recordings
- Indirectly: Subjects will be assigned a code, which will be used to label the data. This code will link to the subject’s contact information. The code cannot contain elements than could identify a participant.

8.3. (Non-Exempt Applications Only) Methods of Data Protection:

Step 1. Read [our guidelines on research data and security protections](#).

Step 2. Identify what level of security is required for your data.

Step 3. Check all options that apply. **By checking an option below you are confirming that you are following the security procedures associated with that type of data.**

If multiple are checked, please specify what data is covered under each level. *For example, Level 2 – Online Survey, Level 3 – Medical records.*

<input type="checkbox"/> Level 1	
<input type="checkbox"/> Level 2	
<input type="checkbox"/> Level 3	
<input type="checkbox"/> Level 4	

8.4. Withdrawal: If a participant enrolls in the study, and later withdraws, will you destroy their data?

- NA → Due to the nature of the study, the participant cannot withdraw after data collection. *For example, an online survey where data is never linked to identifying information.*
- No → If no, this information must be included in the consent form.
- Yes

9. Incentives

9.1. Incentives: Are you providing incentives of any kind for participation?

- No → Skip to Section 10
- Yes → Continue to Question 9.2.

9.2. Incentives Type & Amount

Step 1. Read our [guidelines on providing research incentives](#).

Step 2. Describe:

- **The incentive type:** gift cards, cash, course credit, extra credit, , MTurk payments, gifts, food, etc
- **The amount** (for course credit or extra credit you can provide an estimated range if the exact amount is unknown)
- **If payment will be pro-rated** for the completion of certain tasks
- **If they withdraw early** from the study, whether subjects will still receive compensation

9.3. If Course Credit or Extra Credit Incentives Are Used: You must provide a comparable alternative assignment worth equal amounts of credit for subjects who choose not to participate. Please provide a description of the alternative available.

9.4. If Requesting Cash or Physical Gift Cards AND Research is Funded: Amazon e-gift cards are the preferred monetary incentive method for research where funding is administered by or through Western. To use another method, describe how the integrity of the research will be affected in a material, negative way by using the preferred method.

10. Risks & Benefits

10.1. Anticipated Risks: Please describe any reasonably foreseeable risks. This can include a risk of emotional or physical discomfort or harm. Include how you will reduce the possibility of these risks.

The images that I am including are mostly illustrations (drawings, paintings, prints, etc.) and none of the people depicted are identifiable, but there may be drawings of people inspired by photographs of people that can be identified. I will include some photographs to provide a variety of types of images, but the focus of this study is on illustrations. None of the images I will show are of Native Americans who were clearly incapable of consent, i.e. deceased, sick, or intoxicated. Some of the images will represent or have connotations of inappropriate stereotypes and inaccurate information about Native Americans.

The Commission members who participate in the discussion may feel emotional discomfort upon viewing or talking about the images. If this happens, the participants are free to ask me to leave the room, leave the room themselves if they would like to, or simply not contribute to the discussion. I do not want to pressure anyone into participating in the discussion if they do not want to and it is important to me that I not hurt anyone's feelings or make them feel uncomfortable.

10.2. (Non-Exempt Applications Only) Benefits: Briefly describe the potential benefits of the proposed research (to the field, to the subjects).



Northwest Indian College
Institutional Review Board
FWA 00003979
 irb@nwic.edu

NWIC IRB Staff

NWIC IRB # IRB number
 Date received: select date
 Date reviewed: select date

NEW APPLICATION

Other TCU, Tribal, or Health Board IRBs may use this form, and modify/edit it to meet their needs.

The NWIC IRB encourages researchers to discuss the content of their New Application with NWIC IRB staff before submitting this formal Application.

For your information, the NWIC IRB routinely invites to participate in the IRB review all those Tribe[s], TCU[s], Tribal-based organization[s], and/or Urban Program[s] that are involved in your research and are not represented on the NWIC IRB. It is an opportunity for the organization[s] to name one or two people to attend the IRB review.

General instructions: Please attach one copy (preferably electronic) of each:

- **This Application**
- **Original Application for funding**
- **Other IRB(s): All applications you have made (or will make)**

Office for Human Research Protections (OHRP) requires the IRB to have at least one IRB person review the entire application. Having the electronic copy in Microsoft Word, rather than Adobe PDF, is more convenient for the IRB staff.

See <https://www.hhs.gov/ohrp/regulations-and-policy/regulations/45-cfr-46/> for full OHRP regulations as of July 18, 2018

SECTION I: Basic Data

Principal Investigator (PI): Beatrice Franke

PI's Home Institution: Western Washington University

PI's Mail Address: Department of Anthropology, Arntzen 315

PI's Telephone #: _phone number **Fax #:** _fax number
PI's e-mail:

Secondary contact person (if any): name of secondary person

Secondary's Home Institution: Institution

Secondary's Mail Address: Address

Secondary's Telephone #: phone **Fax #:** _fax number

Secondary's e-mail: email address

Title of Project or Phase: Re-Presenting People: Critically Reviewing Existing Imagery of Traditional Coast Salish Lifeways and Creating New Images

Expected dates of entire project. Start: TBD **End:** select date

Funder[s] (if any): Funding source

SECTION II: Other IRBs

- A. No other IRB reviews, and no other IRB is involved or is a reviewer
- B. Other IRB[s] have reviewed, is/are reviewing, or will review, this protocol:
(Please include a copy of all correspondence from the IRB[s].)
Name: Western Washington University Human Subjects Research
FWA#: IRB FWA#
e-mail: compliance@wwu.edu phone: (360) 650-2146
Due date for that IRB's next periodic review? Not sure
Do you want NWIC IRB's periodic review date to be same? Yes No

SECTION III: Project's Type / Stage

CHECK ONLY ONE (A-G):

- A. **PRE-APPLICATION**, project or new phase being developed--asking for advice
 - 1. **CONSULTATIVE REVIEW**, asking for consultation
- B. **APPLICATION BEFORE FUNDING or ACCEPTANCE (no participants involved)**
- C. **PROJECT IS FUNDED/ACCEPTED, with no recruitment/enrollment:**
 - 1. Detailed plan with participants **still to be developed**
 - 2. **Detailed plan** with participants for new project or major modification submitted to IRB
 - 3. **No human participants to be involved**, involves only pre-existing *non-research* records or specimens, with *no* identifiers the original records/specimens of any individual or of any community
 - 4. **No human participants to be involved**, involved only pre-existing records or specimens *with* identifiers in the original records/specimens
- D. **RECRUITMENT &/OR ENROLLMENT STARTED**
Please attach an explanation for having started participant involvement before NWIC IRB reviewed and approved the project.
 - 1. **Participant recruitment or enrollment** started or still in progress
 - 2. **Enrollment closed**, participants still **undergoing research procedures**
 - 3. **Enrollment closed**, research procedures closed, **participants still in follow-up contact**
 - 4. **Participant involvement completed, data analysis &/or dissemination only**
 - 5. **Other (explain):**_____.
- F. **SECONDARY ANALYSIS OF EXISTING RESEARCH OR PROJECT DATA**
- G. **MORE THAN ONE CATEGORY** (e.g., "C.1.& F.") (explain)_____.

SECTION IV: Special Considerations

If you request a special type of research category, please explain why your projects fits the characteristics required of research projects to be in that category.

- A. No special category.

- B. Not human subject research. Justification: Justification
- C. Exempt from IRB review. Justification: Justification
- D. Expeditable IRB review. Justification: Justification

What is deadline date by which you **must** have NWIC IRB complete its review and approval?

- A. No deadline.
- B. By (date):

Do the PI, Co-PI, or any Key Personnel have any Conflict-of-Interest (“COI”) in the protocol?

- A. No COI (*financial, employment, tenure-related, reward depends on outcome COI*)
- B. Yes, (explain): Explain

SECTION V: Protocol Summary: design, methods, & procedures

General Instructions

Please answer all questions below *in lay language*. Please attach, preferably as electronic files, both your full application for funding, and also New Project Applications and Renewal Applications for other IRBs that have been or will be submitted. (It will be more convenient for the staff if the files are in Microsoft Word rather than Adobe PDF.) You may “copy-n-paste” from your application for funding or other IRBs, but please edit them if needed to put them *in lay language*.

NOTE: Answers to question 7, and to sub-questions referring to communities, are likely not asked by other IRBs.

1. Please summarize current project Plan or Protocol, in lay language.

Abstract/Purpose

Images are powerful communicators of ideas by the ways that they shape how people perceive and understand the past (Moser 1996, Arnold 2005). It is important to critically look at them with a decolonizing lens to ensure that the artists that make these images and the authors that use them are not implicating harmful or disrespectful ideas about colonized peoples. For my thesis, I will be critically looking at how archaeologists and other authors are presenting ideas about past Northwest Coast and Coast Salish peoples’ lifeways through images. By looking at existing images from my perspective as an archaeologist and artist and by including perspectives from the Lummi Cultural Resource Preservation Commission, I can conceptualize how dominant colonizer ideologies have influenced presentations of past Northwest Coast and Coast Salish peoples. I will keep these ideas in mind when creating new images of past Coast Salish lifeways that are based on archaeological evidence.

Background

There are three parts to this project: my initial analysis of existing images (1), a discussion with a descendant community about the existing images (2), and another discussion with community members about original illustrations that I create that are inspired by archaeological information housed at Western (3). I will be presenting these original illustrations along with the existing images to the descendant community in order to get feedback and involve them in the process of creating the illustration. This application is to get permission to work with a descendant community for the second and third parts.

To look at how colonization affects the ideas communicated through images, I will be reviewing previous anthropological studies on the topic and will utilize visual anthropology methods such as content analysis, discourse analysis, and semiotics to analyze the images. Content analysis is a method of analysis that looks at a significant amount of data to see patterns, which is relevant to this study because I am surveying thousands of images. Discourse analysis and semiotics look at meaning-making systems and how images exist within broader systems of meaning (Rose 2012,

105, 225). Systems of meaning, or ideologies, can affect how an image is created and interpreted by viewers, and colonialist ideologies have had a significant impact on visual representations of Native American cultures.

By involving a descendant community in the critique of existing images and the process of creating new images, this project will encourage multivocality in archaeological projects. Valuing and listening to the community's insights is crucial when investigating and interpreting the past. Archaeology has been critiqued for historically not including the local or related communities in studies of their past, although more recent efforts have been made by archaeologists to include and engage local and descendant communities. In response to these critiques, the Society for American Archaeology developed a set of ethics that encourages archaeologists to involve the local community in an archaeological project and to disseminate the results in accessible and understandable ways (SAA 1996).

Many archaeologists utilize object-centered images in their publications, which leaves out the people who made and used the artifacts and is usually only effective in communicating information to other archaeologists. Non-archaeologist authors tend to be better about incorporating images that are interpretive and show people interacting with the artifacts, which is a better way to convey that information effectively. Many of these authors are also drawing their inspiration from archaeological information and images, so why can't more archaeologists utilize and make more interpretive images that show people? The images that I will create during this study aim to do so by translating archaeological information into interesting and educational images that can be used to communicate information to a wider audience than just archaeologists, like the ones created by Hilary Stewart.

Hilary Stewart is an example of an artist who worked with Northwest Coast descendant communities to create illustrations that reconstruct past lifeways from archaeological data. Furthermore, she collaborated with specialists of the artifacts or activities that she drew; for example, in her book *Cedar*, she collaborated with archaeologists, paleobotanists, native carvers, and elders to make her drawings as multivocal and well-researched as possible (Stewart 1984). Her illustrations are widely utilized and referenced today by many people, including archaeologists, because they are well done and there are no other drawings like hers.

Study Population

The members of the descendant community that I will be working with will be active participants in the discussion about how Coast Salish past lifeways are represented in images and will be providing me guidance and feedback on my critiques of imagery and original illustrations. This study's participants will be members of the Lummi Cultural Resource Preservation Commission, who are actively involved in discussions about Lummi culture and heritage.

I met with the Commission at their monthly meeting on May 9th, 2018 to present my research and explain why I hoped for their participation. I proposed my idea of having a focus group discussion that uses the images I present as prompts for their opinions. They gave me verbal approval for the research and agreed to meet with me again at a later time once I get IRB approval.

For recruitment, I will contact the Commission members by email, first to get an idea of how many people would like to participate and then request when they would like to meet with me as a group. I will attach the consent form in the email, so they can read it before the meeting or interview if they would like. I will also ask if they would like to do a one-on-one interview with me after or instead of the group meeting. I will emphasize in the email that they are not required to do an individual interview after the group meeting, as it is just an offer for interested members to voice their opinions on an individual level. The individual interviews and the focus group meeting will be structured in the same way: I will provide printed-out copies of several of the images I am looking at in my research and ask them to sort them into categories. After they have sorted the images, I will ask them why they chose to sort them that way and encourage them to tell me what they think of the images. This will allow the Commission members to focus on any image they would like and for them to lead the conversation. I have additional questions that I have thought of when looking at the images that I may ask if the conversation flows that way, but primarily I just want to get their own opinions on the images (see "Study Instruments" for questions and images). The objective of these discussions is to get their opinions as prompted by the images and not my questions, as I will only provide my perspective when asked. I will also ask them to provide feedback on the original illustrations that I have created. The conclusion of our in person meeting can also be an opportunity to see if anyone would like to do an additional individual interview.

I will be incorporating the Commission members' opinions into my thesis as direct quotes or paraphrased statements. I will be analyzing their discussion and the categories they have sorted the images into to look for themes and patterns. This is to look at what they are focusing on in the images from their perspective. Then I will compare their categories with the categories I have sorted the images into to look at how our perspectives compare.

The images I will bring are from books about NWC past lifeways and are from the Western Library, the Bellingham Public Library, and the Northwest Indian College Library. I wanted to use books that are easily accessible to Western students and Bellingham residents to get an idea of what kinds of images are being seen when someone goes to learn

about NWC past lifeways. I am looking at them to see what kinds of information they present and what messages they can communicate to the viewer, as seen from my perspective as an archaeologist and artist. I want to include the Commission members' perspectives to add another layer to this research, as they know a lot more about NWC culture than I do and because I'd like to know what they think of the images. These images may also inspire other artists to create new images, myself included, so it is important to know what messages are being conveyed as they may contain inaccurate or harmful information. I want to avoid implicating this kind of information in my illustrations, so acknowledging and incorporating the descendant community's perspective is crucial to this project.

The illustrations that I will create will be based on archaeological information in Western's archives in Arntzen Hall, which houses the collection material from past archaeological projects. Most of the collection is from Coast Salish sites in the local western Washington area, and the material I will specifically be working with is from Lummi cultural heritage sites.

Before I defend my thesis, I will send a draft of the report to the Commission and to the NWIC IRB to ask for feedback and review. After my defense and graduation, I will give a copy of my thesis to the Western Library, the Lummi Library at NWIC, the Lummi Nation archives, and to the Cultural Commission. A digital copy of the thesis will also be published on the Western CEDAR (Contributing to Education through Digital Access to Research) page, where all Western Master's theses are published as part of the Graduate School Collection. Additionally, I will be gifting the original paper copies of the illustrations I will create to the Commission, as well as digital copies if they would like.

Project Timeline

1. Before the meeting:
 - a. gathering images
 - b. my analysis
 - i. content analysis, semiotics, discourse analysis
 - c. illustrations
2. Commission meeting, gather opinions
3. After meeting: Put opinions into thesis and analyze for patterns, incorporate feedback of illustrations
4. Send draft of thesis to Commission and NWIC IRB
 - a. Incorporate feedback
5. After thesis defense and degree: Gifting images and copies of thesis

Confidentiality of Data Procedures

The information that I hope to get from my collaborators will not be personal information about themselves, but personal opinions on and reactions to representations of past lifeways. I will be talking to Commission members that are appointed by the Lummi Indian Business Council to the Commission which serves as a hearing board for projects that involve Lummi cultural resources and cultural permits. (Lummi Nation 2008, 40.03.020a). They are tribal members who are active and interested in heritage and will be speaking for themselves and collectively, for the tribe. Since I am gathering personal opinions and including them in my thesis as direct quotes or paraphrased statements, there is a possibility that a participant can be identified from it. The Commission members will have an opportunity in the consent form to decide if they would like to be personally identified in thesis or if they would like a pseudonym, which they will be able to choose themselves.

Before formally starting the discussions, I will ask them to sign a consent form. The consent form will verify if they would like to participate in this study, whether they would like to be personally identified in the thesis, and if they would like to be audio recorded during the discussion.

All the information that I gather from the participants will be on my laptop, which is password protected and will either be in my locked office, at home, or on my person. This information will only be shared in my thesis and participants who wish to remain anonymous will be given pseudonyms that they can choose. The key to the pseudonyms will be kept on a separate file from the transcriptions to retain anonymity. The audio recordings and transcriptions of the discussions will be deleted after the thesis defense. If anyone would like any information redacted, their statements will be deleted from the transcriptions.

I will be keeping track of who said what in my notes and this information will be retained until the end of my study, after which it will be deleted. If someone wishes to withdraw from the discussion, they can do so at any time and I will make sure to discuss with them if they would like to delete the information they have provided during the discussions.

Be sure your protocol includes the following components (if it does not, you will be requested to provide the information):

- Summary abstract
- Background
- Purpose
- Study Population (selection rationale, and inclusion & exclusion criteria)
- Study Design
- Research Procedures
- What are research participants asked to do?
- Project Timeline
- Data and Biological Specimens collected
 - types, sources, methods and procedures,
 - health records, location,
 - control and oversight process,
 - plan for specimen and data storage and use when project is complete
- Privacy assurance of participants and communities
- Confidentiality of data procedures
 - During data collection and analysis
 - Disseminating data findings
 - Storage

SECTION VI: Potential harms/risks and benefits

2. Minimize Potential Harms/Risks) and Maximize Potential Benefits.

The seven (7) categories of potential harms/risks to minimize, and of potential benefits to maximize, apply both to the individuals participating in the research, and also to Tribes, TCUs, Tribal-based organizations, Urban Indian Programs, and community members not participating in the research. The first six categories are from the National Bioethics Advisory Commission. Please note that every project has potential Dignitary harm (inadequate consent)—minimizable by appropriate consent. Also note that harms/risks to AI/AN Tribes/communities and individuals have occurred most often in the Dissemination phase of research (i.e., in presentations and publications). “Tribes/communities” means Tribes, Tribal-based organizations, TCUs, Urban Indian Programs, etc.

In each Table (2.A., 2.B., and 2.C) below, please check the boxes that apply to your project, and explain beneath the Table how you will minimize each **category** of potential harm that is applicable to your project, and maximize each **category** of potential benefit applicable to your project. Under Table 2.A., briefly describe the steps you take to avoid these potential harms/risks. Under the next two Tables, briefly describe the steps you take to maximize benefits as defined by regulations and conventional research ethics (Table 2.B.), and benefits as defined by many Indigenous people and communities (Table 2.C.). Please complete the three **TABLES** and narratives even if your written description already includes that information.

A. Broad types of Potential Harms/Risks)

Examples of potential harms/risks: individual and/or community identities are released and embarrass or stigmatize them; what employees say about their employer is revealed and they lose their job.

TABLE 2.A. - POTENTIAL HARMS/RISKS

Potential Harms/Risks	To Individuals	To Communities
Physical	<input type="checkbox"/>	<input type="checkbox"/>
Psychological, self-stigmatization	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Social, external stigmatization	<input type="checkbox"/>	<input type="checkbox"/>
Economic, loss of insurance or job	<input type="checkbox"/>	<input type="checkbox"/>
Legal, criminal or civil liability	<input type="checkbox"/>	<input type="checkbox"/>
Dignitary, inadequate consent	<input type="checkbox"/>	<input type="checkbox"/>
Standard care, withholding	<input type="checkbox"/>	<input type="checkbox"/>

Please identify each potential harm associated with *your* research, and the steps you take to minimize each harm. (Include “Dignitary [inadequate consent]” as a potential harm in all research.)

The images that I am including are mostly illustrations (drawings, paintings, prints, etc.) and none of the people depicted are identifiable, but there may be drawings of people inspired by photographs of people that can be identified. I will include some photographs to provide a variety of types of images, but the focus of this study is on illustrations. None of the images I will show are of Native Americans who were clearly incapable of consent, i.e. deceased, sick, or intoxicated. Some of the images will represent or have connotations of inappropriate stereotypes and inaccurate information about Native Americans.

The Commission members who participate in the discussion may feel emotional discomfort upon viewing or talking about the images. If this happens, the participants are free to ask me to leave the room, leave the room themselves if they would like to, or simply not contribute to the discussion. I do not want to pressure anyone into participating in the discussion if they do not want to and it is important to me that I not hurt anyone’s feelings or make them feel uncomfortable.

To minimize inadequate consent, I will send the consent form in my recruitment email to give the Commission members time to look it over and decide if they would like to participate. The email will also contain a brief summary of my project, what my plan is for the discussion, and an offer for them to meet with me for an individual interview after the group meeting. At the group meeting and individual interviews, I will give them a hard copy of the consent form to sign. The consent form will briefly go over the purpose of the study, what I am asking of them, the risks and benefits involved, and privacy protection.

Participants are welcome to cease participation in the study at any point, whether that be withdrawing completely or just leaving the room during discussion, and I will delete any information they have provided if they would like me to. If a participant feels uncomfortable saying something to the group, they can email me later or talk to me privately after the discussion. I will be recording the discussion if all the participants have agreed to it to make sure that I can quote the participants accurately, and if anyone would like any information deleted, their statements will be redacted in the transcriptions.

I will also give participants the opportunity to review my notes before I leave.

B. Broad types of potential benefits (conventional or regulatory)

Examples of regulatory- or conventionally-defined potential benefits: research results may help improve or obtain funding for a tribal program or may give participants the satisfaction of contributing to bettering oneself, family, or community; dignitary, feeling respected by good consent.

TABLE 2.B. - POTENTIAL BENEFITS

Potential Regulatory Benefits	To Individuals	To Communities
-------------------------------	----------------	----------------

Physical	<input type="checkbox"/>	<input type="checkbox"/>
Psychological	<input type="checkbox"/>	<input type="checkbox"/>
Social	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Economic	<input type="checkbox"/>	<input type="checkbox"/>
Legal	<input type="checkbox"/>	<input type="checkbox"/>
Dignitary	<input type="checkbox"/>	<input type="checkbox"/>
Standard care	<input type="checkbox"/>	<input type="checkbox"/>

Please identify each potential benefit, as defined by regulations or conventional research ethics, associated with *your* research, and steps you take to maximize each benefit:

Historically, many archaeologists have not acknowledged or incorporated indigenous perspectives in their research and publications. My study aims to step away from my discipline's past and incorporate the descendant community's perspective in a discussion about images that portray their culture's past lifeways. I am using an open-ended discussion to elicit participants' free responses to images. I will be incorporating their opinions into my analysis of images by stating their responses as quotes or paraphrased statements.

C. Broad types of Indigenous-defined potential benefits

Examples of potential benefits, that have been desired by many Indigenous people and communities, are given in Table 2.C., below.

TABLE 2.C. - POTENTIAL INDIGENOUS BENEFITS

Potential Indigenous-desired Benefits	To Individuals	To Communities
Purpose of the research is to benefit <i>us</i>	<input type="checkbox"/>	<input type="checkbox"/>
Gives back to strengthen our community	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Focuses on our strengths and resilience	<input type="checkbox"/>	<input type="checkbox"/>
Follows & observes our customs	<input type="checkbox"/>	<input type="checkbox"/>
Methods are in line with our values	<input type="checkbox"/>	<input type="checkbox"/>
Research is accountable to us	<input type="checkbox"/>	<input type="checkbox"/>
Uses our own procedures (e.g., Sharing Circles in some communities)	<input type="checkbox"/>	<input type="checkbox"/>
Listens to <i>our</i> stories, told in <i>our</i> voices, the way <i>we</i> want to tell them	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Our community gives consent/permission	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Assists us in what <i>we</i> want to do, is our ally	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Honestly share your feelings and values, like you ask us to do	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Incorporates our spirituality	<input type="checkbox"/>	<input type="checkbox"/>
Respects especially our Elders	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Shows pride in us & hope for our future	<input type="checkbox"/>	<input type="checkbox"/>
Other (<i>please describe</i>)	<input type="checkbox"/>	<input type="checkbox"/>

Please choose up to 3 Indigenous-desired benefits for Individuals and up to 3 benefits for Communities that are most relevant for *your* project. Please outline the steps you take to maximize each benefit:

The benefits listed above that are relevant to my study are:

- Listens to our stories, told in our voices, the way we want to tell them
- Our community gives consent/permission
- Assists us in what we want to do, is our ally
- Honestly share your feelings and values, like you ask us to do

When I meet with the Commission, I will be recording the discussion (if they have agreed to it) to be able to accurately quote the participants and I will let them go over my notes before I leave. If they would like any information deleted, they can let me know and I will delete it from my notes and the transcriptions of the discussion. I want to make sure that I am carefully and respectfully incorporating the participants perspectives into my project. I will also be sending them a draft of my thesis to make sure that have written it respectfully and to ask for feedback.

I am carefully thinking about how I am wording the consent form, as I want to give the participants as much flexibility as possible with how much they would like to contribute to the discussion. I do not want to pressure anyone into doing anything they would not like to, and I will make sure that this is easily understood from the consent form.

I want to make sure that my study and the illustrations I am creating will benefit the Lummi Nation by respectfully discussing and portraying their past lifeways. I will carefully listen to any feedback that the Commission members and the NWIC IRB give me and incorporate it into my thesis and illustrations. Since images are a great way of sharing information, I am hoping that my illustrations can be used for education of Lummi past lifeways. Images are especially helpful with communicating archeological information, as they can portray fragile artifacts that cannot be handled and communicate ideas from complex archaeological analyses. I will be gifting the original illustrations I create to the Commission and they can use them however they'd like.

A key goal of this study is to incorporate many perspectives, including my own. I will make sure to communicate what I think of these images clearly, both in the thesis and during the meeting with the Commission. My perspective is coming from my standpoint as an archaeologist and an artist, and I am asking for the Commission's perspective because they know a whole lot more about NWC past lifeways than I do and they can contribute another side to this discussion that I am unable to. This project is important to me as I want to be able to communicate archaeological information through images as mindfully and respectfully as I can.

D. Summary: overall balance of potential harms/risks vs. benefits

There is the risk that participants may become uncomfortable or have an adverse emotional reaction to the images I present. I will balance this by offering the participants flexibility in how much they would like to contribute to the discussion. The benefits for the participants of this discussion are that they will have their voice included in a discussion about NWC past lifeways.

E. Privacy and Confidentiality. Please describe your plan to protect:

Privacy- of participants: Before starting the discussion, the Commission members can choose their own pseudonyms if they would like to remain anonymous in my thesis. Participants will be given the opportunity to remain anonymous in the study in the consent form. The key for the pseudonyms will be kept on a separate file to retain confidentiality. I will also redact any information a participant would like from the transcription that was given during the discussion.

Privacy- of communities: *Privacy of communities*

Confidentiality- for data of individuals: The code for the pseudonyms given for the transcription will be kept separate from the transcription file. The transcriptions and recording will be deleted once the thesis has been defended and the degree awarded. I will send an email confirming when I have deleted these files.

Confidentiality- for data of communities: *Confidentiality of communities*

F. Certificate of Confidentiality (CoC). If this project includes research about topics that could be involved in criminal or civil legal matters, will you apply for a Certificate of Confidentiality?

- A. This research does not involved potential civil or legal matters.
- B. Yes, to be issued by *Agency or institution*
- C. Already have a CoC for this project (attached), issued by *Agency or institution*

- D. Research involves criminal or civil legal matters, but will not seek a CoC.
Explain: Explain

G. Possible Adverse Events. The NWIC IRB requires that the PI report to the NWIC IRB adverse events, expected and unexpected whether minimal or serious. There is usually no consequence to researchers for reporting events, but reporting keeps the IRB informed and complies with federal regulations.

- What are foreseeable adverse events that might happen when conducting your research? (E.G. strong emotional reaction during interview): There may be strong emotional reactions during the open group discussion.
- Who will handle each type of adverse event? Bea Franke
- What will be the procedure for each type of adverse event? If this happens participants are free to ask me to leave the room, leave the room themselves if they would like to, or simply not contribute to the discussion. I do not want to pressure anyone into participating in the discussion if they do not want to and it is important to me that I not hurt anyone's feelings or make them uncomfortable.

3. Process of recruitment:

- By whom, where, materials, etc.: I will be emailing Lena Tso about who I should contact regarding recruitment. I am hoping to get a list of Commission members' emails so that I can contact them directly to describe my project and ask for their participation (see "Recruitment Email"). Since I have already met with a few Commission members already, they have an idea of what my project is and what we will be talking about. Once the members who would like to participate have agreed to participate and meet with me, I will schedule the focus group discussion and the individual interviews with them.
- Please attach all recruiting materials.

4. Process of consent.

A. Consent/Permission/Assent, by categories of participants

Check each applicable box; add justification if other than "usually required." If you request a waiver of parts or all of consent, or a waiver of consent document, please explain why the project meets the regulatory requirements needed to grant that waiver. Please attached all written consent/permission/assent documents and oral scripts.

TABLE 4.B. - CONSENT / PERMISSION / ASSENT

When enrolling people who are younger than age 18 (minors or young children) please provide ages: for instance "between 14 years old to 17 years old."

Types of consent	Adults	Minors age ~ 8-17	Children age 4-~7	Children age 0-3	Decisionally impaired
<i>usually required:</i>	<i>written consent</i>	<i>written permission & assent</i>	<i>written permission & child's oral assent</i>	<i>written parent's permission</i>	<i>written permission & oral assent</i>
Written (including by e-mail) only	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Oral only	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Oral + Written combined	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

waiver of parts or all of consent	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
waiver of consent documentation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

B. Process(es) of Informed Consent/Permission/Assent Please describe your process(es) used to ask for informed consent/permission/assent of individual adults, parents-guardians, and children or people with impaired decision-making capability. Describe your procedures to avoid possible coercion or appearance of coercion with them. Also please describe your process to ask for informed consent by the community.

I will be emailing the Commission members to ask for their participation in this study. Included in this email will be a brief description of my project, what I am asking of them if they participate, and the consent form for them to read over. I have specified in the recruitment email that I am not asking them to sign the consent form until they have agreed to participate and we meet in person for the discussion. This email will also be the first step in planning when to meet with the participants as a group and if any of them would like to do individual interviews.

At the beginning of the discussion, I will describe my project and what I am asking of the Commission members if they choose to participate. I will then hand out consent forms and give them time to read through it before signing.

I am waiting on an official letter or Tribal approval from the Commission, I met with them in May to present my project to them and to ask their permission, which they granted.

5. Data and Material Sharing and Ownership Agreement (DMSOA).

Does this project already have a completed DMSOA, or plan to have a DMSOA, with the Tribe[s], TCU[s], Tribal-based organization[s], and/or Urban Program[s] participating in your research project?

A. No, This research does not have a DMSOA, and plans not to have, a DMSOA.

Explain: I will be gifting a copy of the thesis and the illustrations created during this study to the Commission when I have defended my thesis.

B. Yes, plans to have a DMSOA with Agency or institution , draft not yet developed;

C. Yes, plans to have a DMSOA with Agency or institution , draft developed;

C. Yes, already has a DMSOA with Agency or institution .

6. Additional documents to be submitted by applicant.

NWIC IRB strongly prefers electronic files.

A. The current Consent, Permission, and Assent documents (as editable files).

B. Recruitment letters, flyers, etc. and similar documents.

C. Qualifications of PI and Co-Investigators (e.g., C-Vs, Biosketches). Which research team members, including those directly recruiting or participating in the consent process, have received training in human research protection (attach documentation)?

D. Resolutions of approval by Tribal government (usually the Tribal Council) of every tribe, or President of every TCU, or equivalent at other Tribal-based or Urban Indian institutions.

E. Letter[s] from CEO or Executive Director, and (if applicable) Clinical Director of

every agency or institution upon which the project relies (e.g., CHRs will read medical records, recruit people in the waiting room, or survey school students).

- F. Data and Material Sharing and Ownership Agreement (DMSOA), if any, as a draft or as a completed signed document.
- G. Letters of Support of other people key to the success of the project.
- H. If your project is funded by a grant, cooperative agreement, or contract, include a copy of the entire application for funding, including budget. (OHRP requires that at least one IRB person review the entire application.)

7. Please give your planned Numbers of Participants to be enrolled, to give specimens, and have their medical records reviewed. Define each subgroup in the matrix, below.

- Group 1: Lummi Cultural Resource Preservation Commission; I am not sure of the exact number of Commission members who would like to participate yet.
- Group 2: Identify group type: i.e.: focus group, youth, elders, etc.
- Group 3: Identify group type: i.e.: focus group, youth, elders, etc.
- Group 4: Identify group type: i.e.: focus group, youth, elders, etc.
- Group 5: Identify group type: i.e.: focus group, youth, elders, etc.

TABLE 6. – ENROLLMENT

People who are participants:	Grp 1	Grp 2	Grp 3	Grp 4	Grp 5
# participants enrolled with consent/permission/assent	10	#	#	#	#
# participants to be enrolled without consent/etc.	0	#	#	#	#
People who give specimens:	Grp 1	Grp 2	Grp 3	Grp 4	Grp 5
# participants to give specimens, with consent/etc.	0	#	#	#	#
# participants to give specimens, without consent/etc.	0	#	#	#	#
People whose charts are reviewed:	Grp 1	Grp 2	Grp 3	Grp 4	Grp 5
# people's charts to be reviewed, with consent/etc.	0	#	#	#	#
# people's charts to be reviewed, without consent/etc.	0	#	#	#	#

8. Please BRIEFLY list all activities you have had before this application, in or with the Tribe[s], TCU[s], Tribal-based organization[s], Urban Indian Program[s], &/or other communities related to the project. Include informal presentations, written or oral formal proposals, and reports to participating Tribe[s]/TCU[s]/Tribal-based organization[s]/funder[s]. Include in your brief list: date, by whom, with whom, type of activity, and approximate number of people who attended. Please attach all relevant documents, e.g., handouts, reports.

- A. We have had no activities in or with the Tribe[s]/TCU[s]/Tribal-based Organization[s].
- B. We have had or done the following activities (please list briefly): I have been corresponding with Lena Tso about my project and she recommended that I meet with the Commission to ask for Tribal approval for the project and to preemptively ask them if they would be interested in talking to me about images of past lifeways. I met with them at their May 2018 meeting to present my research and explained why I hoped for their participation. Lena Tso and four

or five Commission members were present. They gave me verbal approval for the research and have agreed to meet with me again in a future meeting to talk about images once I have received IRB approval.

9. Please describe the plans and procedures for dissemination about the project or its results (i.e., poster, presentation, publication, etc.). (NOTE: This IRB protects Tribes/communities from potential stigmatization during the dissemination process. This IRB reviews and approves the plan for dissemination, and verifies that the plan is followed.)

There will be two steps for the dissemination of my research: 1. I will send a digital draft of my thesis prior to publishing to get feedback from the Commission members. 2. A digital copy of the thesis will be published on the Western CEDAR (Contributing to Education through Digital Access to Research) page, where all Western Master's theses are as part of the Graduate School Collection. A copy of my thesis will be given to the Western Library, the Lummi Library at NWIC, the Lummi Archives, and to the Commission. I will also be gifting the original paper copies of the illustrations I create to the Commission, as well as digital copies if they would like.

Signature of PI: Beatrice Franke Date: 9/4/2019

Please send this signed form electronically to the NWIC IRB.

IRB@nwic.edu
Northwest Indian College Center for Health
2522 Kwina Road
Bellingham, WA 98226-9217

For questions, please e-mail or call: IRB@nwic.edu 360-392-4224 fax 360-392-4349

Appendix C-3 Consent Form

Western Washington University & Northwest Indian College

Research Consent Form

Title of Study: *Re-Presenting People: Critically Reviewing Existing Imagery of Traditional Coast Salish Lifeways and Creating New Images*

Researcher: Bea Franke, graduate student at Western Washington University

I am asking you to be in a research study. Participation is voluntary. The purpose of this form is to give you the information you will need to help you decide whether to participate. Please read the form carefully. You may ask questions about anything that is not clear. When I have answered all of your questions, you can decide if you want to be in the study or not. This process is called “informed consent.” I will give you a paper copy of this form for your records.

What is the purpose of the study?

To look at how archaeologists and other types of authors are using images of Northwest Coast and Coast Salish cultures to convey their ideas and how these ideas may have been influenced by dominant colonial themes.

The information discussed in this study will be incorporated into the researcher’s Master’s thesis which consists of three parts: the researcher reviewing images, discussing them with a descendant community, and creating new illustrations inspired by archaeological information held at Western Washington University.

Dissemination of Research

There will be two steps for the dissemination of this research prior to publishing for the Lummi

1. The researcher will disseminate a draft of the thesis to Cultural Resource Preservation Commission (LCRPC) members and the NWIC IRB to review and provide feedback.
2. A copy of the finished thesis will be given to the Western Library, the Lummi Library at NWIC, the Lummi Archives, and to the LCRPC. The original paper copies of the illustrations created during this study will be gifted to the LCRPC, as well as digital copies if they would like. A digital copy of the thesis will be published on the Western CEDAR (Contributing to Education through Digital Access to Research) page, where Western Master’s theses are stored as part of the Graduate School Collection.

If you decide to be a part of this study, you will be asked to:

- Be involved in a discussion about existing images presented by the researcher of Northwest Coast and Coast Salish traditional lifeways that the researcher will record and take notes on.
- Provide feedback on illustrations created by the researcher that are based on archaeological information from local archaeological sites.
- **Optional:** You can meet with the researcher for an individual interview if you would like to share your opinion outside of the group discussion.
- **Optional:** You can review the researcher’s notes to confirm that she adequately recorded information.

Potential Risks

- You may feel emotional discomfort when viewing or talking about the images.

Potential Benefits

- You can voice your opinions about these images.
- Your perspective as a descendant community member will be included in a study where historically it has not often been sought.

Privacy & Data Protection

- If you would like to remain anonymous in this study, you will be able to choose a pseudonym. The link between this identifier and your information will be kept by the researcher until the end of the study.
- If you consent to being audio recorded, the audio recording and transcriptions will be destroyed at the end of the study.
- Your signed consent form and contact information will be stored separately from your data.

Research Participant Rights

- You have the right to have enough time to decide whether or not you would like to be in this research and to make that decision without any pressure from the researcher.
- You have the right to refuse to be in the research at all, or to stop participating at any time after you begin the research.
- You have the right to ask any questions you may have.
- You have the right to not answer any question or contribute to the discussion.
- You have the right to ask the researcher to leave the room or to leave the room yourself if you feel the need to do so.

Withdrawal

You are free to cease participation or withdraw from this study at any time, without penalty or loss of benefits to which you are otherwise entitled.

If you would like to withdraw the information you have provided in discussions, please contact the researcher through personal communication or email (frankeb2@wwu.edu).

Questions & Concerns

If you have concerns or questions about this research study, please contact Bea Franke at frankeb2@wwu.edu or 507-951-5672.

If you have questions about your rights as a research participant, contact the Western Washington University Office of Research and Sponsored Programs (RSP) at compliance@wwu.edu or (360) 650-2146.

To report a grievance or concern, please contact the Northwest Indian College Institutional Review Board (IRB) at (360) 392-4224, or toll free 1-866-676-2772 x 4224, or irb@nwic.edu.

Would you like to be personally identified in the thesis?

Circle one: Yes / No

****If no, you will be addressed in the research as an LCRPC member.*

Would you like to be audio recorded during your group and/or private discussions with the researcher?

Circle one: Yes / No

Participants must be at least 18 years to participate in this research.

Consent

By signing below you are saying that you have read this form, that you have had your questions answered, that you understand the tasks involved, and volunteer to take part in this research.

Full Name	Signature	Date
-----------	-----------	------

Researcher / Participant copy

Appendix C-4: Interview Schedule

- **Opening**
 - Introduction
 - Me, a grad student
 - archaeological illustrator
 - Thanks for meeting with me
 - Purpose
 - The purpose of my research is to look at how archaeologists and other types of authors are using images of Northwest Coast and Coast Salish cultures to convey their ideas and how these ideas may have been influenced by dominant colonial themes. Which I will then use to question how I can avoid perpetuating any potential misinformation or stereotypes present in those images within my own archaeological illustrations
 - The information discussed in this study will be incorporated into the researcher's Master's thesis which consists of three parts: the researcher reviewing images, discussing them with a descendant community, and creating new illustrations inspired by archaeological information held at Western Washington University.
 - The reason why I am here today is to get your opinions on some images-most of the discussion will be based on images that are from books but towards the end I'll show some drawings that I've been working on to ask for feedback.
 - Generally books whose purpose is to represent traditional lifeways of NWC and Coast Salish people, Text books, kids books
 - I have surveyed 28 books and over 3,000 images
 - I only brought a few today bc bringing all of them would be way too much
- **Consent forms** (hand out 2, one for me one for you)
 - **If you decide to be a part of this study**, you will be asked to:
 - Be involved in a discussion about existing images presented by the researcher of Northwest Coast and Coast Salish traditional lifeways that the researcher will record and take notes on.
 - Provide feedback on illustrations created by the researcher that are based on archaeological information from local archaeological sites.
 - Optional: You can meet with the researcher for an individual interview if you would like to share your opinion outside of the group discussion.
 - Optional: You can review the researcher's notes to confirm that she adequately recorded information.
 - **Potential Risks** You may feel emotional discomfort when viewing or talking about the images.

- **Potential Benefits** □ You can voice your opinions about these images. □ Your perspective as a descendant community member will be included in a study where historically it has not often been sought.
- **Privacy & Data Protection** □
 - If you would like to remain anonymous in this study, you will be referenced as a Commission member in the thesis. The link between the identifier and your information will be kept by the researcher until the end of the study. □
 - If you consent to being audio recorded, the audio recording and transcriptions will be destroyed at the end of the study.
 - The purpose of being recorded is so that I can use quotes in the thesis and accurately represent what you are saying in this discussion
 - Your signed consent form and contact information will be stored separately from your data.
- **Research Participant Rights**
 - You have the right to have enough time to decide whether or not you would like to be in this research and to make that decision without any pressure from the researcher.
 - You have the right to refuse to be in the research at all, or to stop participating at any time after you begin the research.
 - You have the right to ask any questions you may have.
 - You have the right to not answer any question or contribute to the discussion.
 - You have the right to ask the researcher to leave the room or to leave the room yourself if you feel the need to do so.
 - Most important part of this discussion is that you are always comfortable
- **Withdrawal**
 - You are free to cease participation or withdraw from this study at any time, without penalty or loss of benefits to which you are otherwise entitled.
 - If you would like to withdraw the information you have provided in discussions, please contact the researcher through personal communication or email (frankeb2@wwu.edu).
- **Body**
 - Hand out images and ask them to sort them into whatever categories they would like, and then talk about why they sorted them that way. I will also encourage them to talk about individual pictures if they would like to.
 - Each image will be on its own page with the caption it is associated with (if any) and will include the title of the book or chapter it came from.
 - Prompts
 - What do you think of this image?
 - Possible questions:
 - Is it appropriate to ask you about images that are considered Coast Salish but are not specifically Lummi?
 - “Coast Salish” category covers such a large area
 - Is there a distinction between Lummi & Coast Salish categories

- What is the relationship between my categories and yours
 - Are there any activities or other aspects of culture that you don't feel have been depicted enough (that you feel ought to be) or that have been illustrated poorly?
 - Do you see any stereotypes of Native Americans represented?
 - Show them the drawings that I have been working on to see what they think of them
- **Closing**
 - Summarize
 - Thanks
 - Action to be taken

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1924	GD-1	A	+	+	-	-	-	-	Photo	yes	repository	-
1924	GD-2	A	+	+	-	-	-	+	Illustration	yes	repository	-
1924	GD-3	A	-	-	-	-	+	-	Illustration	yes	repository	-
1924	GD-4	A	+	+	-	-	-	-	Photo	yes	repository	-
1924	GD-5	A	-	+	-	+	-	-	Illustration	yes	repository	-
1924	GD-6	A	+	+	+	-	-	-	Photo	yes	repository	-
1924	GD-7	A	+	+	-	-	-	-	Photo	yes	repository	-
1924	GD-8	A	-	+	-	+	-	-	Illustration	yes	repository	-
1924	GD-9	A	+	+	-	-	-	-	Photo	yes	repository	-
1924	GD-10	A	+	+	-	-	-	-	Photo	yes	repository	-
1924	GD-11	A	+	+	-	-	-	-	Photo	yes	repository	-
1924	GD-12	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-13	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-14	A	-	-	-	-	-	-	Illustration	yes	repository	-
1924	GD-15	A	-	-	-	+	-	-	Illustration	yes	repository	-
1924	GD-16	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-17	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-18	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-19	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-20	A	-	+	-	+	-	-	Illustration	yes	repository	-
1924	GD-21	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-22	A	-	+	-	+	-	-	Illustration	yes	repository	-
1924	GD-23	A	-	+	-	+	-	-	Illustration	yes	repository	-
1924	GD-24	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-25	A	-	+	-	+	-	-	Illustration	yes	repository	-
1924	GD-26	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-27	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-28	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-29	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-30	A	-	+	-	+	-	-	Illustration	yes	repository	-
1924	GD-31	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-32	A	-	+	-	-	-	-	Photo	yes	repository	-
1924	GD-33	A	-	+	-	+	-	-	Illustration	yes	repository	-
1924	GD-34	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-35	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-36	A	-	+	-	+	-	-	Illustration	yes	repository	-
1924	GD-37	A	-	+	-	+	-	-	Illustration	yes	repository	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1924	GD-38	A	-	-	-	-	-	-	Illustration	yes	repository	-
1924	GD-39	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-40	A	-	+	-	+	-	-	Illustration	yes	repository	-
1924	GD-41	A	-	+	-	+	-	-	Illustration	yes	repository	-
1924	GD-42	A	+	+	-	+	-	-	Illustration	yes	repository	-
1924	GD-43	A	-	+	-	+	-	-	Illustration	yes	repository	-
1924	GD-44	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-45	A	+	+	-	+	-	-	Illustration	yes	repository	-
1924	GD-46	A	+	+	-	+	-	-	Illustration	yes	repository	-
1924	GD-47	A	+	+	-	-	-	-	Photo	yes	repository	-
1924	GD-48	A	+	-	+	-	-	-	Photo	yes	repository	-
1924	GD-49	A	+	-	+	-	-	-	Photo	yes	repository	-
1924	GD-50	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-51	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-52	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-53	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-54	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-55	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-56	A	-	+	-	+	-	-	Illustration	yes	repository	-
1924	GD-57	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-58	A	-	-	-	-	-	-	Illustration	yes	repository	-
1924	GD-59	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-60	A	-	+	-	-	-	-	Photo	yes	repository	-
1924	GD-61	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-62	A	-	+	+	+	-	-	Photo	yes	repository	-
1924	GD-63	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-64	A	-	-	-	-	-	-	Illustration	yes	repository	-
1924	GD-65	A	+	+	+	-	-	-	Photo	yes	repository	-
1924	GD-66	A	+	+	+	-	-	-	Photo	yes	repository	-
1924	GD-67	A	+	+	+	-	-	-	Photo	yes	repository	-
1924	GD-68	A	-	+	-	-	-	-	Photo	yes	repository	-
1924	GD-69	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-70	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-71	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-72	A	-	+	+	-	-	-	Illustration	yes	repository	-
1924	GD-73	A	+	+	+	-	-	-	Photo	yes	repository	-
1924	GD-74	A	+	+	+	-	-	-	Photo	yes	repository	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1924	GD-75	A	+	+	+	-	-	-	Photo	yes	repository	-
1924	GD-76	A	-	+	-	+	+	-	Illustration	yes	repository	-
1924	GD-77	A	-	+	-	+	+	-	Illustration	yes	repository	-
1924	GD-78	A	-	+	-	-	-	-	Photo	yes	repository	-
1924	GD-79	A	+	+	-	-	-	-	Photo	yes	repository	-
1924	GD-80	A	+	+	+	-	-	-	Photo	yes	repository	-
1924	GD-81	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-82	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-83	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-84	A	-	+	-	-	-	-	Photo	yes	repository	-
1924	GD-85	A	-	-	-	-	-	-	Illustration	yes	repository	-
1924	GD-86	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-87	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-88	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-89	A	-	+	+	+	-	-	Illustration	yes	repository	-
1924	GD-90	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-91	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-92	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-93	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-94	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-95	A	-	+	-	-	+	-	Illustration	yes	repository	-
1924	GD-96	A	-	+	-	-	+	-	Illustration	yes	repository	-
1924	GD-97	A	-	+	-	-	+	-	Illustration	yes	repository	-
1924	GD-98	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-99	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-100	A	-	+	-	-	-	-	Illustration	yes	repository	-
1924	GD-101	A	-	+	-	+	-	-	Illustration	yes	repository	-
1938	CC-1	A	+	-	-	-	-	-	Photo	yes	repository	-
1938	CC-2	A	-	+	-	-	-	-	Photo	yes	repository	-
1938	CC-3	A	-	+	-	-	-	-	Photo	yes	repository	-
1938	CC-4	A	-	-	-	-	-	-	Photo	yes	repository	-
1938	CC-5	A	+	-	+	-	-	-	Photo	yes	repository	-
1938	CC-6	A	+	-	-	-	-	-	Photo	yes	repository	-
1938	CC-7	A	-	-	-	-	-	-	Photo	yes	repository	-
1938	CC-8	A	-	-	-	-	-	-	Photo	yes	repository	-
1938	CC-9	A	+	-	+	-	-	-	Photo	yes	repository	-
1938	CC-10	A	-	-	-	-	-	-	Photo	yes	repository	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1945	UN45-1	A	+	-	+	-	-	-	Illustration	unknown	repository	-
1945	UN45-2	A	+	+	+	-	-	-	Photo	yes	repository	+
1945	UN45-3	A	-	+	+	-	-	-	Illustration	unknown	repository	+
1945	UN45-4	A	+	+	+	-	-	-	Illustration	unknown	repository	+
1945	UN45-5	A	+	+	-	-	-	+	Illustration	unknown	repository	+
1945	UN45-6	A	+	+	+	+	-	-	Photo	yes	repository	-
1945	UN45-7	A	+	-	-	+	-	-	Illustration	unknown	repository	-
1945	UN45-8	A	-	-	-	+	-	-	Illustration	unknown	repository	-
1945	UN45-9	A	-	-	-	+	-	-	Illustration	unknown	repository	-
1945	UN45-10	A	-	-	-	+	-	-	Illustration	unknown	repository	-
1945	UN45-11	A	-	-	+	+	-	-	Illustration	unknown	repository	-
1945	UN45-12	A	+	-	+	+	-	-	Illustration	unknown	repository	-
1945	UN45-13	A	+	-	+	+	-	-	Illustration	unknown	repository	-
1945	UN45-14	A	-	-	-	-	-	-	Illustration	unknown	repository	-
1945	UN45-15	A	-	-	-	+	-	-	Illustration	unknown	repository	-
1945	UN45-16	A	+	+	+	+	-	-	Photo	yes	both	+
1945	UN45-17	A	+	+	-	-	-	-	Photo	unknown	repository	-
1945	UN45-18	A	+	+	+	-	-	-	Illustration	unknown	repository	-
1945	UN45-19	A	-	+	-	-	-	-	Illustration	unknown	repository	-
1945	UN45-20	A	-	-	-	+	-	-	Illustration	unknown	repository	-
1945	UN45-21	A	-	-	-	+	-	-	Illustration	unknown	repository	-
1945	UN45-22	A	-	-	+	+	-	-	Illustration	unknown	repository	-
1945	UN45-23	A	+	-	+	+	-	-	Photo	yes	repository	-
1945	UN45-24	A	+	-	-	-	-	-	Illustration	unknown	repository	-
1945	UN45-25	A	-	-	-	-	-	-	Illustration	unknown	repository	-
1945	UN45-26	A	+	-	-	-	-	-	Photo	unknown	repository	-
1945	UN45-27	A	+	-	+	-	-	-	Illustration	unknown	repository	-
1945	UN45-28	A	-	-	-	+	-	-	Illustration	unknown	repository	-
1945	UN45-29	A	-	+	-	+	-	-	Illustration	unknown	repository	-
1945	UN45-30	A	-	-	-	+	-	-	Illustration	unknown	repository	-
1945	UN45-31	A	-	-	+	+	-	-	Illustration	unknown	repository	-
1945	UN45-32	A	+	-	+	-	-	-	Photo	yes	repository	-
1945	UN45-33	A	+	-	+	-	-	-	Photo	yes	repository	-
1945	UN45-34	A	-	-	-	+	-	-	Illustration	unknown	repository	-
1945	UN45-35	A	+	-	+	+	-	-	Photo	yes	repository	-
1945	UN45-36	A	+	-	+	+	-	-	Illustration	unknown	repository	-
1945	UN45-37	A	-	-	-	-	-	-	Illustration	unknown	repository	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1945	UN45-38	A	+	-	+	-	-	-	Photo	yes	both	-
1945	UN45-39	A	+	-	+	-	-	-	Illustration	unknown	repository	-
1945	UN45-40	A	+	+	-	-	-	-	Illustration	unknown	repository	+
1945	UN45-41	A	-	-	-	+	-	-	Illustration	unknown	repository	-
1945	UN45-42	A	-	-	-	-	-	-	Illustration	unknown	repository	-
1945	UN45-43	A	-	-	-	-	-	-	Illustration	unknown	repository	-
1945	UN45-44	A	-	-	-	-	-	-	Illustration	unknown	repository	-
1945	UN45-45	A	+	-	-	-	-	-	Photo	yes	both	-
1945	UN45-46	A	-	-	-	+	-	-	Illustration	unknown	repository	-
1945	UN45-47	A	-	-	-	+	-	-	Illustration	unknown	repository	-
1945	UN45-48	A	-	+	-	+	-	-	Illustration	unknown	repository	+
1945	UN45-49	A	+	+	+	-	-	-	Illustration	unknown	repository	+
1945	UN45-50	A	+	-	+	-	-	-	Illustration	unknown	repository	-
1945	UN45-51	A	+	-	-	-	-	-	Photo	yes	repository	-
1945	UN45-52	A	-	-	-	+	-	-	Illustration	unknown	repository	-
1945	UN45-53	A	-	-	-	-	-	-	Illustration	unknown	repository	-
1945	UN45-54	A	+	-	+	-	-	-	Photo	yes	repository	-
1945	UN45-55	A	-	-	-	-	-	-	Illustration	unknown	repository	-
1945	UN45-56	A	-	+	-	-	-	-	Illustration	unknown	repository	-
1945	UN45-57	A	-	-	-	+	-	-	Illustration	unknown	repository	-
1945	UN45-58	A	-	-	-	+	-	-	Illustration	unknown	repository	-
1945	UN45-59	A	-	-	-	+	-	-	Illustration	unknown	repository	+
1945	UN45-60	A	-	-	-	+	-	-	Illustration	unknown	repository	-
1945	UN45-61	A	-	+	-	+	-	-	Illustration	unknown	repository	+
1945	UN45-62	A	-	+	+	+	-	-	Illustration	yes	both	+
1945	UN45-63	A	-	-	-	+	-	-	Illustration	unknown	repository	+
1945	UN45-64	A	-	-	-	+	-	-	Illustration	unknown	repository	-
1945	UN45-65	A	-	-	+	+	-	-	Illustration	yes	both	-
1945	UN45-66	A	-	-	-	-	-	-	Illustration	unknown	repository	-
1945	UN45-67	A	+	+	+	+	-	-	Illustration	unknown	repository	+
1945	UN45-68	A	-	-	-	-	-	-	Photo	unknown	repository	-
1945	UN45-69	A	-	-	-	+	-	-	Illustration	unknown	repository	-
1945	UN45-70	A	+	-	+	-	-	-	Photo	yes	both	-
1945	UN45-71	A	-	+	+	-	-	-	Illustration	unknown	repository	-
1945	UN45-72	A	-	-	+	+	-	-	Illustration	unknown	repository	+
1945	UN45-73	A	-	-	+	+	-	-	Illustration	unknown	repository	-
1945	UN45-74	A	-	+	+	-	-	-	Illustration	unknown	repository	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1945	UN45-75	A	-	-	-	-	-	-	Illustration	unknown	repository	+
1945	UN45-76	A	-	-	-	-	-	-	Photo	yes	both	-
1945	UN45-77	A	+	-	+	-	-	-	Photo	unknown	repository	-
1945	UN45-78	A	-	-	+	+	-	-	Illustration	unknown	repository	-
1945	UN45-79	A	-	-	+	+	-	-	Illustration	unknown	repository	-
1945	UN45-80	A	+	-	+	-	-	-	Illustration	unknown	repository	-
1945	UN45-81	A	+	-	+	+	-	-	Photo	yes	both	-
1945	UN45-82	A	-	-	+	-	-	-	Illustration	unknown	repository	-
1945	UN45-83	A	+	-	-	-	-	-	Illustration	unknown	repository	-
1945	UN45-84	A	+	+	+	-	-	-	Illustration	unknown	repository	-
1945	UN45-85	A	-	-	-	+	-	-	Illustration	unknown	repository	+
1945	UN45-86	A	+	+	+	-	-	-	Illustration	unknown	repository	-
1945	UN45-87	A	-	-	-	-	-	-	Illustration	unknown	repository	+
1945	UN45-88	A	-	-	-	-	-	-	Illustration	unknown	repository	+
1945	UN45-89	A	-	-	-	-	-	-	Illustration	unknown	repository	-
1945	UN45-90	A	-	-	-	-	-	-	Illustration	unknown	repository	-
1945	UN45-91	A	+	+	+	-	-	-	Illustration	unknown	repository	+
1945	UN45-92	A	+	+	+	-	-	-	Photo	yes	repository	-
1945	UN45-93	A	-	-	-	-	-	-	Illustration	unknown	repository	-
1945	UN45-94	A	+	-	+	-	-	-	Illustration	unknown	repository	-
1945	UN45-95	A	+	+	+	-	-	-	Photo	yes	both	-
1945	UN45-96	A	-	-	-	-	-	-	Illustration	unknown	repository	-
1945	UN45-97	A	-	+	-	-	+	-	Illustration	unknown	repository	-
1945	UN45-98	A	-	+	+	-	+	-	Illustration	unknown	repository	-
1945	UN45-99	A	-	-	-	-	-	-	Illustration	unknown	repository	-
1945	UN45-100	A	-	-	-	-	-	-	Illustration	unknown	repository	-
1945	UN45-101	A	-	+	-	-	-	-	Illustration	yes	repository	-
1945	UN45-102	A	+	-	+	-	-	-	Photo	yes	creator	-
1945	UN45-103	A	+	+	+	-	-	-	Photo	yes	creator	+
1945	UN45-104	A	+	-	+	-	-	-	Photo	yes	repository	-
1945	UN45-105	A	+	+	+	-	-	-	Photo	yes	creator	+
1945	UN45-106	A	+	+	-	-	-	-	Photo	yes	creator	+
1945	UN45-107	A	+	+	+	-	-	-	Photo	yes	creator	+
1945	UN45-108	A	+	+	+	-	-	-	Photo	yes	repository	-
1951	BL-1	A	-	-	-	-	-	-	Illustration	unknown	nothing	-
1951	BL-2	A	-	-	-	-	-	-	Illustration	unknown	nothing	-
1951	BL-3	A	+	-	+	-	-	-	Illustration	unknown	nothing	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1951	BL-4	A	+	-	+	+	-	-	Illustration	unknown	nothing	-
1951	BL-5	A	+	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-6	A	+	-	-	-	-	+	Illustration	unknown	nothing	+
1951	BL-7	A	+	-	+	+	-	-	Illustration	unknown	nothing	-
1951	BL-8	A	-	-	-	+	-	-	Illustration	unknown	nothing	-
1951	BL-9	A	-	-	-	-	-	-	Illustration	unknown	nothing	-
1951	BL-10	A	+	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-11	A	+	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-12	A	-	-	-	-	-	-	Illustration	unknown	nothing	-
1951	BL-13	A	+	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-14	A	-	-	-	-	-	-	Illustration	unknown	nothing	-
1951	BL-15	A	+	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-16	A	+	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-17	A	+	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-18	A	-	-	-	-	-	-	Illustration	unknown	nothing	-
1951	BL-19	A	+	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-20	A	+	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-21	A	+	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-22	A	-	-	-	-	-	-	Illustration	unknown	nothing	-
1951	BL-23	A	-	-	-	-	-	-	Illustration	unknown	nothing	-
1951	BL-24	A	-	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-25	A	+	-	-	-	-	-	Illustration	unknown	nothing	-
1951	BL-26	A	+	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-27	A	+	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-28	A	-	-	-	-	-	-	Illustration	unknown	nothing	-
1951	BL-29	A	+	-	+	+	-	-	Illustration	unknown	nothing	-
1951	BL-30	A	+	-	+	+	-	-	Illustration	unknown	nothing	-
1951	BL-31	A	-	-	-	-	-	-	Illustration	unknown	nothing	-
1951	BL-32	A	+	-	+	+	-	-	Illustration	unknown	nothing	-
1951	BL-33	A	+	-	+	+	-	-	Illustration	unknown	nothing	-
1951	BL-34	A	-	-	-	-	-	-	Illustration	unknown	nothing	-
1951	BL-35	A	-	-	+	+	-	-	Illustration	unknown	nothing	-
1951	BL-36	A	-	-	-	-	-	-	Illustration	unknown	nothing	-
1951	BL-37	A	+	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-38	A	+	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-39	A	+	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-40	A	-	+	-	-	-	-	Illustration	unknown	nothing	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1951	BL-41	A	-	-	-	-	-	-	Illustration	unknown	nothing	-
1951	BL-42	A	+	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-43	A	-	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-44	A	+	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-45	A	-	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-46	A	-	-	-	-	-	-	Illustration	unknown	nothing	-
1951	BL-47	A	-	-	-	-	-	-	Illustration	unknown	nothing	-
1951	BL-48	A	-	-	-	-	-	-	Illustration	unknown	nothing	-
1951	BL-49	A	-	-	-	-	-	-	Illustration	unknown	nothing	-
1951	BL-50	A	-	-	-	-	-	-	Illustration	unknown	nothing	-
1951	BL-51	A	-	+	-	-	-	-	Illustration	unknown	nothing	-
1951	BL-52	A	+	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-53	A	+	-	+	-	-	-	Illustration	unknown	nothing	-
1951	BL-54	A	-	-	-	-	-	-	Illustration	unknown	nothing	-
1952	PABC-1	N	+	-	-	-	-	+	Illustration	unknown	nothing	+
1952	PABC-2	N	+	+	-	-	-	+	Illustration	unknown	nothing	+
1952	PABC-3	N	+	+	+	-	-	-	Photo	yes	nothing	+
1952	PABC-4	N	+	+	+	-	-	-	Photo	yes	nothing	+
1952	PABC-5	N	-	+	-	-	-	-	Photo	unknown	nothing	+
1952	PABC-6	N	+	+	-	-	-	-	Photo	yes	repository	+
1952	PABC-7	N	+	+	+	+	-	-	Illustration	yes	both	+
1952	PABC-8	N	-	+	-	-	-	-	Photo	unknown	nothing	+
1952	PABC-9	N	+	+	+	-	-	-	Illustration	unknown	nothing	+
1953	UN53-1	A	-	+	-	+	-	-	Illustration	unknown	creator	-
1953	UN53-2	A	-	+	-	+	-	-	Illustration	unknown	creator	-
1953	UN53-3	A	-	+	-	-	-	-	Illustration	unknown	creator	-
1953	UN53-4	A	-	+	-	+	-	-	Illustration	unknown	creator	-
1953	UN53-5	A	-	+	-	-	-	-	Illustration	unknown	creator	-
1953	UN53-6	A	-	+	-	+	-	-	Illustration	unknown	creator	-
1953	UN53-7	A	-	+	-	-	-	-	Illustration	unknown	creator	-
1953	UN53-8	A	+	+	-	-	-	+	Illustration	unknown	nothing	-
1955	BECK-1	N	+	+	-	-	-	+	Illustration	no	creator	+
1955	BECK-2	N	+	+	+	-	-	-	Photo	yes	creator	+
1955	BECK-3	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-4	N	-	-	-	-	+	-	Illustration	no	creator	+
1955	BECK-5	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-6	N	-	-	-	-	+	-	Illustration	no	creator	+

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1955	BECK-7	N	+	-	+	-	-	-	Illustration	no	creator	+
1955	BECK-8	N	+	-	+	-	-	-	Illustration	no	creator	+
1955	BECK-9	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-10	N	+	-	+	-	-	-	Illustration	no	creator	+
1955	BECK-11	N	+	-	+	+	-	-	Illustration	no	creator	+
1955	BECK-12	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-13	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-14	N	-	-	+	+	-	-	Illustration	no	creator	+
1955	BECK-15	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-16	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-17	N	+	-	+	+	-	-	Illustration	no	creator	+
1955	BECK-18	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-19	N	+	-	+	-	-	-	Illustration	no	creator	+
1955	BECK-20	N	+	-	+	+	-	-	Illustration	no	creator	+
1955	BECK-21	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-22	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-23	N	+	-	+	+	-	-	Illustration	no	creator	+
1955	BECK-24	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-25	N	+	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-26	N	+	-	+	+	-	-	Illustration	no	creator	+
1955	BECK-27	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-28	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-29	N	+	-	+	+	-	-	Illustration	no	creator	+
1955	BECK-30	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-31	N	+	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-32	N	+	+	+	+	-	-	Illustration	no	creator	+
1955	BECK-33	N	+	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-34	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-35	N	+	-	+	+	-	-	Illustration	no	creator	+
1955	BECK-36	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-37	N	+	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-38	N	+	-	+	+	-	-	Illustration	no	creator	+
1955	BECK-39	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-40	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-41	N	+	-	+	+	-	-	Illustration	no	creator	+
1955	BECK-42	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-43	N	-	-	-	-	+	-	Illustration	no	creator	+

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1955	BECK-44	N	+	-	+	+	-	-	Illustration	no	creator	+
1955	BECK-45	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-46	N	-	-	+	+	-	-	Illustration	no	creator	+
1955	BECK-47	N	+	-	+	+	-	-	Illustration	no	creator	+
1955	BECK-48	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-49	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-50	N	-	-	+	+	-	-	Illustration	no	creator	+
1955	BECK-51	N	-	-	-	-	-	-	Illustration	no	creator	+
1955	BECK-52	N	-	-	-	-	+	-	Illustration	no	creator	+
1955	BECK-53	N	-	-	-	-	+	-	Illustration	no	creator	+
1955	BECK-54	N	-	-	-	-	+	-	Illustration	no	creator	+
1955	DR55-1	A	+	+	-	-	-	+	Illustration	unknown	nothing	+
1955	DR55-2	A	-	+	-	+	-	-	Illustration	unknown	nothing	-
1955	DR55-3	A	+	+	-	+	-	-	Illustration	unknown	nothing	-
1955	DR55-4	A	+	+	+	+	-	-	Photo	yes	creator	-
1955	DR55-5	A	-	+	-	-	-	-	Illustration	unknown	nothing	-
1955	DR55-6	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-7	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-8	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-9	A	-	+	-	+	-	-	Illustration	unknown	nothing	-
1955	DR55-10	A	-	+	-	+	-	-	Illustration	unknown	repository	-
1955	DR55-11	A	-	+	-	-	-	-	Illustration	unknown	nothing	-
1955	DR55-12	A	-	+	-	-	-	-	Illustration	unknown	nothing	-
1955	DR55-13	A	-	+	-	-	-	-	Illustration	unknown	nothing	-
1955	DR55-14	A	-	+	-	-	-	-	Photo	unknown	nothing	+
1955	DR55-15	A	-	+	-	-	-	-	Photo	unknown	nothing	+
1955	DR55-16	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-17	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-18	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-19	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-20	A	-	+	-	-	-	-	Photo	unknown	repository	+
1955	DR55-21	A	-	-	-	+	-	-	Illustration	unknown	repository	-
1955	DR55-22	A	+	+	+	-	-	-	Photo	yes	creator	-
1955	DR55-23	A	+	+	+	-	-	-	Photo	yes	repository	-
1955	DR55-24	A	+	+	+	-	-	-	Photo	yes	repository	-
1955	DR55-25	A	+	+	-	-	-	-	Photo	yes	nothing	-
1955	DR55-26	A	+	+	-	-	-	-	Photo	yes	repository	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1955	DR55-27	A	+	+	+	-	-	-	Photo	yes	nothing	-
1955	DR55-28	A	+	+	+	-	-	-	Photo	yes	repository	-
1955	DR55-29	A	-	+	-	+	-	-	Illustration	unknown	nothing	+
1955	DR55-30	A	+	+	-	-	-	-	Photo	yes	creator	-
1955	DR55-31	A	-	+	-	+	-	-	Illustration	unknown	nothing	+
1955	DR55-32	A	-	+	-	-	-	-	Illustration	unknown	nothing	+
1955	DR55-33	A	+	+	-	-	-	-	Photo	yes	creator	-
1955	DR55-34	A	-	+	-	+	-	-	Illustration	unknown	nothing	-
1955	DR55-35	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-36	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-37	A	-	+	-	-	-	-	Illustration	unknown	nothing	-
1955	DR55-38	A	-	+	-	-	-	-	Illustration	unknown	nothing	-
1955	DR55-39	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-40	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-41	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-42	A	+	+	+	-	-	-	Photo	yes	nothing	-
1955	DR55-43	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-44	A	+	+	+	-	-	-	Photo	yes	nothing	-
1955	DR55-45	A	-	+	-	-	+	-	Illustration	unknown	nothing	-
1955	DR55-46	A	-	+	-	-	-	-	Photo	unknown	repository	-
1955	DR55-47	A	+	+	+	-	-	-	Illustration	yes	both	+
1955	DR55-48	A	-	+	-	-	-	-	Photo	unknown	repository	-
1955	DR55-49	A	-	+	-	-	-	-	Photo	unknown	repository	+
1955	DR55-50	A	-	+	-	-	-	-	Photo	unknown	repository	+
1955	DR55-51	A	-	+	-	-	-	-	Photo	unknown	repository	+
1955	DR55-52	A	-	+	-	-	-	-	Photo	unknown	repository	-
1955	DR55-53	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-54	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-55	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-56	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-57	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-58	A	-	-	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-59	A	-	-	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-60	A	-	+	+	-	-	-	Illustration	yes	nothing	-
1955	DR55-61	A	-	+	-	-	-	-	Photo	unknown	repository	-
1955	DR55-62	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-63	A	-	+	-	-	-	-	Photo	unknown	nothing	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1955	DR55-64	A	-	+	-	-	-	-	Photo	unknown	nothing	+
1955	DR55-65	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-66	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-67	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-68	A	+	+	+	-	-	-	Photo	yes	repository	-
1955	DR55-69	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-70	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-71	A	-	+	-	-	-	-	Photo	unknown	nothing	+
1955	DR55-72	A	-	+	-	-	-	-	Photo	unknown	nothing	+
1955	DR55-73	A	+	+	+	-	-	-	Photo	yes	nothing	-
1955	DR55-74	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-75	A	-	+	-	-	-	-	Photo	unknown	repository	-
1955	DR55-76	A	+	-	+	-	-	-	Photo	yes	repository	-
1955	DR55-77	A	+	-	+	-	-	-	Photo	yes	repository	-
1955	DR55-78	A	+	+	+	-	-	-	Photo	yes	both	-
1955	DR55-79	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-80	A	-	+	-	-	-	-	Photo	unknown	repository	-
1955	DR55-81	A	-	-	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-82	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-83	A	-	+	-	-	+	-	Illustration	unknown	nothing	-
1955	DR55-84	A	-	+	-	-	-	-	Illustration	unknown	nothing	-
1955	DR55-85	A	+	+	-	-	-	-	Photo	yes	both	-
1955	DR55-86	A	+	+	-	-	-	-	Photo	yes	nothing	-
1955	DR55-87	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-88	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-89	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-90	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-91	A	-	+	-	-	-	-	Photo	yes	both	-
1955	DR55-92	A	-	+	-	-	-	-	Photo	unknown	nothing	-
1955	DR55-93	A	-	+	-	-	-	-	Photo	unknown	nothing	+
1955	DR55-94	A	-	+	-	-	-	-	Photo	unknown	nothing	+
1955	DR55-95	A	-	+	-	-	-	-	Photo	unknown	nothing	+
1955	DR55-96	A	-	+	-	-	-	-	Illustration	unknown	repository	+
1955	DR55-97	A	+	+	-	-	-	-	Photo	yes	creator	-
1955	DR55-98	A	+	+	-	-	-	-	Photo	yes	nothing	-
1956	JENK-1	N	+	+	-	-	-	+	Illustration	yes	creator	+
1956	JENK-2	N	+	-	-	-	-	-	Illustration	yes	creator	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1956	JENK-3	N	-	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-4	N	-	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-5	N	-	-	+	-	-	-	Illustration	yes	creator	-
1956	JENK-6	N	-	-	-	+	-	-	Illustration	yes	creator	-
1956	JENK-7	N	-	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-8	N	+	-	+	+	-	-	Illustration	yes	creator	-
1956	JENK-9	N	-	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-10	N	+	-	+	-	-	-	Illustration	yes	creator	-
1956	JENK-11	N	+	-	+	-	-	-	Illustration	yes	creator	-
1956	JENK-12	N	-	-	-	+	-	-	Illustration	yes	creator	-
1956	JENK-13	N	+	-	+	-	-	-	Illustration	yes	creator	-
1956	JENK-14	N	-	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-15	N	-	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-16	N	-	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-17	N	-	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-18	N	-	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-19	N	+	-	+	+	-	-	Illustration	yes	creator	-
1956	JENK-20	N	-	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-21	N	+	-	+	+	-	-	Illustration	yes	creator	-
1956	JENK-22	N	+	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-23	N	+	+	-	-	-	-	Illustration	yes	creator	-
1956	JENK-24	N	-	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-25	N	+	-	+	-	-	-	Illustration	yes	creator	-
1956	JENK-26	N	+	-	+	+	-	-	Illustration	yes	creator	-
1956	JENK-27	N	-	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-28	N	-	-	+	-	-	-	Illustration	yes	creator	-
1956	JENK-29	N	+	-	+	+	-	-	Illustration	yes	creator	-
1956	JENK-30	N	+	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-31	N	+	-	+	-	-	-	Illustration	yes	creator	-
1956	JENK-32	N	+	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-33	N	+	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-34	N	-	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-35	N	-	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-36	N	-	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-37	N	-	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-38	N	-	-	-	-	-	-	Illustration	yes	creator	-
1956	JENK-39	N	-	-	-	+	-	-	Illustration	yes	creator	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1956	JENK-40	N	+	-	+	+	-	-	Illustration	yes	creator	-
1965	DR65-1	A	+	+	-	-	-	+	Illustration	unknown	creator	-
1965	DR65-2	A	+	+	-	-	-	+	Illustration	unknown	nothing	-
1965	DR65-3	A	-	-	-	+	-	-	Illustration	unknown	creator	-
1965	DR65-4	A	-	-	-	+	-	-	Illustration	unknown	creator	-
1965	DR65-5	A	+	+	-	+	-	-	Illustration	unknown	creator	-
1965	DR65-6	A	-	+	-	+	-	-	Illustration	unknown	creator	-
1965	DR65-7	A	-	+	-	+	-	-	Illustration	unknown	creator	+
1965	DR65-8	A	-	+	-	+	-	-	Illustration	unknown	creator	+
1965	DR65-9	A	-	+	-	-	-	-	Illustration	unknown	creator	-
1965	DR65-10	A	-	-	-	+	-	-	Illustration	unknown	creator	-
1965	DR65-11	A	+	+	+	-	-	-	Illustration	yes	both	-
1965	DR65-12	A	-	+	+	-	-	-	Illustration	unknown	creator	-
1965	DR65-13	A	-	+	-	-	-	-	Illustration	unknown	creator	+
1965	DR65-14	A	-	+	-	-	-	-	Illustration	unknown	creator	-
1965	DR65-15	A	+	+	-	-	-	+	Illustration	unknown	creator	+
1965	DR65-16	A	-	+	-	-	-	-	Photo	unknown	repository	-
1965	DR65-17	A	-	+	-	-	-	-	Photo	unknown	repository	-
1965	DR65-18	A	-	+	-	-	-	-	Photo	unknown	repository	-
1965	DR65-19	A	-	+	-	-	-	-	Photo	unknown	repository	-
1965	DR65-20	A	-	+	-	-	-	-	Photo	unknown	both	+
1965	DR65-21	A	-	+	-	-	-	-	Photo	unknown	both	+
1965	DR65-22	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-23	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-24	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-25	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-26	A	-	+	-	-	-	-	Photo	unknown	repository	-
1965	DR65-27	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-28	A	-	-	-	-	-	-	Photo	unknown	both	-
1965	DR65-29	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-30	A	-	+	-	-	-	-	Photo	unknown	repository	-
1965	DR65-31	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-32	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-33	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-34	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-35	A	-	+	-	-	-	-	Photo	unknown	repository	-
1965	DR65-36	A	-	+	-	-	-	-	Photo	unknown	both	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1965	DR65-37	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-38	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-39	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-40	A	-	-	-	-	-	-	Photo	unknown	both	-
1965	DR65-41	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-42	A	-	-	-	-	-	-	Photo	unknown	both	-
1965	DR65-43	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-44	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-45	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-46	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-47	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-48	A	-	-	-	-	-	-	Photo	unknown	repository	-
1965	DR65-49	A	-	+	-	-	-	-	Photo	unknown	repository	-
1965	DR65-50	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-51	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-52	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-53	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-54	A	-	+	-	-	-	-	Photo	unknown	both	-
1965	DR65-55	A	+	-	+	-	-	-	Illustration	unknown	both	-
1965	DR65-56	A	+	-	+	-	-	-	Photo	yes	creator	-
1965	DR65-57	A	+	-	+	-	-	-	Illustration	unknown	creator	-
1965	DR65-58	A	+	+	+	-	-	-	Illustration	yes	both	-
1965	DR65-59	A	+	+	+	-	-	-	Illustration	yes	both	-
1965	DR65-60	A	+	+	-	-	-	-	Photo	yes	creator	-
1966	WIL-1	A	+	+	-	-	-	+	Illustration	unknown	nothing	+
1966	WIL-2	A	+	+	-	-	-	+	Illustration	unknown	creator	+
1966	WIL-3	A	-	-	-	-	-	-	Photo	unknown	creator	-
1966	WIL-4	A	-	-	-	-	-	-	Photo	unknown	creator	-
1966	WIL-5	A	-	-	-	-	-	-	Illustration	unknown	creator	-
1966	WIL-6	A	-	-	-	-	-	-	Illustration	unknown	creator	-
1966	WIL-7	A	-	-	-	-	-	-	Photo	unknown	creator	-
1966	WIL-8	A	-	-	-	-	-	-	Photo	unknown	creator	-
1966	WIL-9	A	-	+	-	-	-	-	Photo	unknown	creator	-
1966	WIL-10	A	-	-	-	-	-	-	Photo	unknown	creator	-
1966	WIL-11	A	-	-	-	-	-	-	Photo	unknown	creator	-
1966	WIL-12	A	-	-	-	-	-	-	Photo	unknown	creator	-
1966	WIL-13	A	-	-	-	-	-	-	Illustration	unknown	creator	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1966	WIL-14	A	-	+	-	-	-	-	Photo	unknown	creator	-
1966	WIL-15	A	-	+	-	-	-	-	Illustration	unknown	creator	-
1966	WIL-16	A	-	-	-	-	-	-	Photo	unknown	creator	-
1973	MC-1	N	+	-	+	-	-	-	Illustration	yes	creator	-
1973	MC-2	N	+	+	-	-	-	+	Illustration	yes	creator	+
1973	MC-3	N	+	+	+	-	-	-	Illustration	yes	creator	-
1973	MC-4	N	+	-	-	-	-	+	Illustration	yes	creator	-
1973	MC-5	N	+	-	+	-	-	-	Illustration	yes	creator	-
1973	MC-6	N	-	+	-	-	-	-	Illustration	yes	creator	-
1973	MC-7	N	-	+	-	-	-	-	Illustration	yes	creator	-
1973	MC-8	N	-	-	-	+	-	-	Illustration	yes	creator	-
1973	MC-9	N	-	+	-	-	-	-	Illustration	yes	creator	-
1973	MC-10	N	-	-	-	+	-	-	Illustration	yes	creator	-
1973	MC-11	N	-	+	-	-	-	-	Illustration	yes	creator	-
1973	MC-12	N	+	+	+	-	-	-	Illustration	yes	creator	-
1973	MC-13	N	-	+	-	+	-	-	Illustration	yes	creator	-
1973	MC-14	N	+	+	-	-	-	+	Illustration	yes	creator	-
1973	MC-15	N	-	-	-	-	-	-	Illustration	yes	creator	-
1973	MC-16	N	-	+	+	-	-	-	Illustration	yes	creator	-
1973	MC-17	N	-	+	-	-	-	-	Illustration	yes	creator	-
1973	MC-18	N	-	+	-	-	-	-	Illustration	yes	creator	-
1973	MC-19	N	-	+	-	-	-	-	Illustration	yes	creator	-
1973	MC-20	N	-	+	-	-	-	-	Illustration	yes	creator	-
1973	MC-21	N	-	+	-	-	-	-	Illustration	yes	creator	-
1973	MC-22	N	-	+	-	-	-	-	Illustration	yes	creator	-
1973	MC-23	N	-	+	-	-	-	-	Illustration	yes	creator	-
1973	MC-24	N	-	-	-	-	-	-	Illustration	yes	creator	-
1973	MC-25	N	-	+	-	+	+	-	Illustration	yes	creator	-
1973	MC-26	N	-	+	-	-	-	-	Illustration	yes	creator	-
1973	MC-27	N	-	+	-	-	-	-	Illustration	yes	creator	-
1973	MC-28	N	-	+	-	-	-	-	Illustration	yes	creator	-
1973	MC-29	N	-	+	-	-	-	-	Illustration	yes	creator	-
1973	MC-30	N	-	+	-	-	-	-	Illustration	yes	creator	-
1973	ST73-1	N	+	-	+	-	-	-	Photo	yes	creator	-
1973	ST73-2	N	-	-	-	-	-	-	Photo	yes	nothing	-
1973	ST73-3	N	+	+	+	-	-	-	Photo	yes	creator	-
1973	ST73-4	N	+	+	-	-	-	-	Photo	yes	creator	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1973	ST73-5	N	+	+	-	-	-	+	Illustration	yes	creator	+
1973	ST73-6	N	+	-	+	-	-	-	Photo	yes	creator	-
1973	ST73-7	N	+	-	+	-	-	-	Photo	yes	creator	-
1973	ST73-8	N	+	-	-	-	-	-	Photo	yes	creator	-
1973	ST73-9	N	+	-	+	-	-	-	Photo	yes	creator	-
1973	ST73-10	N	+	-	+	-	-	-	Photo	yes	creator	-
1973	ST73-11	N	-	+	+	-	-	-	Photo	yes	creator	-
1973	ST73-12	N	+	-	+	-	-	-	Photo	yes	creator	-
1973	ST73-13	N	+	-	+	-	-	-	Photo	yes	creator	-
1973	ST73-14	N	+	-	-	-	-	-	Photo	yes	creator	-
1973	ST73-15	N	+	-	-	-	-	-	Photo	yes	creator	-
1973	ST73-16	N	+	-	-	-	-	-	Photo	yes	creator	-
1973	ST73-17	N	+	-	-	-	-	-	Photo	yes	creator	-
1973	ST73-18	N	+	+	-	-	-	-	Photo	yes	repository	-
1973	ST73-19	N	+	-	+	-	-	-	Photo	yes	creator	-
1973	ST73-20	N	+	-	+	-	-	-	Photo	yes	creator	-
1973	ST73-21	N	-	-	+	+	-	-	Illustration	yes	creator	-
1973	ST73-22	N	-	+	+	+	-	-	Illustration	yes	creator	-
1973	ST73-23	N	-	+	+	+	-	-	Illustration	yes	creator	-
1973	ST73-24	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-25	N	-	+	+	+	-	-	Illustration	yes	creator	-
1973	ST73-26	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-27	N	-	-	-	-	-	-	Photo	yes	creator	-
1973	ST73-28	N	-	-	+	+	-	-	Illustration	yes	creator	-
1973	ST73-29	N	-	-	-	+	-	-	Illustration	yes	both	-
1973	ST73-30	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-31	N	-	+	-	+	-	-	Illustration	yes	both	-
1973	ST73-32	N	+	+	+	-	-	-	Photo	yes	creator	-
1973	ST73-33	N	-	+	+	+	-	-	Illustration	yes	both	-
1973	ST73-34	N	-	+	-	-	-	-	Illustration	yes	both	+
1973	ST73-35	N	-	+	-	+	-	-	Illustration	yes	both	-
1973	ST73-36	N	+	-	+	+	-	-	Illustration	yes	creator	-
1973	ST73-37	N	-	+	-	+	-	-	Illustration	yes	both	+
1973	ST73-38	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-39	N	+	+	+	-	-	-	Photo	yes	creator	-
1973	ST73-40	N	+	-	+	+	-	-	Illustration	yes	creator	-
1973	ST73-41	N	-	+	-	-	-	-	Illustration	yes	both	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1973	ST73-42	N	-	+	+	+	-	-	Illustration	yes	both	-
1973	ST73-43	N	+	+	+	-	-	-	Photo	yes	creator	-
1973	ST73-44	N	+	+	+	+	-	-	Illustration	yes	creator	-
1973	ST73-45	N	-	+	-	-	-	-	Illustration	yes	both	+
1973	ST73-46	N	+	-	+	+	-	-	Illustration	yes	creator	-
1973	ST73-47	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-48	N	-	+	+	+	-	-	Illustration	yes	both	-
1973	ST73-49	N	-	-	+	+	-	-	Illustration	yes	creator	-
1973	ST73-50	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-51	N	-	-	-	-	-	-	Illustration	yes	creator	-
1973	ST73-52	N	-	+	+	+	-	-	Illustration	yes	creator	-
1973	ST73-53	N	-	+	+	+	-	-	Illustration	yes	both	-
1973	ST73-54	N	-	+	+	+	-	-	Illustration	yes	both	-
1973	ST73-55	N	+	+	+	-	-	-	Photo	yes	creator	-
1973	ST73-56	N	+	-	+	-	-	-	Photo	yes	creator	-
1973	ST73-57	N	-	+	-	+	-	-	Illustration	yes	creator	-
1973	ST73-58	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-59	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-60	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-61	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-62	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-63	N	-	+	-	+	-	-	Illustration	yes	both	-
1973	ST73-64	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-65	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-66	N	-	+	-	+	-	-	Illustration	yes	both	-
1973	ST73-67	N	+	+	-	-	-	-	Photo	yes	creator	-
1973	ST73-68	N	+	-	+	+	-	-	Illustration	yes	creator	-
1973	ST73-69	N	-	+	-	+	-	-	Illustration	yes	both	-
1973	ST73-70	N	-	-	+	+	-	-	Illustration	yes	creator	-
1973	ST73-71	N	-	+	+	+	-	-	Illustration	yes	both	-
1973	ST73-72	N	-	+	+	+	-	-	Illustration	yes	both	-
1973	ST73-73	N	-	+	-	+	-	-	Illustration	yes	both	-
1973	ST73-74	N	-	-	+	-	-	-	Photo	yes	creator	-
1973	ST73-75	N	+	+	+	+	-	-	Illustration	yes	creator	-
1973	ST73-76	N	-	+	-	+	-	-	Illustration	yes	both	-
1973	ST73-77	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-78	N	-	+	-	-	-	-	Illustration	yes	both	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1973	ST73-79	N	+	+	+	-	-	-	Photo	yes	creator	-
1973	ST73-80	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-81	N	+	+	+	-	-	-	Photo	yes	creator	-
1973	ST73-82	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-83	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-84	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-85	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-86	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-87	N	-	-	+	+	-	-	Illustration	yes	creator	-
1973	ST73-88	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-89	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-90	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-91	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-92	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-93	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-94	N	-	+	+	-	-	-	Photo	yes	creator	-
1973	ST73-95	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-96	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-97	N	+	-	-	-	-	-	Photo	yes	creator	-
1973	ST73-98	N	+	+	+	-	-	-	Photo	yes	creator	+
1973	ST73-99	N	-	-	+	+	-	-	Illustration	yes	creator	-
1973	ST73-100	N	-	-	+	+	-	-	Illustration	yes	creator	-
1973	ST73-101	N	-	+	+	+	-	-	Illustration	yes	both	-
1973	ST73-102	N	+	+	+	-	-	-	Photo	yes	creator	+
1973	ST73-103	N	+	-	+	+	-	-	Illustration	yes	creator	-
1973	ST73-104	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-105	N	-	+	+	+	-	-	Illustration	yes	both	-
1973	ST73-106	N	-	+	-	+	-	-	Illustration	yes	both	-
1973	ST73-107	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-108	N	+	+	-	-	-	-	Photo	yes	creator	-
1973	ST73-109	N	-	+	+	+	-	-	Illustration	yes	both	-
1973	ST73-110	N	-	+	+	+	-	-	Illustration	yes	both	-
1973	ST73-111	N	-	+	-	+	-	-	Illustration	yes	both	+
1973	ST73-112	N	+	-	+	+	-	-	Photo	yes	creator	-
1973	ST73-113	N	+	-	+	+	-	-	Illustration	yes	nothing	-
1973	ST73-114	N	+	+	+	+	-	-	Illustration	yes	both	+
1973	ST73-115	N	-	+	-	-	-	-	Illustration	yes	both	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1973	ST73-116	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-117	N	+	+	+	+	-	-	Illustration	yes	both	-
1973	ST73-118	N	+	-	+	+	-	-	Illustration	yes	creator	-
1973	ST73-119	N	-	+	-	+	-	-	Illustration	yes	both	-
1973	ST73-120	N	-	+	-	+	-	-	Illustration	yes	both	-
1973	ST73-121	N	-	+	-	+	-	-	Illustration	yes	both	-
1973	ST73-122	N	-	+	-	+	-	-	Illustration	yes	both	-
1973	ST73-123	N	+	-	+	-	-	-	Photo	yes	creator	-
1973	ST73-124	N	+	-	+	+	-	-	Illustration	yes	creator	-
1973	ST73-125	N	-	+	-	+	-	-	Illustration	yes	both	-
1973	ST73-126	N	-	-	-	+	-	-	Illustration	yes	creator	-
1973	ST73-127	N	-	-	-	+	-	-	Illustration	yes	creator	-
1973	ST73-128	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-129	N	-	-	-	+	-	-	Illustration	yes	creator	-
1973	ST73-130	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-131	N	+	-	+	-	-	-	Photo	yes	creator	-
1973	ST73-132	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-133	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-134	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-135	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-136	N	-	+	-	+	-	-	Illustration	yes	both	-
1973	ST73-137	N	-	+	-	+	-	-	Illustration	yes	both	-
1973	ST73-138	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-139	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-140	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-141	N	+	+	-	-	-	-	Photo	yes	creator	-
1973	ST73-142	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-143	N	+	+	-	-	-	-	Photo	yes	creator	-
1973	ST73-144	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-145	N	-	+	-	-	-	-	Illustration	yes	both	+
1973	ST73-146	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-147	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-148	N	-	-	-	-	-	-	Photo	yes	nothing	-
1973	ST73-149	N	-	-	+	-	-	-	Photo	yes	creator	-
1973	ST73-150	N	-	-	+	-	-	-	Photo	yes	creator	-
1973	ST73-151	N	+	-	+	-	-	-	Photo	yes	creator	-
1973	ST73-152	N	-	-	-	-	-	-	Illustration	yes	both	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1973	ST73-153	N	-	+	-	+	-	-	Illustration	yes	both	-
1973	ST73-154	N	-	+	+	+	-	-	Illustration	yes	both	-
1973	ST73-155	N	+	-	+	-	-	-	Photo	yes	creator	-
1973	ST73-156	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-157	N	+	-	+	+	-	-	Photo	yes	creator	-
1973	ST73-158	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-159	N	-	+	-	-	-	-	Illustration	yes	both	-
1973	ST73-160	N	-	-	+	-	-	-	Photo	yes	creator	-
1977	ST77-1	N	+	+	+	-	-	-	Photo	yes	both	-
1977	ST77-2	N	-	+	+	-	-	-	Photo	yes	creator	-
1977	ST77-3	N	+	+	-	-	-	+	Illustration	yes	creator	+
1977	ST77-4	N	+	-	+	-	-	-	Photo	yes	both	-
1977	ST77-5	N	-	-	-	-	+	-	Illustration	yes	creator	-
1977	ST77-6	N	+	+	+	-	-	-	Illustration	yes	both	-
1977	ST77-7	N	-	+	-	-	-	-	Photo	yes	both	-
1977	ST77-8	N	+	+	-	-	-	-	Photo	unknown	repository	-
1977	ST77-9	N	-	+	+	-	-	-	Illustration	yes	repository	-
1977	ST77-10	N	+	+	+	-	-	-	Photo	yes	repository	-
1977	ST77-11	N	+	+	+	-	-	-	Photo	yes	repository	-
1977	ST77-12	N	-	+	-	-	-	-	Illustration	yes	creator	-
1977	ST77-13	N	-	+	-	-	-	-	Photo	unknown	repository	-
1977	ST77-14	N	+	+	+	-	-	-	Photo	yes	repository	-
1977	ST77-15	N	-	+	-	-	-	-	Photo	unknown	repository	-
1977	ST77-16	N	-	+	-	-	-	-	Photo	unknown	repository	-
1977	ST77-17	N	-	+	-	-	-	-	Illustration	yes	both	+
1977	ST77-18	N	-	+	-	+	-	-	Illustration	yes	both	+
1977	ST77-19	N	+	+	+	-	-	-	Photo	yes	repository	-
1977	ST77-20	N	-	+	+	+	-	-	Illustration	yes	both	-
1977	ST77-21	N	-	+	-	+	-	-	Illustration	yes	both	-
1977	ST77-22	N	-	-	+	+	-	-	Illustration	yes	nothing	-
1977	ST77-23	N	-	+	-	-	-	-	Photo	unknown	repository	-
1977	ST77-24	N	-	+	-	+	-	-	Illustration	yes	both	-
1977	ST77-25	N	-	+	-	+	-	-	Illustration	yes	both	+
1977	ST77-26	N	-	+	-	+	-	-	Illustration	yes	both	-
1977	ST77-27	N	-	+	-	+	-	-	Illustration	yes	both	-
1977	ST77-28	N	+	+	-	-	-	-	Photo	yes	repository	-
1977	ST77-29	N	-	+	+	+	-	-	Illustration	yes	both	+

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1977	ST77-30	N	-	-	-	-	-	-	Photo	unknown	repository	-
1977	ST77-31	N	-	+	-	+	-	-	Illustration	yes	both	-
1977	ST77-32	N	-	+	-	+	-	-	Illustration	yes	both	+
1977	ST77-33	N	-	+	-	-	-	-	Photo	yes	both	+
1977	ST77-34	N	-	+	-	+	-	-	Illustration	yes	both	-
1977	ST77-35	N	-	+	-	+	-	-	Illustration	yes	both	+
1977	ST77-36	N	-	+	-	+	-	-	Illustration	yes	both	-
1977	ST77-37	N	-	+	-	-	-	-	Photo	unknown	repository	-
1977	ST77-38	N	-	-	-	-	-	-	Illustration	yes	creator	-
1977	ST77-39	N	-	+	-	+	-	-	Illustration	yes	both	-
1977	ST77-40	N	-	+	-	-	-	-	Illustration	yes	both	-
1977	ST77-41	N	-	+	-	+	-	-	Illustration	yes	both	-
1977	ST77-42	N	-	+	-	-	-	-	Illustration	yes	both	-
1977	ST77-43	N	-	-	-	-	-	-	Photo	unknown	repository	-
1977	ST77-44	N	-	+	-	-	-	-	Illustration	yes	both	-
1977	ST77-45	N	-	+	-	-	-	-	Illustration	yes	both	-
1977	ST77-46	N	-	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-47	N	-	+	-	+	-	-	Illustration	yes	both	-
1977	ST77-48	N	-	+	-	-	-	-	Illustration	yes	both	+
1977	ST77-49	N	+	+	+	-	-	-	Photo	yes	repository	+
1977	ST77-50	N	-	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-51	N	-	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-52	N	-	+	-	-	-	-	Illustration	yes	both	-
1977	ST77-53	N	-	+	-	+	-	-	Illustration	yes	both	+
1977	ST77-54	N	-	+	-	-	-	-	Illustration	yes	both	-
1977	ST77-55	N	-	+	-	-	-	-	Photo	unknown	repository	-
1977	ST77-56	N	-	+	-	-	-	-	Illustration	yes	both	+
1977	ST77-57	N	+	-	+	-	-	-	Photo	yes	repository	-
1977	ST77-58	N	-	+	-	+	-	-	Illustration	yes	both	+
1977	ST77-59	N	+	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-60	N	-	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-61	N	+	+	+	+	-	-	Illustration	yes	both	-
1977	ST77-62	N	-	+	-	+	-	-	Illustration	yes	both	+
1977	ST77-63	N	+	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-64	N	-	+	-	-	-	-	Illustration	yes	both	-
1977	ST77-65	N	+	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-66	N	-	+	-	+	-	-	Illustration	yes	both	+

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1977	ST77-67	N	-	+	-	-	-	-	Illustration	yes	both	+
1977	ST77-68	N	+	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-69	N	+	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-70	N	-	+	-	+	-	-	Illustration	yes	both	-
1977	ST77-71	N	-	+	-	+	-	-	Illustration	yes	both	+
1977	ST77-72	N	+	+	+	+	-	-	Illustration	yes	both	-
1977	ST77-73	N	-	-	-	-	-	-	Photo	unknown	repository	-
1977	ST77-74	N	+	+	+	+	-	-	Photo	yes	nothing	+
1977	ST77-75	N	+	+	-	-	-	-	Photo	unknown	nothing	-
1977	ST77-76	N	-	+	+	+	-	-	Illustration	yes	both	-
1977	ST77-77	N	-	+	-	+	-	-	Illustration	yes	both	+
1977	ST77-78	N	+	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-79	N	+	+	-	+	-	-	Illustration	yes	both	+
1977	ST77-80	N	-	+	-	-	-	-	Photo	unknown	repository	-
1977	ST77-81	N	+	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-82	N	+	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-83	N	+	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-84	N	+	+	+	+	-	-	Photo	yes	repository	-
1977	ST77-85	N	+	+	+	-	-	-	Photo	yes	repository	-
1977	ST77-86	N	-	+	-	-	-	-	Illustration	yes	both	+
1977	ST77-87	N	-	+	-	+	-	-	Illustration	yes	both	+
1977	ST77-88	N	+	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-89	N	-	-	+	+	-	-	Illustration	yes	creator	-
1977	ST77-90	N	+	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-91	N	+	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-92	N	+	+	+	+	-	-	Illustration	yes	both	-
1977	ST77-93	N	+	+	+	+	-	-	Illustration	yes	both	-
1977	ST77-94	N	+	+	+	+	-	-	Illustration	yes	both	-
1977	ST77-95	N	-	+	-	-	-	-	Illustration	yes	both	-
1977	ST77-96	N	+	+	+	+	-	-	Photo	yes	repository	-
1977	ST77-97	N	+	+	+	+	-	-	Photo	yes	repository	+
1977	ST77-98	N	-	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-99	N	-	+	-	+	-	-	Illustration	yes	both	+
1977	ST77-100	N	+	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-101	N	+	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-102	N	+	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-103	N	+	-	+	+	-	-	Illustration	yes	both	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1977	ST77-104	N	+	+	+	+	-	-	Illustration	yes	both	-
1977	ST77-105	N	+	+	+	+	-	-	Photo	yes	repository	+
1977	ST77-106	N	+	+	+	+	-	-	Illustration	yes	both	-
1977	ST77-107	N	+	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-108	N	+	+	+	+	-	-	Illustration	yes	both	-
1977	ST77-109	N	+	+	+	-	-	-	Photo	yes	repository	-
1977	ST77-110	N	-	+	-	+	-	-	Illustration	yes	both	+
1977	ST77-111	N	+	+	-	+	-	-	Illustration	yes	both	-
1977	ST77-112	N	-	+	-	+	-	-	Illustration	yes	both	+
1977	ST77-113	N	-	+	-	+	-	-	Illustration	yes	both	-
1977	ST77-114	N	-	+	-	-	-	-	Illustration	yes	both	-
1977	ST77-115	N	-	+	-	+	-	-	Illustration	yes	both	-
1977	ST77-116	N	+	+	-	-	-	-	Photo	yes	both	+
1977	ST77-117	N	+	+	-	+	-	-	Illustration	yes	both	-
1977	ST77-118	N	-	+	-	+	-	-	Illustration	yes	both	-
1977	ST77-119	N	-	+	-	+	-	-	Illustration	yes	both	-
1977	ST77-120	N	+	+	-	+	-	-	Illustration	yes	both	+
1977	ST77-121	N	+	+	+	+	-	-	Illustration	yes	both	-
1977	ST77-122	N	+	+	+	+	-	-	Illustration	yes	both	-
1977	ST77-123	N	+	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-124	N	-	+	-	-	-	-	Photo	yes	repository	-
1977	ST77-125	N	+	+	+	-	-	-	Photo	yes	repository	-
1977	ST77-126	N	+	+	+	+	-	-	Illustration	yes	both	-
1977	ST77-127	N	+	+	+	+	-	-	Illustration	yes	both	-
1977	ST77-128	N	+	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-129	N	+	+	+	+	-	-	Photo	yes	repository	-
1977	ST77-130	N	+	+	+	-	-	-	Illustration	yes	both	-
1977	ST77-131	N	-	-	+	+	-	-	Illustration	yes	both	-
1977	ST77-132	N	-	+	+	+	-	-	Illustration	yes	both	-
1977	ST77-133	N	+	+	+	+	-	-	Illustration	yes	nothing	-
1977	ST77-134	N	-	+	-	+	-	-	Illustration	yes	both	+
1977	ST77-135	N	-	+	-	-	-	-	Illustration	yes	both	+
1977	ST77-136	N	+	+	-	-	-	-	Photo	yes	repository	+
1977	ST77-137	N	+	+	-	+	-	-	Photo	yes	repository	+
1977	ST77-138	N	-	+	-	+	-	-	Illustration	yes	both	-
1977	ST77-139	N	+	-	+	+	-	-	Illustration	yes	nothing	-
1977	ST77-140	N	+	+	-	-	-	-	Photo	yes	repository	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1977	ST77-141	N	-	+	-	+	-	-	Illustration	yes	both	+
1977	ST77-142	N	-	+	-	+	-	-	Illustration	yes	both	-
1977	ST77-143	N	-	+	-	+	-	-	Illustration	yes	both	+
1977	ST77-144	N	-	+	-	-	-	-	Photo	yes	both	-
1977	ST77-145	N	+	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-146	N	+	+	-	-	-	-	Photo	yes	repository	-
1977	ST77-147	N	+	+	-	-	-	-	Photo	yes	repository	-
1977	ST77-148	N	+	+	+	+	-	-	Photo	yes	repository	-
1977	ST77-149	N	+	+	+	+	-	-	Photo	yes	repository	-
1977	ST77-150	N	+	+	+	+	-	-	Photo	yes	repository	-
1977	ST77-151	N	+	+	+	-	-	-	Photo	yes	repository	-
1977	ST77-152	N	+	+	+	+	-	-	Illustration	yes	both	-
1977	ST77-153	N	-	+	-	+	-	-	Illustration	yes	both	+
1977	ST77-154	N	+	+	-	+	-	-	Photo	yes	repository	-
1977	ST77-155	N	-	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-156	N	+	+	+	+	-	-	Photo	yes	repository	-
1977	ST77-157	N	+	+	+	+	-	-	Illustration	yes	both	-
1977	ST77-158	N	+	+	+	+	-	-	Illustration	yes	both	-
1977	ST77-159	N	-	+	+	+	-	-	Illustration	yes	both	-
1977	ST77-160	N	-	+	-	-	-	-	Photo	yes	both	-
1977	ST77-161	N	-	+	-	-	-	-	Illustration	yes	both	+
1977	ST77-162	N	-	+	-	-	-	-	Illustration	yes	both	-
1977	ST77-163	N	-	+	+	+	-	-	Illustration	yes	both	+
1977	ST77-164	N	-	+	-	-	-	-	Illustration	yes	both	+
1977	ST77-165	N	-	+	-	-	-	-	Illustration	yes	both	+
1977	ST77-166	N	-	+	-	-	-	-	Photo	yes	repository	-
1977	ST77-167	N	+	+	+	-	-	-	Photo	yes	repository	-
1977	ST77-168	N	-	+	-	-	-	-	Photo	unknown	creator	-
1977	ST77-169	N	-	+	+	-	-	-	Photo	unknown	repository	-
1977	ST77-170	N	-	+	-	-	-	-	Photo	unknown	repository	-
1977	ST77-171	N	-	+	-	-	-	-	Photo	unknown	repository	-
1977	ST77-172	N	-	-	-	-	-	-	Photo	unknown	repository	-
1977	ST77-173	N	+	+	-	-	-	-	Photo	unknown	repository	-
1977	ST77-174	N	-	-	-	-	-	-	Photo	unknown	repository	-
1977	ST77-175	N	-	+	-	-	-	-	Photo	unknown	repository	+
1977	ST77-176	N	-	+	-	-	-	-	Photo	unknown	repository	-
1977	ST77-177	N	-	+	-	-	+	-	Illustration	yes	creator	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1977	ST77-178	N	+	+	+	-	-	-	Photo	yes	repository	-
1977	ST77-179	N	-	+	+	-	-	-	Photo	unknown	repository	-
1977	ST77-180	N	-	+	-	-	+	-	Illustration	yes	creator	-
1977	ST77-181	N	-	+	-	-	-	-	Photo	unknown	repository	-
1984	RING-1	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-2	N	-	-	-	-	-	-	Illustration	yes	creator	+
1984	RING-3	N	-	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-4	N	-	-	-	-	-	-	Illustration	yes	creator	+
1984	RING-5	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-6	N	+	-	+	+	-	-	Illustration	yes	creator	+
1984	RING-7	N	-	-	+	+	-	-	Illustration	yes	creator	+
1984	RING-8	N	-	-	-	-	-	-	Illustration	yes	creator	+
1984	RING-9	N	-	-	+	+	-	-	Illustration	yes	creator	+
1984	RING-10	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-11	N	-	-	-	-	-	-	Illustration	yes	creator	+
1984	RING-12	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-13	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-14	N	-	-	-	-	-	-	Illustration	yes	creator	+
1984	RING-15	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-16	N	-	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-17	N	-	-	-	-	-	-	Illustration	yes	creator	+
1984	RING-18	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-19	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-20	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-21	N	+	-	+	+	-	-	Illustration	yes	creator	+
1984	RING-22	N	+	-	+	+	-	-	Illustration	yes	creator	+
1984	RING-23	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-24	N	-	-	-	-	-	-	Illustration	yes	creator	+
1984	RING-25	N	+	-	+	+	-	-	Illustration	yes	creator	+
1984	RING-26	N	+	-	+	+	-	-	Illustration	yes	creator	+
1984	RING-27	N	+	-	+	+	-	-	Illustration	yes	creator	+
1984	RING-28	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-29	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-30	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-31	N	+	-	+	+	-	-	Illustration	yes	creator	+
1984	RING-32	N	+	-	-	-	-	-	Illustration	yes	creator	+
1984	RING-33	N	-	-	+	-	-	-	Illustration	yes	creator	+

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1984	RING-34	N	+	-	+	+	-	-	Illustration	yes	creator	+
1984	RING-35	N	+	-	+	+	-	-	Illustration	yes	creator	+
1984	RING-36	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-37	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-38	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-39	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-40	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-41	N	-	-	-	-	-	-	Illustration	yes	creator	+
1984	RING-42	N	-	-	-	-	-	-	Illustration	yes	creator	+
1984	RING-43	N	-	-	-	-	-	-	Illustration	yes	creator	+
1984	RING-44	N	-	-	-	-	-	-	Illustration	yes	creator	+
1984	RING-45	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-46	N	-	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-47	N	-	-	-	-	-	-	Illustration	yes	creator	+
1984	RING-48	N	+	-	-	-	-	-	Illustration	yes	creator	+
1984	RING-49	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-50	N	-	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-51	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-52	N	+	-	+	+	-	-	Illustration	yes	creator	+
1984	RING-53	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-54	N	+	-	-	-	-	-	Illustration	yes	creator	+
1984	RING-55	N	+	-	-	-	-	-	Illustration	yes	creator	+
1984	RING-56	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-57	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-58	N	-	-	+	-	-	-	Illustration	yes	creator	+
1984	RING-59	N	+	-	-	-	-	-	Illustration	yes	creator	+
1984	RING-60	N	+	-	+	-	-	-	Illustration	yes	creator	+
1984	ST84-1	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-2	N	+	+	-	-	-	+	Illustration	yes	creator	+
1984	ST84-3	N	+	+	+	-	-	-	Photo	yes	both	-
1984	ST84-4	N	+	-	-	-	-	-	Photo	yes	creator	-
1984	ST84-5	N	-	-	-	-	-	-	Photo	yes	creator	-
1984	ST84-6	N	+	-	-	-	-	-	Photo	yes	creator	-
1984	ST84-7	N	+	+	-	-	-	-	Photo	yes	creator	-
1984	ST84-8	N	+	+	-	+	-	+	Illustration	unknown	nothing	-
1984	ST84-9	N	+	+	-	+	-	+	Illustration	unknown	nothing	-
1984	ST84-10	N	+	-	+	-	-	-	Photo	yes	creator	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1984	ST84-11	N	-	-	-	+	-	-	Illustration	yes	creator	-
1984	ST84-12	N	+	+	-	-	-	-	Photo	yes	creator	-
1984	ST84-13	N	-	-	-	-	-	-	Illustration	yes	creator	-
1984	ST84-14	N	-	-	-	-	-	-	Illustration	yes	creator	-
1984	ST84-15	N	+	-	-	-	-	-	Photo	yes	creator	-
1984	ST84-16	N	+	-	-	-	-	-	Photo	yes	both	-
1984	ST84-17	N	-	+	+	+	-	-	Photo	yes	repository	-
1984	ST84-18	N	-	+	+	+	-	-	Illustration	yes	both	+
1984	ST84-19	N	-	+	-	-	-	-	Illustration	yes	both	+
1984	ST84-20	N	-	+	-	-	-	-	Photo	yes	both	-
1984	ST84-21	N	-	+	+	+	-	-	Illustration	yes	both	+
1984	ST84-22	N	-	+	+	+	-	-	Illustration	yes	both	+
1984	ST84-23	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-24	N	+	+	-	-	-	-	Photo	yes	creator	-
1984	ST84-25	N	+	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-26	N	+	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-27	N	+	+	+	+	-	-	Illustration	yes	both	+
1984	ST84-28	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-29	N	+	+	-	-	-	-	Photo	yes	creator	-
1984	ST84-30	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-31	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-32	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-33	N	+	-	+	+	-	-	Photo	yes	creator	-
1984	ST84-34	N	+	-	-	-	-	-	Photo	yes	creator	-
1984	ST84-35	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-36	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-37	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-38	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-39	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-40	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-41	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-42	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-43	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-44	N	+	+	-	-	-	-	Photo	yes	creator	-
1984	ST84-45	N	+	+	-	-	-	-	Photo	yes	creator	+
1984	ST84-46	N	+	+	+	-	-	-	Photo	yes	repository	-
1984	ST84-47	N	-	+	-	-	-	-	Illustration	yes	both	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1984	ST84-48	N	+	+	+	-	-	-	Illustration	yes	both	-
1984	ST84-49	N	-	+	+	+	-	-	Illustration	yes	both	+
1984	ST84-50	N	-	+	-	+	-	-	Illustration	yes	both	+
1984	ST84-51	N	+	+	+	-	-	-	Photo	yes	repository	+
1984	ST84-52	N	-	+	-	+	-	-	Illustration	yes	both	+
1984	ST84-53	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-54	N	+	+	+	+	-	-	Illustration	unknown	repository	-
1984	ST84-55	N	+	+	+	+	-	-	Photo	yes	repository	-
1984	ST84-56	N	-	+	-	+	-	-	Illustration	yes	both	+
1984	ST84-57	N	+	+	+	-	-	-	Illustration	yes	both	-
1984	ST84-58	N	+	+	-	-	-	-	Photo	yes	repository	-
1984	ST84-59	N	+	+	-	-	-	-	Photo	yes	creator	-
1984	ST84-60	N	+	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-61	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-62	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-63	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-64	N	-	+	-	+	-	-	Illustration	yes	both	+
1984	ST84-65	N	+	+	-	-	-	-	Photo	yes	repository	-
1984	ST84-66	N	+	+	-	-	-	-	Photo	yes	creator	-
1984	ST84-67	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-68	N	+	+	+	-	-	-	Photo	yes	repository	-
1984	ST84-69	N	+	+	-	-	-	-	Photo	yes	repository	-
1984	ST84-70	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-71	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-72	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-73	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-74	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-75	N	+	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-76	N	+	+	-	-	-	-	Photo	yes	repository	-
1984	ST84-77	N	-	+	-	-	-	-	Illustration	yes	both	+
1984	ST84-78	N	+	+	+	-	-	-	Illustration	yes	both	-
1984	ST84-79	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-80	N	+	+	+	-	-	-	Illustration	yes	both	-
1984	ST84-81	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-82	N	-	+	+	-	-	-	Illustration	yes	both	+
1984	ST84-83	N	-	+	-	-	-	-	Illustration	yes	both	+
1984	ST84-84	N	-	+	-	-	-	-	Illustration	yes	both	+

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1984	ST84-85	N	+	+	-	-	-	-	Photo	yes	repository	-
1984	ST84-86	N	-	+	+	+	-	-	Illustration	yes	creator	-
1984	ST84-87	N	-	+	-	-	-	-	Illustration	yes	both	+
1984	ST84-88	N	-	-	+	+	-	-	Illustration	yes	creator	-
1984	ST84-89	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-90	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-91	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-92	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-93	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-94	N	-	-	-	+	-	-	Illustration	yes	creator	-
1984	ST84-95	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-96	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-97	N	+	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-98	N	-	+	-	-	-	-	Photo	unknown	repository	-
1984	ST84-99	N	+	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-100	N	+	+	+	-	-	-	Illustration	yes	both	-
1984	ST84-101	N	-	+	-	+	-	-	Illustration	yes	both	+
1984	ST84-102	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-103	N	-	+	+	-	-	-	Illustration	yes	both	-
1984	ST84-104	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-105	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-106	N	-	+	-	-	-	-	Illustration	yes	both	+
1984	ST84-107	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-108	N	-	+	-	-	-	-	Illustration	yes	both	+
1984	ST84-109	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-110	N	+	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-111	N	-	+	-	-	-	-	Illustration	yes	both	+
1984	ST84-112	N	+	-	+	+	-	-	Illustration	yes	both	-
1984	ST84-113	N	+	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-114	N	+	+	+	-	-	-	Illustration	yes	both	-
1984	ST84-115	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-116	N	-	+	+	+	-	-	Illustration	yes	both	+
1984	ST84-117	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-118	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-119	N	-	-	-	-	-	-	Illustration	yes	both	-
1984	ST84-120	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-121	N	-	+	-	-	-	-	Illustration	yes	both	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1984	ST84-122	N	+	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-123	N	-	-	-	-	-	-	Illustration	yes	both	-
1984	ST84-124	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-125	N	-	+	-	+	-	-	Illustration	yes	both	+
1984	ST84-126	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-127	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-128	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-129	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-130	N	-	+	+	+	-	-	Illustration	yes	both	+
1984	ST84-131	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-132	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-133	N	-	+	-	-	-	-	Illustration	yes	both	+
1984	ST84-134	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-135	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-136	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-137	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-138	N	-	+	-	-	-	-	Illustration	yes	both	+
1984	ST84-139	N	-	-	-	-	-	-	Photo	yes	creator	-
1984	ST84-140	N	+	+	+	+	-	-	Photo	yes	creator	-
1984	ST84-141	N	+	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-142	N	-	-	-	+	-	-	Illustration	yes	creator	-
1984	ST84-143	N	+	+	-	-	-	-	Photo	yes	creator	-
1984	ST84-144	N	+	+	-	-	-	-	Photo	yes	creator	-
1984	ST84-145	N	+	+	+	+	-	-	Photo	yes	creator	-
1984	ST84-146	N	-	+	+	+	-	-	Illustration	yes	both	+
1984	ST84-147	N	-	+	+	+	-	-	Illustration	yes	both	+
1984	ST84-148	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-149	N	-	+	-	+	-	-	Illustration	yes	both	+
1984	ST84-150	N	-	+	+	+	-	-	Photo	yes	creator	-
1984	ST84-151	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-152	N	-	+	+	+	-	-	Illustration	yes	both	+
1984	ST84-153	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-154	N	-	+	-	+	-	-	Illustration	yes	both	+
1984	ST84-155	N	+	+	+	-	-	-	Photo	yes	repository	+
1984	ST84-156	N	-	-	+	+	-	-	Illustration	yes	both	-
1984	ST84-157	N	-	+	-	-	-	-	Illustration	yes	both	+
1984	ST84-158	N	-	-	-	+	-	-	Illustration	yes	both	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1984	ST84-159	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-160	N	-	+	+	+	-	-	Illustration	yes	both	+
1984	ST84-161	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-162	N	-	+	+	+	-	-	Illustration	yes	both	+
1984	ST84-163	N	+	+	+	-	-	-	Photo	yes	repository	-
1984	ST84-164	N	+	+	+	-	-	-	Photo	yes	repository	-
1984	ST84-165	N	-	+	+	-	-	-	Illustration	yes	both	-
1984	ST84-166	N	+	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-167	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-168	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-169	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-170	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-171	N	-	-	-	-	-	-	Illustration	yes	both	-
1984	ST84-172	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-173	N	-	+	+	-	-	-	Illustration	yes	both	-
1984	ST84-174	N	-	+	+	-	-	-	Illustration	yes	both	+
1984	ST84-175	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-176	N	+	+	+	-	-	-	Illustration	yes	both	-
1984	ST84-177	N	-	+	+	+	-	-	Illustration	yes	both	+
1984	ST84-178	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-179	N	-	+	-	-	-	-	Photo	yes	both	-
1984	ST84-180	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-181	N	+	+	+	+	-	-	Photo	yes	creator	-
1984	ST84-182	N	-	-	-	-	-	-	Photo	yes	both	-
1984	ST84-183	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-184	N	-	+	+	+	-	-	Illustration	yes	both	+
1984	ST84-185	N	-	+	+	-	-	-	Illustration	yes	both	-
1984	ST84-186	N	+	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-187	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-188	N	-	+	-	-	-	-	Illustration	yes	both	+
1984	ST84-189	N	-	+	-	-	-	-	Illustration	yes	both	+
1984	ST84-190	N	-	+	+	-	-	-	Illustration	yes	both	+
1984	ST84-191	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-192	N	-	+	-	-	-	-	Illustration	yes	both	+
1984	ST84-193	N	-	+	+	-	-	-	Illustration	yes	both	-
1984	ST84-194	N	-	-	-	-	-	-	Photo	yes	creator	-
1984	ST84-195	N	-	-	-	-	-	-	Photo	unknown	creator	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1984	ST84-196	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-197	N	-	+	+	+	-	-	Illustration	yes	both	+
1984	ST84-198	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-199	N	-	+	-	-	-	-	Illustration	yes	both	+
1984	ST84-200	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-201	N	-	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-202	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-203	N	-	+	+	-	-	-	Illustration	yes	both	-
1984	ST84-204	N	-	+	-	+	-	-	Illustration	yes	both	+
1984	ST84-205	N	-	+	-	-	-	-	Illustration	yes	both	+
1984	ST84-206	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-207	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-208	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-209	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-210	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-211	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-212	N	-	+	-	-	-	-	Illustration	yes	both	-
1984	ST84-213	N	-	+	-	+	-	-	Illustration	yes	both	-
1984	ST84-214	N	-	-	-	-	-	-	Photo	yes	creator	-
1984	ST84-215	N	+	+	+	+	-	-	Photo	yes	creator	+
1984	ST84-216	N	+	+	+	+	-	-	Illustration	yes	both	-
1984	ST84-217	N	-	+	+	+	-	-	Illustration	yes	both	+
1984	ST84-218	N	-	-	-	+	-	-	Illustration	yes	both	-
1984	ST84-219	N	-	+	-	-	-	-	Illustration	yes	both	+
1984	ST84-220	N	-	+	-	-	-	-	Illustration	yes	both	+
1984	ST84-221	N	-	+	-	+	-	-	Illustration	yes	both	+
1984	ST84-222	N	-	+	-	-	-	-	Illustration	yes	both	+
1984	ST84-223	N	+	-	+	-	-	-	Photo	yes	creator	-
1984	ST84-224	N	+	-	-	-	-	-	Photo	yes	creator	-
1984	ST84-225	N	-	-	-	-	-	-	Photo	yes	creator	-
1989	JENN-1	A	+	+	-	-	-	+	Illustration	unknown	creator	-
1989	JENN-2	A	-	+	-	-	-	-	photo	yes	creator	-
1989	JENN-3	A	-	+	-	-	-	-	Illustration	unknown	creator	-
1989	JENN-4	A	-	+	-	-	-	-	Illustration	unknown	creator	-
1989	JENN-5	A	-	+	-	-	-	-	Illustration	unknown	creator	-
1989	JENN-6	A	-	+	-	-	-	-	Illustration	unknown	creator	-
1989	JENN-7	A	-	+	-	-	-	-	Illustration	unknown	creator	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1989	JENN-8	A	-	+	-	-	-	-	photo	unknown	both	-
1989	JENN-9	A	-	+	-	-	-	-	photo	yes	both	-
1991	LIP-1	N	+	+	-	-	-	+	Illustration	unknown	repository	+
1991	LIP-2	N	+	+	+	-	-	-	photo	yes	repository	-
1991	LIP-3	N	+	+	+	-	-	-	photo	yes	repository	-
1991	LIP-4	N	+	+	+	-	-	-	photo	yes	repository	-
1991	LIP-5	N	+	+	+	-	-	-	photo	yes	repository	-
1991	LIP-6	N	+	+	+	-	-	-	photo	yes	repository	-
1991	LIP-7	N	+	+	+	-	-	-	photo	yes	repository	-
1991	LIP-8	N	+	+	-	-	-	-	photo	yes	repository	-
1991	LIP-9	N	+	-	+	-	-	-	photo	yes	repository	-
1991	LIP-10	N	+	-	+	-	-	-	photo	yes	repository	-
1991	LIP-11	N	+	+	+	-	-	-	photo	yes	repository	-
1991	LIP-12	N	+	+	-	-	-	-	photo	yes	repository	-
1991	LIP-13	N	+	+	-	-	-	-	photo	yes	repository	-
1991	LIP-14	N	+	+	-	-	-	-	photo	yes	repository	-
1991	LIP-15	N	+	+	-	-	-	-	photo	yes	creator	-
1991	LIP-16	N	+	+	-	-	-	-	photo	yes	creator	-
1991	LIP-17	N	+	+	-	-	-	-	photo	yes	creator	-
1991	LIP-18	N	+	+	-	-	-	-	photo	yes	repository	-
1991	LIP-19	N	+	+	-	-	-	-	photo	yes	creator	-
1991	LIP-20	N	+	+	-	-	-	-	photo	yes	repository	-
1991	LIP-21	N	+	+	+	-	-	-	Illustration	yes	repository	-
1991	LIP-22	N	+	+	+	-	-	-	Illustration	yes	repository	-
1991	LIP-23	N	-	+	-	-	-	-	photo	yes	repository	-
1991	LIP-24	N	+	+	-	-	-	-	photo	yes	repository	-
1991	LIP-25	N	+	+	+	-	-	-	photo	yes	repository	-
1991	LIP-26	N	-	-	+	+	-	-	photo	yes	repository	-
1991	LIP-27	N	-	-	-	-	-	-	photo	yes	repository	-
1991	LIP-28	N	+	+	+	-	-	-	photo	yes	repository	-
1991	LIP-29	N	+	-	+	-	-	-	photo	yes	repository	-
1991	LIP-30	N	+	+	-	-	-	-	photo	yes	repository	-
1991	LIP-31	N	+	-	+	-	-	-	photo	yes	repository	-
1991	LIP-32	N	+	+	+	-	-	-	photo	yes	repository	-
1991	LIP-33	N	-	-	-	-	-	-	photo	unknown	repository	-
1991	LIP-34	N	-	-	-	-	-	-	photo	unknown	repository	-
1991	LIP-35	N	+	+	-	-	-	-	photo	yes	creator	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1991	LIP-36	N	+	+	-	-	-	-	photo	yes	creator	-
1991	LIP-37	N	+	+	+	-	-	-	photo	yes	creator	-
1991	LIP-38	N	+	-	-	-	-	-	photo	yes	repository	-
1991	LIP-39	N	+	+	+	-	-	-	photo	yes	creator	+
1991	LIP-40	N	+	+	-	-	-	-	photo	yes	creator	-
1991	LIP-41	N	+	-	+	-	-	-	photo	yes	creator	-
1991	LIP-42	N	+	-	-	-	-	-	photo	yes	repository	-
1991	LIP-43	N	+	-	-	-	-	-	photo	yes	creator	-
1991	LIP-44	N	+	-	-	-	-	-	photo	yes	creator	-
1991	LIP-45	N	+	-	-	-	-	-	photo	yes	repository	-
1991	LIP-46	N	-	-	-	-	-	-	photo	unknown	repository	-
1991	LIP-47	N	-	+	-	-	-	-	photo	unknown	repository	-
1991	LIP-48	N	-	-	-	-	-	-	photo	unknown	repository	-
1991	LIP-49	N	-	-	-	-	-	-	photo	unknown	repository	-
1991	LIP-50	N	+	+	-	-	-	-	photo	yes	repository	-
1991	LIP-51	N	+	+	+	-	-	-	photo	yes	repository	-
1991	LIP-52	N	+	+	+	-	-	-	photo	yes	repository	-
1991	LIP-53	N	+	+	+	-	-	-	photo	yes	repository	-
1991	LIP-54	N	-	-	-	-	-	-	photo	unknown	repository	-
1991	LIP-55	N	+	+	-	-	-	-	photo	yes	creator	-
1991	LIP-56	N	+	-	-	-	-	-	photo	yes	creator	-
1991	LIP-57	N	+	-	-	-	-	-	photo	yes	creator	-
1991	LIP-58	N	+	-	-	-	-	-	photo	yes	creator	-
1991	LIP-59	N	+	-	-	-	-	-	photo	yes	creator	-
1991	LIP-60	N	+	-	-	-	-	-	photo	yes	creator	-
1991	LIP-61	N	+	+	-	-	-	-	photo	yes	creator	-
1991	LIP-62	N	-	+	-	-	-	-	photo	unknown	repository	-
1991	LIP-63	N	-	+	-	-	-	-	photo	unknown	repository	-
1991	LIP-64	N	-	+	-	-	-	-	photo	unknown	repository	-
1991	LIP-65	N	+	+	+	-	-	-	photo	yes	repository	-
1991	LIP-66	N	+	+	+	-	-	-	photo	yes	repository	-
1991	LIP-67	N	+	+	+	-	-	-	photo	yes	repository	+
1991	LIP-68	N	+	+	+	-	-	-	photo	yes	repository	+
1991	LIP-69	N	+	+	+	-	-	-	photo	yes	repository	-
1991	LIP-70	N	-	+	-	-	-	-	Illustration	yes	creator	-
1991	LIP-71	N	-	+	-	-	-	-	photo	unknown	repository	-
1991	LIP-72	N	-	+	-	-	-	-	photo	unknown	repository	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1991	LIP-73	N	+	+	+	-	-	-	photo	yes	repository	-
1991	LIP-74	N	-	-	+	-	-	-	Illustration	unknown	creator	-
1991	LIP-75	N	+	-	+	-	-	-	photo	yes	repository	-
1991	LIP-76	N	+	+	+	-	-	-	photo	yes	creator	-
1991	LIP-77	N	+	+	+	-	-	-	photo	yes	creator	-
1991	LIP-78	N	+	+	+	-	-	-	photo	yes	repository	-
1991	LIP-79	N	+	+	+	-	-	-	photo	yes	creator	-
1991	LIP-80	N	+	+	-	-	-	-	photo	yes	creator	-
1991	LIP-81	N	+	-	+	-	-	-	photo	yes	creator	-
1996	HIR-1	N	+	-	+	-	-	-	Illustration	yes	creator	-
1996	HIR-2	N	-	-	-	-	-	-	Illustration	yes	creator	-
1996	HIR-3	N	-	-	-	-	-	-	Illustration	yes	creator	-
1996	HIR-4	N	+	-	+	-	-	-	Illustration	yes	creator	-
1996	HIR-5	N	+	+	+	-	-	-	photo	yes	both	+
1996	HIR-6	N	+	-	+	-	-	-	Illustration	yes	creator	-
1996	HIR-7	N	+	-	-	-	-	-	Illustration	yes	creator	-
1996	HIR-8	N	+	-	+	-	-	-	Illustration	yes	creator	-
1996	HIR-9	N	+	+	+	-	-	-	photo	yes	both	+
1996	HIR-10	N	+	+	+	-	-	-	photo	yes	both	-
1996	HIR-11	N	+	+	-	-	-	-	photo	yes	repository	-
1996	HIR-12	N	+	+	+	-	-	-	photo	yes	repository	-
1996	HIR-13	N	+	-	+	-	-	-	Illustration	yes	creator	-
1996	HIR-14	N	+	-	+	-	-	-	Illustration	yes	creator	-
1996	HIR-15	N	-	-	+	-	-	-	Illustration	yes	creator	-
1996	HIR-16	N	+	-	+	-	-	-	Illustration	yes	creator	-
1996	HIR-17	N	-	-	-	-	-	-	Illustration	yes	creator	-
1996	HIR-18	N	+	-	+	-	-	-	Illustration	yes	creator	-
1996	HIR-19	N	+	-	+	-	-	-	Illustration	yes	creator	-
1996	HIR-20	N	+	+	-	-	-	-	photo	yes	both	+
1996	HIR-21	N	+	-	+	-	-	-	Illustration	yes	creator	-
1996	HIR-22	N	-	-	-	-	-	-	Illustration	yes	creator	-
1996	HIR-23	N	+	+	+	-	-	-	photo	yes	both	+
1996	HIR-24	N	+	-	+	+	-	-	photo	yes	both	-
1996	HIR-25	N	+	-	+	+	-	-	Illustration	yes	creator	-
1996	HIR-26	N	+	+	-	-	-	-	photo	yes	both	-
1996	HIR-27	N	+	-	+	-	-	-	Illustration	yes	creator	-
1996	HIR-28	N	+	-	+	-	-	-	Illustration	yes	creator	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
1996	HIR-29	N	+	-	+	-	-	-	Illustration	yes	creator	-
1996	HIR-30	N	+	-	-	-	-	-	Illustration	yes	creator	-
1996	HIR-31	N	-	-	-	-	-	-	Illustration	yes	creator	-
1996	HIR-32	N	+	-	+	-	-	-	photo	yes	both	-
1996	HIR-33	N	+	-	-	-	-	-	Illustration	yes	creator	-
1996	HIR-34	N	+	-	+	-	-	-	Illustration	yes	creator	-
1996	HIR-35	N	-	-	+	-	-	-	Illustration	yes	creator	-
1997	BOU-1	N	-	+	+	-	-	-	Illustration	unknown	creator	+
1997	BOU-2	N	+	+	-	-	-	+	Illustration	unknown	creator	-
1997	BOU-3	N	+	+	+	-	-	-	Illustration	unknown	creator	-
1997	BOU-4	N	+	+	-	-	-	+	Illustration	unknown	creator	+
1997	BOU-5	N	-	+	-	-	-	-	Illustration	unknown	creator	+
1997	BOU-6	N	+	+	-	-	-	-	Illustration	unknown	creator	+
1997	BOU-7	N	-	+	-	-	-	-	Illustration	unknown	creator	+
1997	BOU-8	N	-	+	-	-	-	-	Illustration	unknown	creator	+
1997	BOU-9	N	-	-	-	+	-	-	Illustration	unknown	creator	+
1997	BOU-10	N	+	-	-	-	-	-	Illustration	unknown	creator	+
1997	BOU-11	N	+	+	+	+	-	-	Illustration	unknown	creator	+
1997	BOU-12	N	-	-	+	-	-	-	Illustration	unknown	creator	+
1997	BOU-13	N	+	-	-	-	-	-	Illustration	unknown	creator	+
1997	BOU-14	N	+	-	+	+	-	-	Illustration	unknown	creator	+
1997	BOU-15	N	-	-	-	-	-	-	Illustration	unknown	creator	+
1997	BOU-16	N	-	-	-	+	-	-	Illustration	unknown	creator	+
1997	BOU-17	N	+	+	-	+	-	-	Illustration	unknown	creator	+
1997	BOU-18	N	-	+	+	-	-	-	Illustration	unknown	creator	+
1997	BOU-19	N	+	-	+	+	-	-	Illustration	unknown	creator	+
1997	BOU-20	N	-	-	-	-	-	-	Illustration	unknown	creator	+
1997	BOU-21	N	-	-	-	-	-	-	Illustration	unknown	creator	+
1997	BOU-22	N	-	-	-	-	-	-	Illustration	unknown	creator	+
1997	BOU-23	N	-	-	-	+	-	-	Illustration	unknown	creator	+
1997	BOU-24	N	-	+	-	-	-	-	Illustration	unknown	creator	+
1997	BOU-25	N	+	-	+	+	-	-	Illustration	unknown	creator	+
1997	BOU-26	N	-	-	-	+	-	-	Illustration	unknown	creator	+
1997	BOU-27	N	-	+	-	-	-	-	Illustration	unknown	creator	+
1997	BOU-28	N	-	+	-	-	-	-	Illustration	unknown	creator	+
2000	SUT-1	A	+	+	-	-	-	+	Illustration	yes	both	+
2000	SUT-2	A	+	+	-	-	-	-	photo	yes	repository	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
2000	SUT-3	A	+	+	-	-	-	-	photo	yes	repository	-
2002	KAM-1	N	+	+	-	-	-	+	Illustration	unknown	creator	+
2002	KAM-2	N	-	-	-	-	-	-	Illustration	unknown	creator	+
2002	KAM-3	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-4	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-5	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-6	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-7	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-8	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-9	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-10	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-11	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-12	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-13	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-14	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-15	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-16	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-17	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-18	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-19	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-20	N	-	+	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-21	N	-	-	-	-	+	-	Illustration	unknown	creator	-
2002	KAM-22	N	-	-	-	-	+	-	Illustration	unknown	creator	-
2002	KAM-23	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-24	N	-	-	+	-	-	-	Illustration	unknown	creator	-
2002	KAM-25	N	+	+	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-26	N	+	+	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-27	N	-	+	+	-	-	-	Illustration	unknown	creator	+
2002	KAM-28	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-29	N	-	+	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-30	N	+	+	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-31	N	-	-	-	-	-	-	Illustration	unknown	creator	-
2002	KAM-32	N	+	+	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-33	N	+	+	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-34	N	+	-	-	-	-	-	Illustration	unknown	creator	-
2002	KAM-35	N	+	+	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-36	N	+	+	+	+	-	-	Illustration	unknown	creator	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
2002	KAM-37	N	+	+	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-38	N	+	+	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-39	N	+	+	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-40	N	+	+	+	+	-	-	Illustration	unknown	creator	-
2002	KAM-41	N	+	+	-	-	-	-	Illustration	unknown	creator	-
2002	KAM-42	N	+	+	-	-	-	-	Illustration	unknown	creator	-
2002	KAM-43	N	-	+	+	-	-	-	Illustration	unknown	creator	-
2002	KAM-44	N	-	+	-	-	-	-	Illustration	unknown	creator	-
2002	KAM-45	N	-	+	+	-	-	-	Illustration	unknown	creator	-
2002	KAM-46	N	-	+	-	-	-	-	Illustration	unknown	creator	-
2004	SMIK-1	N	-	-	+	-	-	-	Illustration	unknown	creator	-
2004	SMIK-2	N	+	+	-	-	-	+	Illustration	unknown	creator	+
2004	SMIK-3	N	+	-	-	-	-	-	Illustration	unknown	creator	-
2004	SMIK-4	N	+	+	+	-	-	-	Illustration	unknown	creator	-
2004	SMIK-5	N	+	+	-	-	-	-	Illustration	unknown	creator	-
2004	SMIK-6	N	-	-	-	-	-	-	Illustration	unknown	nothing	-
2004	SMIK-7	N	-	+	+	+	-	-	Illustration	unknown	creator	-
2004	SMIK-8	N	+	+	-	-	-	-	Illustration	unknown	creator	-
2004	SMIK-9	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2004	SMIK-10	N	-	-	+	+	-	-	Illustration	unknown	creator	-
2004	SMIK-11	N	+	-	+	+	-	-	Illustration	unknown	creator	-
2004	SMIK-12	N	+	-	+	-	-	-	Illustration	unknown	both	-
2004	SMIK-13	N	-	-	-	+	-	-	Illustration	unknown	creator	-
2004	SMIK-14	N	+	-	+	-	-	-	Illustration	unknown	creator	-
2004	SMIK-15	N	+	-	+	+	-	-	Illustration	unknown	creator	+
2004	SMIK-16	N	+	+	+	-	-	-	Illustration	unknown	both	-
2004	SMIK-17	N	-	+	+	-	-	-	Illustration	unknown	creator	-
2004	SMIK-18	N	+	+	+	-	-	-	Illustration	unknown	creator	-
2004	SMIK-19	N	+	+	+	+	-	-	Illustration	unknown	creator	-
2004	SMIK-20	N	+	-	-	-	-	-	Illustration	unknown	creator	-
2004	SMIK-21	N	-	+	-	-	-	-	Illustration	unknown	creator	-
2004	SMIK-22	N	+	+	+	-	-	-	Illustration	unknown	creator	-
2004	SMIK-23	N	+	+	+	-	-	-	Illustration	unknown	creator	-
2004	SMIK-24	N	+	+	+	-	-	-	Illustration	unknown	creator	-
2004	SMIK-25	N	-	+	-	-	-	-	photo	unknown	repository	-
2004	SMIK-26	N	-	+	-	-	-	-	Illustration	unknown	creator	-
2004	SMIK-27	N	+	+	+	-	-	-	Illustration	unknown	creator	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
2004	SMIK-28	N	+	+	-	-	-	+	Illustration	unknown	creator	+
2004	SMIK-29	N	+	+	+	+	-	-	Illustration	unknown	repository	+
2004	SMIK-30	N	+	-	+	-	-	-	Illustration	unknown	creator	-
2004	SMIK-31	N	+	-	+	-	-	-	Illustration	unknown	creator	-
2004	SMIK-32	N	+	-	+	-	-	-	Illustration	unknown	repository	-
2004	SMIK-33	N	+	-	+	-	-	-	photo	unknown	repository	-
2004	SMIK-34	N	+	+	+	-	-	-	Illustration	unknown	creator	-
2004	SMIK-35	N	-	+	-	-	+	-	Illustration	yes	creator	+
2005	FA-1	A	+	+	-	-	-	+	Illustration	unknown	creator	-
2005	FA-2	A	+	+	-	-	-	-	photo	yes	repository	-
2005	FA-3	A	+	+	+	+	-	-	Illustration	yes	creator	-
2005	FA-4	A	-	+	-	-	-	-	photo	unknown	nothing	-
2005	FA-5	A	+	+	-	-	-	-	photo	yes	creator	-
2005	FA-6	A	+	+	+	+	-	-	photo	yes	nothing	-
2005	FA-7	A	+	+	+	+	-	-	photo	yes	repository	-
2005	FA-8	A	-	+	-	-	-	-	Illustration	unknown	creator	-
2005	FA-9	A	-	+	-	-	-	-	photo	unknown	creator	-
2005	FA-10	A	+	+	+	+	-	-	photo	yes	creator	-
2005	FA-11	A	+	+	+	+	-	-	photo	yes	repository	-
2005	FA-12	A	-	-	+	+	-	-	Illustration	unknown	both	-
2005	FA-13	A	-	+	-	-	-	-	photo	unknown	creator	-
2005	FA-14	A	-	-	-	-	-	-	Illustration	unknown	creator	-
2005	FA-15	A	+	+	-	-	-	-	Illustration	unknown	repository	-
2005	FA-16	A	+	+	+	-	-	-	Illustration	yes	repository	-
2005	FA-17	A	+	+	+	-	-	-	photo	yes	creator	-
2005	FA-18	A	+	+	-	-	-	-	photo	yes	creator	-
2005	FA-19	A	-	-	-	-	-	-	Illustration	unknown	repository	-
2005	FA-20	A	-	+	-	-	-	-	photo	yes	creator	-
2005	FA-21	A	+	+	+	+	-	+	photo	yes	creator	-
2005	FA-22	A	+	+	+	+	-	-	photo	yes	creator	-
2005	FA-23	A	-	+	-	-	-	-	photo	unknown	creator	-
2005	SILV-1	N	+	-	+	-	-	-	Illustration	yes	creator	+
2005	SILV-2	N	-	-	+	-	-	-	photo	unknown	repository	+
2005	SILV-3	N	+	+	-	-	-	+	Illustration	yes	creator	+
2005	SILV-4	N	+	+	+	-	-	-	photo	yes	creator	-
2005	SILV-5	N	+	+	+	-	-	-	Illustration	unknown	repository	-
2005	SILV-6	N	+	+	+	-	-	-	photo	yes	repository	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
2005	SILV-7	N	-	+	+	-	-	-	Illustration	unknown	repository	-
2005	SILV-8	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-9	N	+	+	+	-	-	-	photo	yes	creator	-
2005	SILV-10	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-11	N	-	-	-	+	-	-	Illustration	yes	creator	-
2005	SILV-12	N	+	+	+	+	-	-	photo	yes	repository	-
2005	SILV-13	N	+	-	+	+	-	-	Illustration	yes	creator	-
2005	SILV-14	N	+	+	-	+	-	-	photo	yes	repository	-
2005	SILV-15	N	+	-	+	+	-	-	Illustration	yes	creator	-
2005	SILV-16	N	-	-	-	+	-	-	Illustration	unknown	creator	-
2005	SILV-17	N	+	-	-	-	-	-	Illustration	unknown	creator	+
2005	SILV-18	N	+	+	+	+	-	-	photo	yes	repository	-
2005	SILV-19	N	+	+	-	-	-	-	photo	yes	creator	-
2005	SILV-20	N	+	-	+	+	-	-	Illustration	yes	creator	-
2005	SILV-21	N	-	-	-	+	-	-	Illustration	unknown	nothing	-
2005	SILV-22	N	+	+	+	+	-	-	photo	yes	repository	-
2005	SILV-23	N	+	+	+	+	-	-	photo	yes	repository	-
2005	SILV-24	N	+	+	+	+	-	-	photo	yes	repository	+
2005	SILV-25	N	-	+	-	-	-	-	photo	unknown	repository	+
2005	SILV-26	N	-	-	-	+	-	-	Illustration	unknown	creator	-
2005	SILV-27	N	-	-	+	+	-	-	Illustration	yes	creator	-
2005	SILV-28	N	+	+	+	+	-	-	photo	yes	repository	-
2005	SILV-29	N	-	-	-	-	-	-	Illustration	yes	nothing	-
2005	SILV-30	N	+	-	-	-	-	-	photo	yes	repository	-
2005	SILV-31	N	+	+	+	+	-	-	photo	yes	creator	-
2005	SILV-32	N	+	+	-	-	-	-	photo	yes	repository	-
2005	SILV-33	N	+	+	-	-	-	-	photo	yes	repository	-
2005	SILV-34	N	+	+	-	-	-	-	photo	yes	repository	-
2005	SILV-35	N	+	+	-	-	-	-	photo	yes	repository	-
2005	SILV-36	N	-	-	+	+	-	-	Illustration	yes	creator	-
2005	SILV-37	N	-	-	-	+	-	-	Illustration	yes	creator	+
2005	SILV-38	N	+	+	+	-	-	-	photo	yes	repository	+
2005	SILV-39	N	+	+	+	+	-	-	photo	yes	repository	+
2005	SILV-40	N	+	+	+	+	-	-	Illustration	yes	repository	+
2005	SILV-41	N	-	+	-	-	-	-	photo	unknown	repository	+
2005	SILV-42	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-43	N	+	+	+	-	-	-	photo	yes	repository	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
2005	SILV-44	N	+	+	+	+	-	-	photo	yes	repository	-
2005	SILV-45	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-46	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-47	N	-	-	-	-	-	-	photo	unknown	both	-
2005	SILV-48	N	+	+	+	+	-	-	photo	yes	repository	+
2005	SILV-49	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-50	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-51	N	-	-	+	-	-	-	Illustration	yes	creator	-
2005	SILV-52	N	+	+	+	-	-	-	photo	yes	creator	+
2005	SILV-53	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-54	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-55	N	-	-	-	-	-	-	photo	unknown	repository	-
2005	SILV-56	N	+	-	+	-	-	-	Illustration	yes	repository	-
2005	SILV-57	N	+	-	+	-	-	-	Illustration	yes	creator	+
2005	SILV-58	N	-	-	-	-	-	-	photo	unknown	both	-
2005	SILV-59	N	+	+	+	-	-	-	photo	yes	creator	-
2005	SILV-60	N	+	+	+	-	-	-	photo	yes	repository	+
2005	SILV-61	N	+	+	-	-	-	-	photo	yes	repository	+
2005	SILV-62	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-63	N	+	+	-	-	-	-	photo	yes	repository	-
2005	SILV-64	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-65	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-66	N	+	+	-	-	-	-	photo	unknown	both	-
2005	SILV-67	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-68	N	-	-	-	+	+	-	Illustration	yes	creator	+
2005	SILV-69	N	-	-	-	-	-	-	photo	unknown	both	-
2005	SILV-70	N	+	+	+	-	-	-	photo	yes	creator	-
2005	SILV-71	N	+	+	+	-	-	-	photo	yes	creator	-
2005	SILV-72	N	+	+	+	-	-	-	Illustration	yes	repository	-
2005	SILV-73	N	-	-	-	-	-	-	Illustration	yes	creator	-
2005	SILV-74	N	-	-	-	-	-	-	photo	unknown	both	-
2005	SILV-75	N	+	+	-	-	-	-	photo	yes	repository	-
2005	SILV-76	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-77	N	+	+	+	-	-	-	photo	yes	creator	+
2005	SILV-78	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-79	N	+	-	-	-	-	-	photo	yes	creator	-
2005	SILV-80	N	+	-	+	-	-	-	Illustration	yes	repository	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
2005	SILV-81	N	-	+	+	-	-	-	Illustration	yes	repository	-
2005	SILV-82	N	+	+	-	-	-	-	photo	yes	repository	-
2005	SILV-83	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-84	N	+	+	-	-	-	+	Illustration	yes	creator	-
2005	SILV-85	N	+	+	-	-	-	-	Illustration	yes	repository	-
2005	SILV-86	N	+	+	-	-	-	-	photo	yes	repository	-
2005	SILV-87	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-88	N	+	+	-	-	-	-	photo	yes	repository	-
2005	SILV-89	N	+	+	+	-	-	-	photo	yes	creator	+
2005	SILV-90	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-91	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-92	N	+	-	+	-	-	-	photo	yes	repository	-
2005	SILV-93	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-94	N	+	+	-	-	-	-	photo	yes	repository	-
2005	SILV-95	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-96	N	+	+	+	-	-	-	photo	yes	repository	-
2005	SILV-97	N	+	+	-	-	-	-	photo	yes	repository	-
2005	SILV-98	N	+	+	-	-	-	-	photo	yes	repository	-
2005	SILV-99	N	+	-	+	-	-	-	photo	yes	repository	-
2005	SILV-100	N	+	+	+	-	-	-	photo	yes	repository	+
2005	SILV-101	N	+	-	+	-	-	-	photo	yes	repository	-
2010	TRE-1	N	+	-	+	-	-	-	photo	yes	nothing	-
2010	TRE-2	N	+	+	-	-	-	-	photo	yes	nothing	-
2010	TRE-3	N	+	+	-	-	-	+	Illustration	unknown	nothing	+
2010	TRE-4	N	-	+	+	-	-	-	photo	unknown	nothing	-
2010	TRE-5	N	-	-	-	-	-	-	photo	unknown	nothing	-
2010	TRE-6	N	+	+	-	-	-	-	photo	yes	nothing	-
2010	TRE-7	N	-	+	-	-	-	-	photo	unknown	nothing	-
2010	TRE-8	N	+	+	+	+	-	-	photo	yes	nothing	-
2010	TRE-9	N	+	+	+	+	-	-	photo	yes	nothing	-
2010	TRE-10	N	+	+	+	-	-	-	photo	yes	nothing	-
2010	TRE-11	N	+	+	-	-	-	-	photo	yes	nothing	-
2010	TRE-12	N	-	+	-	-	-	-	photo	unknown	nothing	-
2010	TRE-13	N	-	-	-	-	-	-	photo	unknown	nothing	-
2010	TRE-14	N	+	+	+	-	-	-	photo	yes	nothing	-
2010	TRE-15	N	+	+	+	-	-	-	photo	yes	nothing	-
2010	TRE-16	N	+	+	+	+	-	-	photo	yes	nothing	-

Appendix D: Componential Analysis Data Table

Book Date	Image	Type of Source (arch/non-arch)	Presence of Context in Image (+/-)	Presence of Context in Caption (+/-)	Presence of People (+/-)	Info-graphic	Detached design	Map	Photo or Illustration	Image Creator connected to region (yes/no/unknown)	image creator mentioned/repository/both/nothing	Coast Salish mentioned in caption (+/-)
2010	TRE-17	N	+	+	+	-	-	-	photo	yes	nothing	-
2010	TRE-18	N	-	+	-	-	-	-	photo	unknown	nothing	-
2010	TRE-19	N	-	+	-	-	-	-	photo	unknown	nothing	-
2010	TRE-20	N	+	+	+	+	-	-	photo	yes	nothing	-
2010	TRE-21	N	-	-	-	-	-	-	photo	unknown	nothing	-
2010	TRE-22	N	-	+	-	-	-	-	photo	unknown	nothing	-
2010	TRE-23	N	+	+	+	-	-	-	photo	yes	nothing	-
2014	NEU-1	A	-	-	-	+	-	-	Illustration	yes	both	-
2014	NEU-2	A	+	-	-	-	-	-	photo	yes	both	-
2014	NEU-3	A	-	+	-	-	-	-	Illustration	unknown	creator	-
2014	NEU-4	A	-	+	-	-	-	-	photo	unknown	creator	-
2014	NEU-5	A	-	+	-	-	-	-	Illustration	unknown	repository	-
2014	NEU-6	A	-	-	-	-	-	-	Illustration	yes	repository	-
2014	NEU-7	A	-	-	-	-	-	-	photo	yes	repository	-
2014	NEU-8	A	-	+	+	-	-	-	photo	yes	creator	-
2014	NEU-9	A	-	+	-	-	-	-	photo	unknown	repository	-
2014	NEU-10	A	-	+	-	-	-	-	photo	unknown	repository	+
2014	NEU-11	A	-	+	-	-	-	-	Illustration	unknown	both	-
2014	NEU-12	A	-	+	-	+	-	-	Illustration	unknown	both	-
2014	NEU-13	A	-	+	+	-	-	-	Illustration	unknown	repository	-
2014	NEU-14	A	+	+	-	-	-	-	photo	yes	repository	-
2014	NEU-15	A	-	-	-	+	-	-	Illustration	unknown	nothing	-
2014	NEU-16	A	+	+	+	+	-	-	photo	yes	both	+
2014	NEU-17	A	-	-	-	-	-	-	Illustration	yes	repository	-
2014	NEU-18	A	-	+	-	-	-	-	Illustration	unknown	repository	-
2014	NEU-19	A	-	-	-	-	-	-	photo	yes	both	-
2014	NEU-20	A	+	-	-	-	-	-	photo	yes	both	-
2014	NEU-21	A	+	+	-	-	-	-	photo	unknown	both	-
2014	NEU-22	A	+	-	-	-	-	-	photo	yes	repository	+
2014	NEU-23	A	+	-	+	-	-	-	photo	yes	repository	+
2014	NEU-24	A	+	+	+	+	-	-	photo	yes	repository	+