6th Annual Currents in Anthropology: A Student Research Conference
Call for Papers

The Department of Anthropology is hosting our 6th Annual Currents in Anthropology Student Research Conference on April 2, 2020 to celebrate the academic excellence of our students at UVIC. Whether you are an Anthropology Honours, Major, or Minor student or just have taken an Anthropology course that you really enjoyed, we want to showcase your research. There will be prizes for the top Undergraduate poster and presentation, and a People’s Choice Award.

Did you develop a project this term (or last year!) you are proud of? Are you a JCURA scholar who wants to display their research to the Department? Here is your opportunity to show off that paper, poster, project, film, or soundscape. We want YOU to show and tell! Podium presentations will be 12 minutes, allowing a few minutes for questions. Posters will be displayed throughout the conference, with poster authors present for questions at scheduled intervals.

We are accepting proposals for podium and poster presentations. **Use the abstract submission form on the Anthropology website to submit your proposal abstract.** Multi-authored presentations and posters are welcome, but participants may be first author on only one presentation or poster. Your abstract should be a maximum of 250 words and provide a clear statement of purpose, the main results and conclusions of the research, and the importance or relevance. If appropriate, your abstract may also include the materials and methods used in your study. See examples below. Below you will also find some guidelines for effective podium and poster presentations.

Please send your completed form to Jindra Bélanger, Anthropology Undergraduate and Graduate Secretary: anthtwo@uvic.ca. **Proposals are due by March 9, 2020.** If you have any questions please contact Dr. Helen Kurki at hkurki@uvic.ca
EXAMPLE ABSTRACTS:

Example 1: Private Property and the Human Rights of Indigenous Peoples in Canada: Challenges at the Inter-American Commission on Human Rights

The Inter-American Commission on Human Rights (IACHR) has over the past 5 years been hearing an ongoing case between Coast Salish peoples from Vancouver Island and the state of Canada. The details of this case present a set of challenges at the intersection between Canadian property rights and Indigenous land rights. The questions raised are vexing: Are the private property rights held by individuals and corporations throughout Coast Salish territories fundamentally incompatible with the ongoing exercise of Indigenous cultural and religious practices? Are there creative legal and political spaces for the continued exercise of Indigenous jurisdictions on privately held lands? Are there prospects for significant titling and demarcation of Indigenous titles on land that is currently privately held? Do the legal and political processes of the state systematically favor private land holders over Indigenous peoples? How can the IACHR ensure the ongoing recognition of Indigenous cultural practices on private lands? In this paper I discuss the prospects for intervention by the international community, and the limitations. In the absence of forms of international intervention that are binding for states, Indigenous peoples are developing their own strategies for implementing the political and moral will of the international community. I examine how these strategies are being adopted for the Coast Salish case, and consider the broader implications of these experiences for Indigenous peoples looking to the international community for resolution and reconciliation.

Example 2: Unsettling the Cartographic Record: Anthropology in the Salish Sea

Landscapes, territories, communities, and cultures have long been the subject of ethnographic cartography including here in the Salish Sea where maps have been produced by anthropologists for almost as long the discipline has existed. Coast Salish peoples have also taken up cultural mapping, both reifying these ethnographic cartographies and pushing them in new directions – engaging an emerging global practice of ‘counter-mapping’. Place names, territorial boundaries, resource use, community spaces, kinship networks, and mythic landscapes are amongst the subjects of these cartographies. These maps provide fascinating detail, make sweeping generalizations, and perpetuate silences and absences. They have been influenced by both colonial power and the resistance and alternative priorities of indigenous peoples. They have had perhaps surprising political, legal, and economic consequences. With the proliferation of inexpensive, accessible, and attractive mapping technologies, important new possibilities and challenges have opened up for these powerful representational practices to continue to have social impacts.

Example 3: To Reunite, To Honour, To Witness: Paintings from the Alberni Indian Residential School

March 26, 2013, the front page of Canada's Globe and Mail Newspaper detailed a unique repatriation ceremony of children's paintings created at the Alberni Indian Residential School
(AIRS). The now-closed school is infamous for some of the most horrific abuses of Indigenous children in residential schools in Canada. The paintings came to light 50 years after they were created when in 2008 they were gifted to the University of Victoria. Since 2010, Elders, Survivors, and Indigenous faculty from the university, and Survivors from the AIRS have worked to reunite these paintings with their creators. A key consideration has been the role the paintings might play in processes of healing and reconciliation in Indigenous communities, and how they form public narratives of history and identity for non-Indigenous Canadians. All at a moment when Canada seeks to educate its citizens through the Truth And Reconciliation Commission about the legacy of the residential schools. Memory, truth telling, the public exhibition of material culture related to violence, and resilience surround the images today as the paintings are exhibited in public galleries and Indigenous communities, and reported on through the media. How do these paintings act as visual ‘contact zones’ for audiences that do not share the experiences of abuse and oppression associated with the schools? This paper details our work with Survivors who created the paintings to understand how they see their childhood paintings from their personal pasts, and also how they may play a key role in the imagined future of a nation.

Example 4: Pelvic and appendicular skeletal variability in humans

Levels of phenotypic variability in a species are dependent on the interaction between plasticity (ability of an organism to adapt during life to stimuli) and constraint (genetic, developmental and selective limitations on morphology). Greater plasticity results in greater intraspecific variability, while greater constraint reduces it. The processes generating variation in humans are key to the study of our evolution, as this variation is the raw material for natural selection. The pelvic canal in humans displays differences in size and shape between males and females due to its differential functional roles in locomotion and obstetrics. These distinct roles in females may be postulated to result in stabilizing selection on canal morphology, which would limit pelvic canal variability. Levels of intrapopulation morphometric variability in the skeletal regions of the pelvic canal, non-canal pelvis, and appendicular skeleton were compared in females and males of nine skeletal samples (total N females = 126; males = 148). Mean coefficients of variation, corrected for sample size (V*), were calculated for each skeletal region, and then compared between regions using Wilcoxon Signed Rank tests (N = 9). Pelvic canal variability is significantly greater than non-canal pelvis and appendicular skeleton variability for both sexes. Levels of non-canal and appendicular variability do not differ. Males are more variable than females for the appendicular skeleton. These results indicate that stabilizing selection does not constrict pelvic canal variability in females. Plasticity in canal size and shape may instead enable females to accommodate obstetrically sufficient canals.

Example 5: The Secrets of Sutton Hoo: Examining the Evidence for Human Sacrifice and Execution in Suffolk, England

The mystery surrounding the possibility of human sacrifice is discussed in the context of Sutton Hoo in Suffolk, England. This site, known as one of the most important archaeological sites in the world, contains many low circular pagan burial mounds believed to belong to the kings of
East Anglia. Most famously, it is the home of one of the greatest ship burials of the early Middle Ages believed to belong to Raedwald, King of East Anglia from AD599-625. Furthermore, this site also contains many unfurnished burials not associated with the burial mounds. Many of these burials are deviant burials, which include abnormal body positions and differential care and treatment to human remains. In this paper, I will examine the evidence for human sacrifice and execution practices in the Group 1 and 2 cemeteries at Sutton Hoo. I conclude that Group 2 is likely evidence of an execution cemetery; however, Group 1 could either be evidence of an execution cemetery or a separate place used for the burial of ritual killings. The burials in Group 1 display some evidence of judicial killing, yet characteristics of sacrifice are also recognized, which share similarities to execution. Over all, I determine that evidence for sacrifice must not be dismissed, as there are unexplained differences that lack satisfactory answers between the burials in Group 1 and Group 2.

**Guidelines for Preparation of Effective Podium Presentations**

*(Adapted from the *Association of Physical Anthropology* Guidelines)*

Simple is best for presentations – you want to focus on making a single main point, and making it simply, clearly, and concisely. It is not possible to cite all previous work relating to your study, provide detailed descriptions of your methods, or present lots of non-essential information. Your presentation should: 1) define the problem or central question; 2) indicate its importance; 3) tell what was done; 4) state what was found; and 5) consider the relevance or broader implications of the findings. Good visuals, rather than detailed text, convey the essential message of the talk, and key points and results. They allow the listener to both see and hear, to enhance understanding.

To maximize effectiveness, consider the following guidelines:

1. **Clear purpose** – organize your talk around a central theme. A single main point and unified story helps to avoid getting bogged down in details. Provide a conclusion that summarizes the main points and issues posed by the material you have presented.
2. **Freedom from non-essential information** – omit all but the most essential details, particularly with respect to methodological details. Stick to the main points. Save non-essential information for questions or discussions later.
3. **Graphs, diagrams, and tables** – Diagrams and graphs are useful for presenting research design or study hypotheses, results, and even a visual summary of key points. Avoid tables with lots of numbers.
4. **Word slides** – if you use bullet points or word slides, keep them short. Do not use full sentences. Do not include more than 5-7 lines per slide (acknowledgements or references cites slides excepted)
5. **Fonts** – use common, simple fonts. Sans serif fonts are the clearest. Text should be relatively large. Most of the “themes” in Powerpoint for example use 40-44 point font for titles, 28-33 font for main bullets, and 24-22 font for secondary bullets. Keep text size in mind as well when labeling figures, graphs, or tables.
Guidelines for Preparation of Effective Poster Presentations
(Adapted from the Association of Physical Anthropology Guidelines)

Poster presentations offer more opportunities for discussion with interested viewers, and is available for several hours for viewers. However, space is limited on the poster. Just as with a podium presentation, simple is best. Creating posters is not just writing your paper on a larger surface! Keep in mind the same focus on a single main point or story as is emphasized above for podium presentations. The same rules concerning conciseness apply: 1) define the problem or central question; 2) indicate its importance; 3) tell what was done; 4) state what was found; and 5) consider the relevance or broader implications of the findings. Good visuals, rather than detailed text, convey the essential message of the research, and key points and results. Good poster presentations require equal effort to good oral presentations.

To maximize effectiveness, consider the following guidelines:

1. Organization – make an initial sketch of your poster, allocating space for specific sections that will systematize your information. For example: Introduction, Materials and Methods, Results, Summary and Conclusions. Focus attention on a few keys points. Try different styles, colours, and arrangements to maximize clarity and simplicity.

2. Text – while a poster includes more text than slides, do not overdo it. Create a balance between visuals (e.g. diagrams, graphs, tables) and text. About half your viewing area should be visuals. Avoid making the visuals too small or trying to cram in too many. Try to limit the amount of text on your poster to 1500-2000 words so that it can be read in less than 10 minutes. Again, avoid non-essential information. Interested readers can ask you for more details!

3. Fonts – Text size should be at least 18 point, with 20-24 even better. Smaller font is too hard to read at any distance. Headings should be larger (30-36 points) and bolder font. Use short, informative (“headline“ style) titles to state the essential point of each figure (remember people will be reading this when you are not there to explain, so it should stand on its own). Use consistent type styles and letter sizes throughout. Avoid presenting lengthy references cited lists, as they take up space and are distracting.

4. Eye movement – the pathway traveled by the eye should be natural, either top-to-bottom, or left-to-right. Remember broad columns of text can be hard to read when standing at a poster. Generally 2-3 columns work best, depending on the width of the poster.