

**The Indigenous Arts Archive: Indigenizing the Spencer Museum of Art's Database**

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The Spencer Museum of Art at the University of Kansas stewards over 3,000 works by Native North American peoples. Spencer employees have documented these objects, along with another 7,500 art works in the Global Indigenous Collection, giving each item a physical description, measurements, a condition report, a date range of approximately when it was made, and an associated cultural affiliation when known. However, for objects made by Indigenous peoples, this is only part of their history. As the curatorial intern for Global Indigenous Art at the Spencer, I wanted to find a way to include Indigenous perspectives in a permanent fashion at the museum. This led to the creation of the Indigenous Arts Archive, an online web application hosted by the Spencer.

The goals of the Indigenous Arts Archive (IAA), are to include Indigenous voices in the Spencer's database, MuseumPlus; to treat Indigenous knowledge as equal to academic knowledge; to build relationships with Indigenous communities and individuals; and to increase the use of the Spencer's Native North American collections. This process includes adding Indigenous knowledge and perspectives such as:

- Cultural Use – how a community used an object in the past and how they use it today.
- Traditional Care/Conservation – any special instructions on how to handle, store, or conserve a cultural heritage item.
- Narrative Meanings – how an object might be contextualized through stories.
- Cultural Sensitivity Statement – restrictions on display or sharing of materials, or relevance to repatriation.
- Traditional Knowledge – any other information that is significant to understanding the importance of an object.

By adding such information and correcting any incorrect data already in the object record, the project will put Indigenous expertise on equal footing with standard museum knowledge within the database.

The Spencer has grounded the IAA in the principles of collaborative research, meaning that originating communities should have a voice in how museums interpret cultural objects and that these groups should benefit from the knowledge that the collaboration produces.<sup>1</sup> In recent years, digital technologies have created new opportunities for this type of collaboration. Many Indigenous communities do not have access to items within museum collections due to physical distance.<sup>2</sup> Digital initiatives provide one solution. However, this solution is limited in its reach to those groups that have access to the internet and have the technological literacy required to use the program. For this reason, one should not consider digital initiatives as an answer for all issues.

Digital projects allow for geographically dispersed groups to interact with each other online and begin building research relationships.<sup>3</sup> This requires more than making collections available online. To begin unsettling settler-colonial systems, Indigenous peoples must have a voice in these digital initiatives.<sup>4</sup> The IAA explores the option of using Indigenous perspectives

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<sup>1</sup> Susan Rowley, "The Reciprocal Research Network: The Development Process," *Museum Anthropology Review* 7, no. 1-2 (Spring-Fall 2013): 23, <https://scholarworks.iu.edu/journals/index.php/mar/article/view/2172/4562>.

<sup>2</sup> Andrew Wiberg, "Mukurtu: Information Retrieval System Engineered for Indigenous Individuals and Communities," (2014): 3, <https://pdfs.semanticscholar.org/193d/4148cb565058088c62fd439fcc849624bd2c.pdf>.

<sup>3</sup> Rowley, "The Reciprocal Research Network," 23.

<sup>4</sup> The term settler colonialism "describes a historically created system of power that aims to expropriate Indigenous territories and eliminate modes of production in order to replace Indigenous peoples with settlers who are discursively constituted as superior and thus more deserving over these contested lands and resources." This historical system framed much of the collecting history of museums. Dean Itsuji Saranillio, "Settler Colonialism," in *Native Studies Keywords*, ed. Stephanie N. Teves, Andrea Smith, and Michelle H. Raheja (Tucson: University of Arizona Press, 2015), 284.

in description and contextualization as a way for Indigenous communities to reclaim intellectual authority over their objects and to promote intergenerational transfer of Indigenous knowledge and history.<sup>5</sup> By engaging in this participatory archive, the Spencer opens a new path toward forging relationships with Indigenous communities.

Essential to the IAA is the understanding that “there must be a vastly extended definition of expertise to include all those people and communities who have a deep and engaged understanding of the objects in question.”<sup>6</sup> By having Indigenous peoples contribute descriptive information about collections, the Spencer will both improve its own understanding of these items and change how museum practitioners interpret them.<sup>7</sup> Ultimately, by incorporating Indigenous knowledge with standard Western museum systems, the IAA has the potential to decolonize and indigenize museum practice.<sup>8</sup> By opening a way for Indigenous peoples to add their cultural knowledge to the Spencer’s database, this project contributes to rethinking “expert knowledge” and what qualifies as a voice of authority.<sup>9</sup> The project team designed the IAA to recognize “that Native American communities have primary rights for all culturally sensitive materials that are culturally affiliated with them” and to support their cultural authority.<sup>10</sup>

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<sup>5</sup> Brett Lougheed, Ry Moran, and Camille Callison, “Reconciliation through Description: Using Metadata to Realize the Vision of the National Research Centre for Truth and Reconciliation,” *Cataloging & Classification Quarterly* 53, no. 5-6 (July 2016): 608, <https://doi.org/10.1080/01639374.2015.1008718>.

<sup>6</sup> Ramesh Srinivasan, Robin Boast, Jonathan Furner, and Katherine M. Becvar, “Digital Museums and Diverse Cultural Knowledges: Moving Past the Traditional Catalog,” *The Information Society* 25, no. 4 (July 2009): 267, <https://doi.org/10.1080/01972240903028714>.

<sup>7</sup> Ramesh Srinivasan, Katherine M. Becvar, Robin Boast, and Jim Enote, “Diverse Knowledges and Contact Zones within the Digital Museum,” *Science, Technology, & Human Values* 35, no. 5 (September 2010): 736, <https://doi-org.www2.lib.ku.edu/10.1177/0162243909357755>.

<sup>8</sup> Kimberly Christen, “Tribal Archives, Traditional Knowledge, and Local Contexts: Why the “s” matters,” *Journal of Western Archives* 6, no. 1 (2015): 3, <https://digitalcommons.usu.edu/westernarchives/vol6/iss1/3>.

<sup>9</sup> Srinivasan, Becvar, Boast, and Enote, “Diverse Knowledges and Contact Zones,” 739.

<sup>10</sup> “Protocols for Native American Archival Materials,” Northern Arizona University, accessed April 16, 2019, <http://www2.nau.edu/libnap-p/protocols.html>.

The Spencer has already made the entirety of their collections available online, making the collections accessible to anyone with an internet connection. The IAA seeks to increase ease of use by hosting the Native North American collections in one place, making it easier to find specific types of objects. The project also hopes to boost in-person visits to the collections. As part of the information gathering process, the IAA asks contributors to provide their contact information. The goal is to connect directly with contributors through the contact information they provide, and turn the digital connections facilitated through the project into in-person visits and collaborations at the Spencer.

### **Literature Review**

To understand why the IAA is a tool for decolonizing the museum database, one must first understand why databases, as a form of knowledge archive, are colonial structures. Archives originated as nation-making tools. As the United States expanded westward, collectors gathered Indigenous material. As individuals collected these objects, they typically separated items from their cultural context. For many, this amassing of Indigenous collections represented conquest and the extinction of Native lifeways. Collectors then organized and standardized the material based on settler-colonial ideas and interpretations, effectively erasing Indigenous logics from the archival record.<sup>11</sup> In removing objects from the communities that created them, collectors severed local knowledge and contexts.

These items often became part of museum collections, keeping them both physically distant from source communities and putting Indigenous materials into a legal structure that

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<sup>11</sup> Kimberly Christen, "Relationships, Not Records: Digital Heritage and the Ethics of Sharing Indigenous Knowledge Online," in *The Routledge Companion to Media Studies and Digital Humanities*, ed. by Jentery Sayers (New York: Routledge, 2018): page 403, <https://doi.org/10.4324/9781315730479>.

often refuses recognition of local stewardship.<sup>12</sup> Museums themselves served to support national origin stories, simultaneously “creating institutional frameworks that bound nations to lands and political structures while erasing the claims of Indigenous peoples.”<sup>13</sup> Native objects donated to museums served as historical markers, representing a time and a way of life that had passed in order to make room for Western ideals. Through the erasure of Indigenous perspectives within the national narrative, museum interpreters also erased claims of Indigenous peoples over their objects of cultural patrimony, supporting an imagined authority over collected materials.

Museum practitioners further influence the historical record by deciding what to collect. They decide which objects are worth collecting, how collections are organized, and how to describe and interpret those materials. As archivist Matt Gorzalski argues, “these actions shape society’s collective memory and the way history is interpreted.”<sup>14</sup> The limited perspectives provided by museum workers often do not fully account for the knowledge of communities who may have intimate knowledge of the objects in the collection.<sup>15</sup>

Museum databases, like archives, function as a result of the standardization of description and the creation of categories. In order to manage collections, museum practitioners have created standard vocabularies which they use to describe what the object is, what it is made of, and who made it. This information is useful for collection managers in many ways. First, a standard description of the piece makes sure that a collection manager can identify an item within storage.

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<sup>12</sup> Christen, “Tribal Archives, Traditional Knowledge, and Local Contexts,” 2.

<sup>13</sup> Kimberly Christen Withey, “Sovereignty, Repatriation, and the Archival Imagination: Indigenous Curation and Display Practices,” *Collections: A Journal for Museum and Archives Professionals* 11, no. 2 (Spring 2015): 118, <https://doi.org/10.1177/155019061501100204>.

<sup>14</sup> Matt Gorzalski, “Examining User-Created Description in the Archival Profession,” *Journal of Archival Organization* 11, no.1-2 (2013): 3, <https://doi.org/10.1177/155019061501100204>.

<sup>15</sup> Christen, “Relationships, Not Records,” 405.

Next, knowing what the object is made of allows collection managers to group materials that have similar conservation needs together so that they will not degrade. Finally, knowing who made the object or where it came from helps collection managers group culturally similar items together so that they are easier for curators or scholars to access them all together.

These strategies, however, come from the interpretations of museum workers and often devalue Indigenous knowledge of the material and how it should be treated and organized. Standardizing the information surrounding an object requires narrowing the definition of expertise. This results in “the effective silencing of the voices of those many who cannot or do not contribute to the ‘expert consensus’,” namely, Indigenous peoples, and the “reproduction of the biases, prejudices, and other assumptions held by those few who do contribute.”<sup>16</sup> Museum practitioners then use this narrow definition of knowledge to interpret material within the museum, presenting the public with a narrative devoid of Indigenous perspectives. This in turn perpetuates the erasure of Indigenous knowledge and reinforces the museum’s authority.

Digital initiatives seek to right these mistakes. Common strategies for digital projects include improving museum databases, building central aggregates of multi-institutional collections, and digital repatriation. Digital repatriation entails collaborating with Indigenous peoples to create “electronic surrogates of the items” in museums that the source community then has control over.<sup>17</sup> Some see digital repatriation as a budget friendly way to reconnect Indigenous communities with the objects held in distant museums.<sup>18</sup> However, digital

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<sup>16</sup> Srinivasan, Boast, Furner, and Becvar, “Digital Museums and Diverse Cultural Knowledges,” 269.

<sup>17</sup> Siobhan Senior, “Digitizing Indigenous History: Trends and Challenges,” *Journal of Victorian Culture* 19, no. 3 (2014): 398, <https://doi.org/10.1080/13555502.2014.947188>.

<sup>18</sup> Kimberly Christen, “Opening Archives: Respectful Repatriation,” *The American Archivist* 74, no. 1 (Spring/Summer 2011): 187, [https://www.jstor.org/stable/23079006?seq=1&cid=pdf-reference#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/23079006?seq=1&cid=pdf-reference#page_scan_tab_contents).

repatriation is just as nuanced as physical repatriation. The act of repatriating objects comes with many questions including: Which Indigenous group is the rightful stewards of these items? What happens if museum representatives repatriate material to the wrong community? Should museums return objects that are not subject to legal requirements of repatriation? How should museum practitioners care for items if a community prefers not to steward the material because they do not have the capacity to store it? Whether or not museum employees repatriate objects physically or digitally, they must still answer these questions.

In the case of the IAA, digital records are not provided with the same intent or in the same fashion as is typical of digital repatriation. Rather, the IAA falls into the first category of digital initiative – improving the museum database through collaboration by providing a greater degree of usability of the collections for those that have internet access, thereby aiding the integration of Indigenous knowledge into the database, and building a network between the Spencer and source communities. Although the project does not meet the standards of digital repatriation, it may open the door for further repatriation.

Digitization itself creates a new issue concerning the circulation of cultural materials. When records become available online, internet users can copy records and share them endlessly. This means that users can reproduce information or images of objects already extracted from Indigenous peoples without consent in ways that violate traditional cultural protocols.<sup>19</sup>

The motivation behind making museum collections available online is the inherent value placed on the openness of information in Western societies.<sup>20</sup> The idea that information should

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<sup>19</sup> Joshua A. Bell, Kimberly Christen, and Mark Turin, “After the Return: Digital Repatriation and the Circulation of Indigenous Knowledge Workshop Report,” *Museum Worlds: Advances in Research* 1, no.1 (2013): 196, <http://dx.doi.org/www2.lib.ku.edu/10.3167/armw.2013.010112>.

<sup>20</sup> Kimberly Christen, “Does Information Really Want to be Free?: Indigenous Knowledge Systems and the Question of Openness,” *International Journal of Communication* 6 (2012): 2877, <http://hdl.handle.net/2376/5705>.



be free to everyone promotes “a type of historical amnesia about how the public domain was initially populated,” meaning the displacement and erasure of Indigenous peoples through colonization.<sup>21</sup> However, some information is not open to all. Access, authority, and accountability are often essential to the sharing of tribal knowledge.<sup>22</sup> Knowledge is power, and for many Indigenous communities, the misuse or unauthorized sharing of knowledge can have both spiritual and physical repercussions.<sup>23</sup> When institutions insist that information should be free and accessible to everyone, they erase traditional knowledge systems and cultural protocol. Placing Indigenous cultural objects within the realm of public domain, and therefore open to everyone, denies the rights of Indigenous communities over their collective cultural heritage. Collaborating with Indigenous peoples on digital initiatives is one method for solving these complex issues and generates benefits for both communities and museums.

First, digital collaboration is a way to support Indigenous sovereignty by defining “a new space of engagement, interaction, and community-making between many sets of stakeholders.”<sup>24</sup> The IAA, like other digital projects, aims to support sovereignty by creating an environment where Indigenous groups can renew control over their objects. Providing this access “allows communities to rebuild bridges to their historical culture” and reconnect with materials that have been removed from their cultural context “through the actions of colonialism, ethnocide, and genocide.”<sup>25</sup> Including Indigenous descriptions of objects and context in the database will inform

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<sup>21</sup> Christen, “Does Information Really Want to be Free?,” 2879.

<sup>22</sup> Wiberg, “Mukurtu: Information Retrieval System,” 2.

<sup>23</sup> Joffrion and Natalia Fernández, “Collaborations between Tribal and Nontribal Organizations: Suggested Best Practices for Sharing Expertise, Cultural Resources, and Knowledge,” *The American Archivist* 78, no. 1 (Spring/Summer 2015): 196, <https://doi.org/10.17723/0360-9081.78.1.192>

<sup>24</sup> Withey, “Sovereignty, Repatriation, and the Archival Imagination,” 131.

<sup>25</sup> Wiberg, “Mukurtu: Information Retrieval System,” 2.

the interpretation of those items within museum displays. Western visitors trust what museums present, and if what the institution presents is the perspectives of Indigenous collaborators, Indigenous voices become the authority that visitors trust.

Additionally, when the description of an object comes from an Indigenous person, they are revealing the amount of information the public needs to know.<sup>26</sup> This method assists the museum in avoiding the disclosure of sensitive information. Part of the information the IAA will gather is whether or not an object is in any way culturally sensitive, and any restrictions on who should have access to the item. By including Indigenous peoples in the documentation of material in the Spencer's collections, the IAA provides a space for Indigenous perspectives on what should and should not be available online and increases Indigenous authority within the museum.

Another benefit of collaboration is the enhancement of records through the addition of Indigenous perspectives. Adding Indigenous knowledge does not erase the scholarly record but creates an equality between these two ways of knowing.<sup>27</sup> Indigenous communities, as the peoples who created these items, have contextual, historical, and experiential knowledge that non-Indigenous museum practitioners do not.<sup>28</sup> Including Indigenous knowledge and context in the database can help collections managers properly care for collection items, improve interpretation, and, most importantly, build relationships. Acknowledging multiple ways of knowing is a method for overcoming the limited scope of museum interpretation and provides a

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<sup>26</sup> Srinivasan, Becvar, boast, and Enote, "Diverse Knowledges and Contact Zones," 759.

<sup>27</sup> Christen, "Relationships, Not Records," 409.

<sup>28</sup> Srinivasan, Boast, Furner, and Becvar, "Digital Museums and Diverse Cultural Knowledges," 270.

space for Indigenous peoples to reassert their authority and renegotiate control over cultural materials.<sup>29</sup>

Although the addition of information centers on the object, the object is not the focus of collaboration. The item acts “as a citation of active knowledge.”<sup>30</sup> In museums, an object is a physical representation of the information that museum professionals know about it. The same is true for cultural items within their communities of origin. The material is representative of the people who created it and the purpose behind its creation. That context is important. However, relationships that indigenize the institution and create equality between ways of knowing are the goal of collaboration.

These relationships are the central benefit of collaboration. However, museum workers must understand the amount of dedication these relationships require and the need to build trust and mutual respect. Trust is about more than providing digital copies of records; it is about the “obligation we share to keep knowledge and cultural collections safe.”<sup>31</sup> Relationships with Indigenous communities are also more than about the exchange of knowledge. In order to build a successful partnership, museum practitioners must be prepared to support cultural protocols concerning objects; to recognize non-Western intellectual property systems; and to challenge the exclusionary practices in collection preservation, management, curation, and display.<sup>32</sup> Digital technologies are only a beginning step to building these relationships. The internet allows for a

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<sup>29</sup> Mira Burri, “Digital Technologies and Traditional Cultural Expressions: A Positive Look at a Difficult Relationship,” *International Journal of Cultural Property* 17, no.1 (2010): 49, <https://doi.org/10.1017/S0940739110000032>.

<sup>30</sup> Srinivasan, Boast, Furner, and Becvar, “Digital Museums and Diverse Cultural Knowledges,” 269.

<sup>31</sup> Kimberly Christen, “A Safe Keeping Place: Mukurtu CMS Innovating Museum Collaborations,” in *Technology and Digital Initiatives: Innovative Approaches for Museums*, ed. Juilee Decker (London: Rowman & Littlefield, 2015), 67, <https://ebookcentral.proquest.com/lib/ku/reader.action?docID=2058200&ppg=1>.

<sup>32</sup> *Ibid.*, 62.

way of communication that is inexpensive and crosses large distances. However, museum professionals must supplement these digital relationships with in-person action to create trust.

The final benefit of collaboration emphasized by this project is the permanence of Indigenous perspectives within the Spencer's database. Many museums practice collaboration with Indigenous communities or individuals to create exhibitions and programming that include Indigenous perspectives. Although this method does bring Indigenous voices into the museum space, it is a temporary solution, often limited to the time in which the exhibition is on display or the program is being offered. Exhibitions and programs also fail to "fundamentally influence the catalog-based representation of the permanent collection of objects."<sup>33</sup> For Indigenous perspectives to have real influence on institutional practice, museum practitioners must record them in an enduring way that makes these perspectives part of a museum's documentation system.<sup>34</sup>

This is the function of the IAA. The central pillar of documentation at the Spencer is the database. Perspectives offered by Indigenous communities and individuals through the IAA will be integrated directly into the museum's database, MuseumPlus. This ensures the documentation of Indigenous perspectives at the deeper level of the museum's catalog where the information effects the enduring identity of an object rather than in a temporary way as is typical of exhibition labels. Collaborators produce this new catalog, as Kimberly Christen argues, "at the intersection of digital technologies and indigenous initiatives."<sup>35</sup>

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<sup>33</sup> Srinivasan, Becvar, Boast, and Enote, "Diverse Knowledges and Contact Zones," 741.

<sup>34</sup> Srinivasan, Boast, Furner, and Becvar, "Digital Museums and Diverse Cultural Knowledges," 267.

<sup>35</sup> Kimberly Christen, "Gone Digital: Aboriginal Remix and the Cultural Commons," *International Journal of Cultural Property* 12, no.3 (2005): 335, <https://doi.org/10.1017/S0940739105050186>.

## Case Studies

The inspiration for the IAA comes from three existing digital projects: Mukurtu CMS, the Plateau Peoples' Web Portal, and the Reciprocal Research Network. The project developers for each of these three platforms worked in collaboration with Indigenous groups to meet the specific needs of the community. Although there are other grassroots digital initiatives involving Indigenous peoples, the theoretical underpinnings and functionality of these three initiatives most informed the creation of the IAA.

The first of the three programs is Mukurtu (MOOK-oo-too) CMS (collection management system), which is free and open-source. Created by Kimberly Christen in partnership with the Warumungu Aboriginal community in central Australia, Mukurtu is a “community archive platform for managing and sharing digital heritage built with and for indigenous communities worldwide.”<sup>36</sup> The project began in 2006 while Christen was working with the Warumungu community on how to control access to their cultural materials housed in the Nyinkka Nyunyu Art and Culture Centre. The Warumungu community wanted to control who could view certain materials based on cultural protocols. These protocols are built on community, family, clan, and individual relationships.<sup>37</sup> For instance, there are restrictions concerning who can see a photo of someone who has passed away. Any time a user uploads new content to the system, a group of community members tags the material with certain restrictions according to cultural protocols.<sup>38</sup> By giving control over restrictions to the users themselves, the

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<sup>36</sup> Christen, “A Safe Keeping Place,” 61.

<sup>37</sup> Christen, “Does Information Really Want to be Free?,” 2887.

<sup>38</sup> Srinivasan, Boast, Furner, and Becvar, “Digital Museums and Diverse Cultural Knowledges,” 274.

Mukurtu system supports “*preexisting* social norms concerning the creation, reproduction, and distribution of knowledge within the community” (original emphasis).<sup>39</sup>

Mukurtu then utilizes these protocols to filter results when a user searches the database. Before being able to access the archive, individuals must set up a profile where they self-identify their community and familial relationships. Community leaders who manage the database can then approve the individual’s profile. The database then pulls results that match the person’s profile, restricting other material based on cultural protocol.<sup>40</sup>

After the success of the original, stand-alone system, a National Endowment for the Humanities (NEH) Digital Humanities Start-Up Grant supported the creation of a beta version of Mukurtu CMS to a wider audience (fig. 1).<sup>41</sup> Indigenous communities, libraries, archives, or museums can use the open-source software due to the flexibility of the framework. When scaling up the original system, Christen and her team created adaptable features that “would allow any community to define and redefine their own access and circulation protocols based on their own cultural norms and priorities.”<sup>42</sup> Through Mukurtu, scholars, museums, and Indigenous peoples can work together to document cultural objects while honoring cultural protocols and including multiple perspectives.

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<sup>39</sup> Christen, “Does Information Really Want to be Free?,” 2885.

<sup>40</sup> *Ibid.*, 2885.

<sup>41</sup> Christen, “A Safe Keeping Place,” 65.

<sup>42</sup> Christen, “Does Information Really Want to be Free?,” 2886.

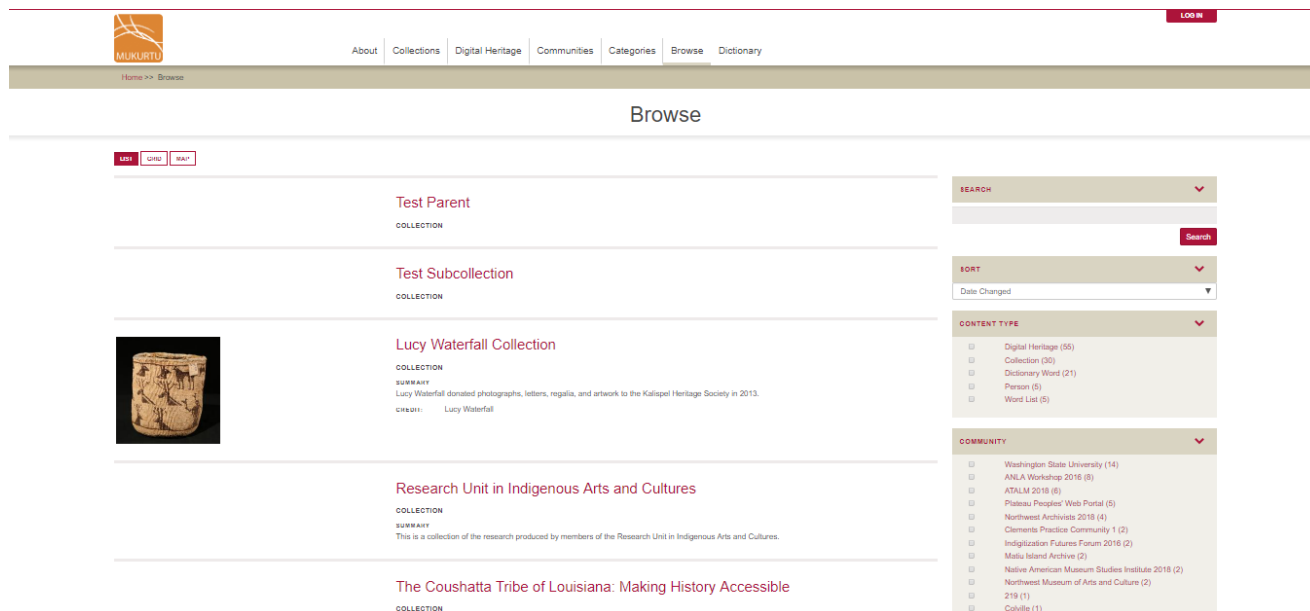


Figure 1. The Mukurtu Demo website allows users to explore Mukurtu CMS including collections available for browsing, as shown here. “Browse,” Mukurtu Demo, accessed April 20, 2019, <https://mukurtudemo.libraries.wsu.edu/browse>.

The Mukurtu system is still growing. One of the difficulties in adapting to a new database system is the different levels of technological literacy among users. The Mukurtu Hubs and Spokes program, which began in 2016 and is continuing into 2019, aims to support community archives by creating “hubs” that act as training centers.<sup>43</sup> Each Mukurtu Hub supports the “spokes” – the tribal archives, libraries, and museums – in their areas.<sup>44</sup> Through this program, Mukurtu remains sustainable and continues to act as a free database that tribes can use to manage their own collections according to their own protocols and ontological systems.

The Plateau Peoples’ Web Portal, also directed by Kimberly Christen, utilizes the backend software of the original Mukurtu project. Developed in collaboration with the Colville, Coeur d’ Alene, Spokane, Umatilla, Yakama, and Warm Springs tribes, the portal “is an online

<sup>43</sup> Kimberly Christen, Alex Merrill, and Michael Wynne, “A Community of Relations: Mukurtu Hubs and Spokes,” *D-Lib Magazine* 23, no. 5-6 (May/June 2017): 7, <https://doi.org/10.1045/may2017-christen>.

<sup>44</sup> *Ibid.*, 7.

educational portal of Plateau materials co-curated by tribal nations across the Pacific Northwest region of the United States.”<sup>45</sup> The Washington State University (WSU) libraries, where Christen currently works, holds the majority of the collections in the Portal. Materials held by the Portal’s regional and national partners also supplement the collections.<sup>46</sup>

What is unique about the Portal is that it “provides the tribes involved with access to and complete control over their ‘tribal path’ within the Portal.”<sup>47</sup> The front page of the Portal website displays each tribal path and recognizes the sovereignty of each tribe (fig. 2).<sup>48</sup> The website directs the visitor to the communities landing page, curated directly by members of that tribe, when the user clicks one of the tribal paths (fig. 3). From this page the visitor can browse collections specific to the chosen community. However, like Mukurtu, the collections adhere to specific, cultural protocols.

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<sup>45</sup> Christen, “Does Information Really Want to be Free?,” 2873.

<sup>46</sup> Christen, “A Safe Keeping Place,” 64-65.

<sup>47</sup> Christen, “Tribal Archives, Traditional Knowledge, and Local Contexts,” 4.

<sup>48</sup> Christen, “Relationships, Not Records,” 409.





Figure 2. The Plateau Peoples’ Web Portal main page allows users to explore collections by tribe. Plateau Peoples’ Web Portal, accessed April 20, 2019, <https://plateauportal.libraries.wsu.edu/>.

## Confederated Tribes of Warm Springs

[Request group membership](#)

The Confederated Tribes of Warm Springs is home to three tribes. The Warm Springs and Wasco tribes originated from the Columbia River (nchi wana or wimal in Ichishkin or kiksht respectively). The Northern Paiute originally come from southern Oregon.

[The Confederated Tribes of Warm Springs](#)



Listen to the Warm Springs welcome.

Papaxtwait Anakuthi thlkw'i. Greetings of parts of the day.



Niix Maicqi. Good Morning.



Niix Pachwái. Good Afternoon.



Niix Kwlaawit. Good Evening.



Niix Sc'atpa. Good Night.

### MEMBERS

admin  
michael.wynne  
valerie.switzler

### PROTOCOLS

[Warm Springs Community Public Access](#)

### Digital Heritage

[Browse All Digital Heritage in Confederated Tribes of Warm Springs](#)

### Recent DH Items

#### Joy To the World

**Community:** Confederated Tribes of Warm Springs

**Category:** Education

**Summary:** Warm Springs Language (Sahaptin-Ichishkiin)

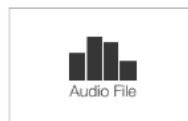


Figure 3. When a user selects a tribal path, they are directed to the tribe’s individual home page, as can be seen here for the Confederated Tribes of Warm Springs. “Confederated Tribes of Warm Springs,” Plateau Peoples’ Web Portal, accessed April 20, 2019, <https://plateauportal.libraries.wsu.edu/community/confederated-tribes-warm-springs>.

Another unique feature of the Portal is the amount of control tribal administrators have over content related to their community. Administrators for each tribe can upload content through the “Tribal Catalog Record” and the “Tribal Knowledge” tabs. These tabs allow tribal administrators to “add their own metadata, narratives, and audio or video comments” directly to the digital record.<sup>49</sup> Importantly, tribal administrators cannot alter the institutional data related to the records. Instead, institutional metadata and tribal metadata are visible simultaneously.<sup>50</sup> This form of collaborative curation recognizes the importance of both information systems and recognizes Indigenous knowledge as equal to institutional knowledge. As Christen states “we wanted an integrated metadata scheme that allowed for native knowledge to be viewed side-by-side with the academic voice...the Portal highlights the unique knowledge sets of Native peoples of the Plateau *alongside* scholars who have contributed to these collections” (original emphasis).<sup>51</sup>

The Portal is also a generative tool. Rather than limit contributors only to materials already in the collections, the Portal allows for the uploading of new knowledge, documents, and dialogue.<sup>52</sup> The Portal uniquely protects this new material, as well as knowledge added to already existing records. As discussed earlier, scholars have typically placed Indigenous knowledge and material in the realm of public domain, disregarding the intellectual property rights of Indigenous communities. To protect against this, the Portal allows any scholar, tribe, or institution that shares content to maintain intellectual property rights over the material and control the terms of

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<sup>49</sup> Christen, Merrill, and Wynne, “A Community of Relations,” 4.

<sup>50</sup> *Ibid.*, 4.

<sup>51</sup> Christen, “Opening Archives,” 201.

<sup>52</sup> *Ibid.*, 207.

access.<sup>53</sup> This important feature prevents unauthorized sharing of information and protects Indigenous knowledge from further exploitation.

The final initiative discussed in this article, the Reciprocal Research Network (RRN), served as an inspiration for the design of the IAA. Spearheaded by the Museum of Anthropology (MOA) at the University of British Columbia, and in conjunction with the Musqueam Indian band, the Sto:lo Nation, and the U'mista Cultural Society, the RRN is a web platform that seeks to “reconnect objects, people, land, languages, and traditions culturally and historically significant to First Nations community researchers, and to create a collaborative, reciprocal, and inclusive environment in which to explore collections of First Nations’ cultural heritage.”<sup>54</sup> The project began following conversations between the MOA and Indigenous communities on how to improve relationships with the museum. To find new ways to build on their relationship with Indigenous communities, the MOA submitted *A Partnership of Peoples: A New Infrastructure for Collaborative Research at UBC’s Museum of Anthropology* to the Canada Foundation for Innovation in 2001.<sup>55</sup>

Key to the project is the understanding that the three partner tribes were not consultants, but rather co-developers. The RRN sustained equality in decision-making throughout the development of the platform. To direct the project as it moved forward, the co-developer communities formed a Steering Group. Despite some bumps along the way, the RRN launched in 2010 as a platform focusing on Northwest Coast material culture.<sup>56</sup> Now, in 2019, the RRN hosts

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<sup>53</sup> Christen, “Opening Archives,” 199.

<sup>54</sup> Susan Rowley et al., “The Reciprocal Research Network,” *Museums and the Web 2008*, accessed April 20, 2019, <https://www.museumsandtheweb.com/mw2008/papers/iverson/iverson.html>.

<sup>55</sup> Rowley, “The Reciprocal Research Network,” 22.

<sup>56</sup> *Ibid.*, 31.

records from across the globe. There are, at the time of this writing, 28 partner institutions contributing to the RRN including the American Museum of Natural History, National Museum of the American Indian, and the Pitt Rivers Museum.<sup>57</sup>

With so many institutions contributing records to the Network, the RRN had to develop a way to make records consistent without compromising the original metadata. The solution was to display the normalized record, which is consistent across the RRN platform, and the original record in separate tabs for each object (fig. 4 and 5). This allows the original data to stay intact while making “comparisons, searching, and viewing simple for the user.”<sup>58</sup>

The screenshot shows a web interface with two tabs: 'Data' (selected) and 'Data Source'. Below the tabs is a notice: "This information was automatically generated from data provided by National Museum of Natural History. It has been standardized to aid in finding and grouping information within the RRN. Accuracy and meaning should be verified from the Data Source tab." The main content is under a 'Notes' heading, followed by a paragraph describing a contemporary Tlingit-style wooden halibut hook carved by Leslie Isaacs in Craig, Alaska, in March 2013. It details the hook's construction from cedar and a deer bone spike, and its traditional use. A quote from Jonathan Malindine explains that such hooks are now primarily decorative. A final note states the hook was wrapped in leather for storage. Below the notes is an 'Item History' section listing 'Made in Craig, Alaska, USA' and 'Collected in Craig, Alaska, USA'. A table follows with two columns: 'What' and 'Who'. The 'What' column lists: NAME: Halibut Hook, IDENTIFICATION NUMBER: E436193-0, TYPE OF ITEM: fishhook. The 'Who' column lists: CULTURE: Tlingit. At the bottom, a 'Where' section lists: HOLDING INSTITUTION: National Museum of Natural History, MADE IN: Craig, Alaska, USA, COLLECTED IN: Craig, Alaska, USA.

Figure 4. The “Data” tab on an object record displays the normalized data related to an item, in this case a halibut hook. “Halibut Hook-Data,” Reciprocal Research Network, accessed April 20, 2019, <https://www.rrncommunity.org/items/624118>.

<sup>57</sup> “Partner Institutions,” Reciprocal Research Network, accessed April 20, 2019, <https://www.rrncommunity.org/>.

<sup>58</sup> Rowley, “The Reciprocal Research Network,” 32.

Data	Data Source
This data has been provided to the RRN by the National Museum of Natural History. We've used it to provide the information on the <a href="#">Data tab</a> .	
USNM Number E436193-0	A contemporary Tlingit-style wooden halibut hook carved by Leslie Isaacs (Native name: Tsaandaay), a Haida craftsman, in Craig, Prince of Wales Alaska in March 2013 and commissioned by Jonathan Malindine for educational purposes.
Object Name Halibut Hook	It is an example of the kinds of hooks that were produced and used by both Tlingit and Haida peoples of Southeast Alaska. The name of the artifact in the local language is náxw (Lingit [Tlingit]), or ýagw táawaay (Xaad kil [Haida]). Such hooks were used by the people of the Northwest Coast to catch large halibut. Bait was tied at the intersection of the two wooden elements. Fished just off the ocean floor, a biting halibut will become hooked when the barb is embedded into its head. This hook has been carved from red cedar and yellow cedar and has a deer bone spike (Sitka black-tailed deer, <i>Odocoileus hemionus sitkensis</i> ).
Object Type Fishhook	
Culture/People Tlingit	
Country United States	Jonathan Malindine comments that hooks such as this one are now only rarely used for fishing. Their "function now is primarily decorative, while production is an act of connection to cultural heritage." He notes that usually the upper element (i.e. non-barbed, wooden section) is carved with various motifs and figures. This object represents a standard, perhaps utilitarian, example of a traditional Northwest Coast halibut hook.
State Alaska	
City craig	The fish hook was sent to SI wrapped in a tan soft leather which is included in storage with the object, but may not have any cultural significance.
Notes	

Figure 5. The “Data Source” tab displays the original data for the halibut hook as it was provided by the National Museum of Natural History. “Halibut Hook-Data Source,” Reciprocal Research network, accessed April 20, 2019, [https://www.rrncommunity.org/items/624118#?tab=data\\_source\\_tab](https://www.rrncommunity.org/items/624118#?tab=data_source_tab).

Similar to the Plateau Peoples’ Web Portal, the RRN allows scholars, tribal members, and institutional members to contribute information to object records. However, the RRN uses slightly different tools. In order to contribute knowledge to the RRN, a user must first request an account and explain why he or she is requesting the account. Once approved, the user can search the entirety of the collections hosted on the Network through a full text search. If the user wishes to contribute knowledge to an object record, they can click the “Share Knowledge” button at the bottom of the record (fig. 6). The RRN program then attaches the information to the object record and sends the data to the institution that owns the item. The institution can then use the knowledge to update its own database.<sup>59</sup>

<sup>59</sup> Rowley, “The Reciprocal Research Network,” 33.

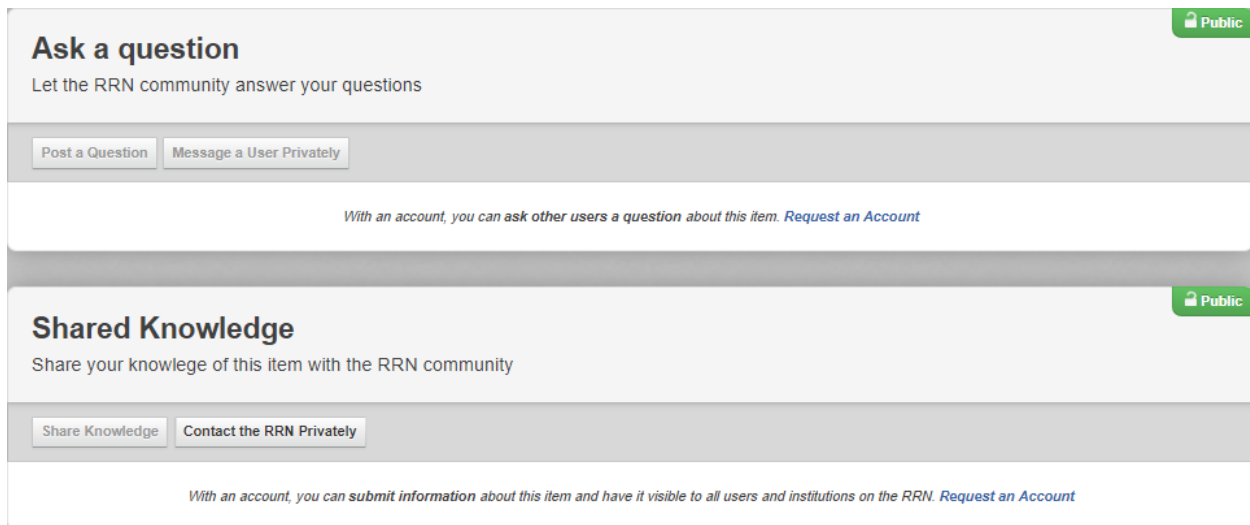


Figure 6. The “Ask a Question” and “Share Knowledge” buttons at the bottom of every object record allow RRN community members to interact with each other and contribute to digital records. “Halibut Hook,” Reciprocal Research Network, accessed April 30, 2019, [https://www.rrncommunity.org/items/624118#?tab=data\\_tab](https://www.rrncommunity.org/items/624118#?tab=data_tab).

The “Ask a Question” option at the bottom of an object record also facilitates reciprocal research. This allows any user to ask a question of the RRN community (fig. 6). These questions open a dialogue that continues through a series of commenting-discussions associated with the object. There are also discussion forums on the Network that “give users the means to talk with others about specific objects, or about other relevant topics.”<sup>60</sup>

Finally, RRN users can create their own “Projects,” meaning that a user can reorder items using their own methods of organization. The Project creator also controls access to that Project.<sup>61</sup> The access to institutional records across the globe, and the ability to create their own Projects provide ways for Indigenous communities to bring their “material heritage visually home for their members.”<sup>62</sup> This type of increased access is essential for reunifying Indigenous

<sup>60</sup> Srinivasan, Boast, Furner, and Becvar, “Digital Museums and Diverse Cultural Knowledges,” 273.

<sup>61</sup> Rowley, “The Reciprocal Research Network,” 32.

<sup>62</sup> *Ibid.*, 27.

peoples with cultural heritage objects. Along with the to date 763 pieces of information submitted to partner institutions' records, the RRN creates opportunities to build relationships and learn appropriate methods of display and care for the objects held in museums.

### **The Purpose of the Indigenous Arts Archive**

The goal of the Indigenous Arts Archive, like the RRN, is to treat Indigenous knowledge as equal to scholarly perspectives. Central to this goal is recognizing that the Spencer is not the “owner” of Indigenous cultural heritage items in its collection, but rather the steward of these objects. The IAA project will increase ease of use in searching the Spencer’s Indigenous collection, include Indigenous perspectives within the Spencer’s database, and create a network of contributors to help the Spencer further support Indigenous communities. If successful, the relationships facilitated through the IAA will result in increased Indigenous input about the care and interpretation of the collections, as well as help to “identify those materials that are culturally sensitive and develop procedures for access to and use of those materials.”<sup>63</sup> In the event that the IAA is unsuccessful and does not foster collaboration, then the Spencer has performed an act of due diligence and may take what is learned through the process of creating the IAA and use those lessons to continue moving toward a decolonized museum space.

The project is appropriate for the Spencer Museum of Art in that it supports the goals set by the chancellor and provost of the University of Kansas in 2018. First, the IAA meets the university’s goal of Diversity and Equity by including Indigenous perspectives in the Spencer’s database. Next, the project promotes Community Outreach by utilizing the Global Indigenous Collection at the Spencer to reach out to Indigenous groups both in Kansas and across the United States and create a space where Indigenous individuals can activate objects in the collection.

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<sup>63</sup> Northern Arizona University, “Protocols.”

This network of relationships will additionally expand the Spencer's national community. Finally, the project supports Discovery and Innovation. The IAA creates a space for users to discover and use the Indigenous collections. The project is also innovative in that it opens the Spencer's database to Indigenous perspectives and greater participation with the collection.

The IAA also fulfills part of the Spencer's strategic plan. First, the project meets the goal of activating art, meaning to "develop and steward the Spencer Museum's collection in order to share it with our audiences in broader ways."<sup>64</sup> By developing the IAA, online visitors can explore the Indigenous collection more easily, creating space for users to interact with the objects and add their knowledge. Second, the Archive inspires inquiry, meaning to "encourage and support a research environment open to collaboration and innovation" by establishing and nurturing reciprocal relationships between the users of the IAA and the Spencer.<sup>65</sup> Spencer employees can then share the contributed information through the public platform of the IAA. Finally, the project stimulates engagement from diverse communities. By collecting Indigenous perspectives and including them in the Spencer's database alongside scholarly documentation, the project co-develops rich content while extending the opportunity to communities across North America to experience the museum's collections.

The anticipated benefits for the Spencer are multifaceted. First, the project will provide increased documentation of the museum's objects. The information gathered will also help improve the care of collections by honoring culturally appropriate protocols and support the museum's commitment to repatriating relevant materials.

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<sup>64</sup> "Spencer Museum of Art Strategic Plan 2017-2021," Spencer Museum of Art, accessed April 20, 2019, 2, <https://spencerart.ku.edu/sites/default/files/Strategic%20Plan%202017-2021.pdf>.

<sup>65</sup> *Ibid.*, 2.



Beyond documenting the collection, the IAA provides the opportunity for the Spencer to build relationships with Indigenous communities across North America. Building a network of contacts will create the opportunity for further collaboration in all museum activities. Most importantly, these relationships will help the Spencer grow as an institution that strives to support the sovereignty of Indigenous peoples.

### **The Creation of the Indigenous Arts Archive**

The idea for the Indigenous Arts Archive began in September 2018. By then, I had already been working at the Spencer Museum of Art as the Andrew W. Mellon/Loo Family Intern in Global Indigenous Art for a year. After reading several articles about Mukurtu and the Plateau Peoples' Web Portal, I began to wonder if the Spencer could possibly host their own Mukurtu database. Curious, I met with the Spencer's Database Manager and Archivist Robert Hickerson. I introduced him to Mukurtu CMS online, and we began to discuss the possibilities of such a system. After a couple of meetings, we decided that it might be feasible to use Mukurtu alongside the museum's already existing database, MuseumPlus.

Before moving forward, I pitched the idea to my direct supervisor, Cassandra Mesick Braun, Curator of Global Indigenous Art, and Collection Manager Angela Watts, who works closely with the Global Indigenous Collection. Both agreed that the project was worth pursuing. With that confirmation I set up a meeting and made an agenda (Appendix A). On October 3, 2018 Mesick Braun, Watts, and Hickerson met with me to create a plan. We discussed what should and should not be included in the database, which data fields should be included, what the design of the website should look like, how search queries would be handled, and the work flow of the project. We also agreed on a few tasks that I needed to address before moving forward including: proposing the project to the museum's director, completing a list of culturally

sensitive objects, and speaking with the Head of Collection Management, Sofía Galarza Liu, about copyright restrictions.

The following week we met again. At this point, we planned to use Mukurtu to create a website inspired heavily by the Plateau Peoples' Web Portal. We brainstormed ideas on how the website would look and concluded that objects would be searchable by keyword, object type, and subgroup so that visitors would have multiple paths of exploration. We also contemplated creating feature collections, possibly including the four tribes of Kansas – the Kickapoo Tribe, Prairie Band Potawatomi Nation, Sac and Fox Nation of Missouri in Kansas and Nebraska, and the Iowa Tribe of Kansas and Nebraska – much like how the Plateau Peoples' Web Portal features tribal paths.

We had a lot of questions: What information would we ask for from possible contributors? How should information be added – standardized form or comment section? How will we raise awareness that the website exists? Most importantly, however, there were plenty of technical questions, such as how flexible the web design would be, would we use predictive text for searching, how would we build a comment system if we chose to use one, and how would we be notified if someone added information to an object record?

To answer these questions, I met with Hickerson and the Full Stack Web Developer, Ryan Thorup who agreed to act as a consultant for the project. After explaining the project idea and the functionality of Mukurtu to Thorup, he proposed creating an in-house web application. There were several benefits to this approach. First, it was simpler. Hosting a web application through the preexisting Spencer website meant we would not need to migrate our data from MuseumPlus into Mukurtu CMS. The Spencer's online collections are generated directly using MuseumPlus. The web application would function similarly, using MuseumPlus as its

foundation and hosting information generated directly from the database. Second, there would be no cost other than staff time because we would not have to purchase a web domain. Lastly, we would be able to customize the application to fit our specific needs rather than adapt a preexisting system to our project goals.

This meeting also solidified the team that would drive the project. The group included Mesick Braun, Watts, Hickerson, Thorup, and myself. This team was responsible for core decisions in the project moving forward.

At the same time that we decided to create our own web application, I began researching the Reciprocal Research Network. The RRN website began to serve as an inspiration for the project. The RRN's simple, straightforward design became the model for the IAA. The team also decided that the Spencer should join the RRN to increase visibility of the collection and tap into the RRN's already existing audience. I discuss the process of joining the RRN in detail later in this article.

Before moving forward, I presented the idea for the IAA to Saralyn Reece Hardy, the Marilyn Stokstad Director of the Spencer Museum of Art, in mid-November. She approved the project and from there I began a task list. First, the team had to decide which objects to include. We decided that the project should start small rather than include the entirety of the Global Indigenous Collection. Instead, we would include all Indigenous objects from the United States, Canada, and Greenland. We chose to include Greenland due to the cultural connections between Inuit cultures living in Greenland and Canada.

Typically, I would have created an object group list in MuseumPlus that included all of the items relevant to the project. However, this method did not make sense for a list of thousands of objects. Keeping in mind that we would also need data fields for new information gathered by

the web application, we decided that the best choice was to create a new tab in MuseumPlus. We named the tab “Indigenous Arts Archive” and decided to use the name for the project as a whole. After a discussion about what information we wanted to gather, we created six data fields: Traditional Care/Conservation, Cultural Use, Traditional Knowledge, Narrative Meaning, Cultural Sensitivity Statement, and Inclusion (fig. 7). I will explain the first five fields in detail later; for now, we must focus on the Inclusion tab.

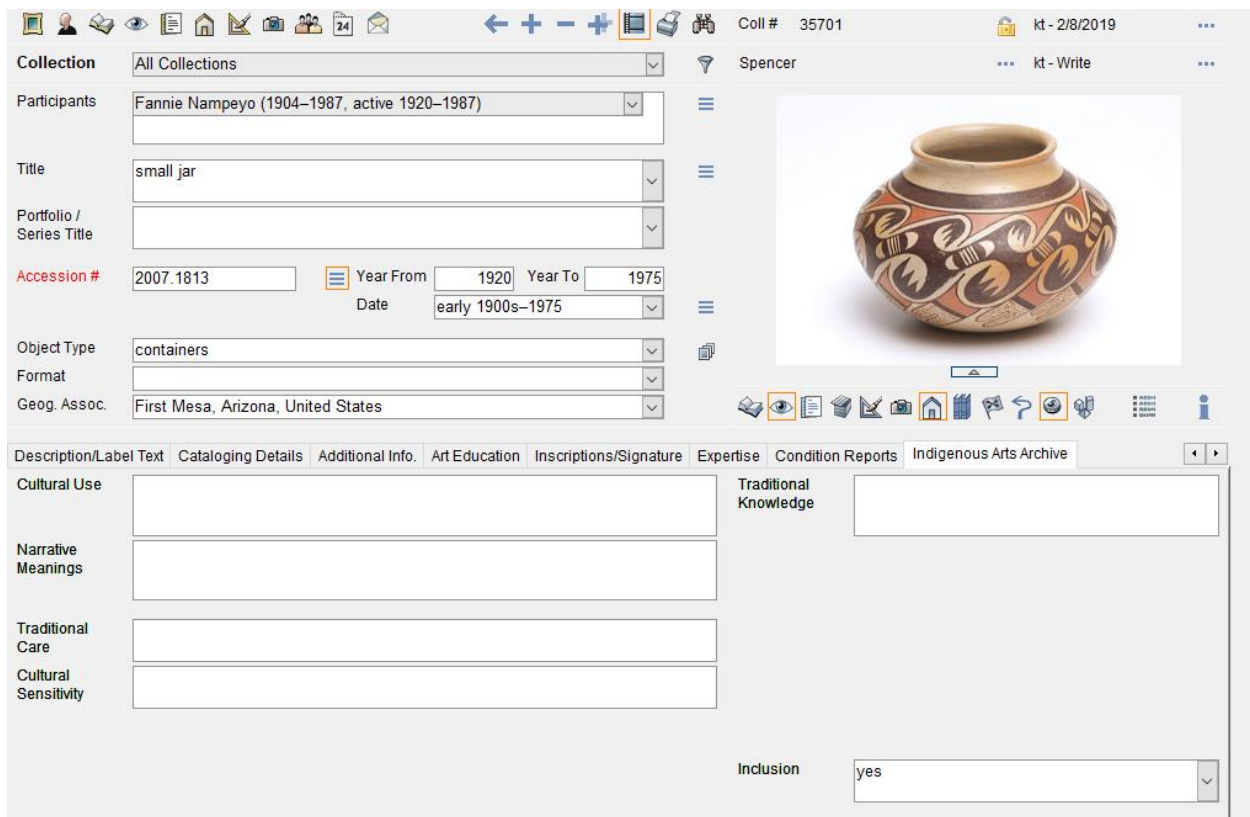
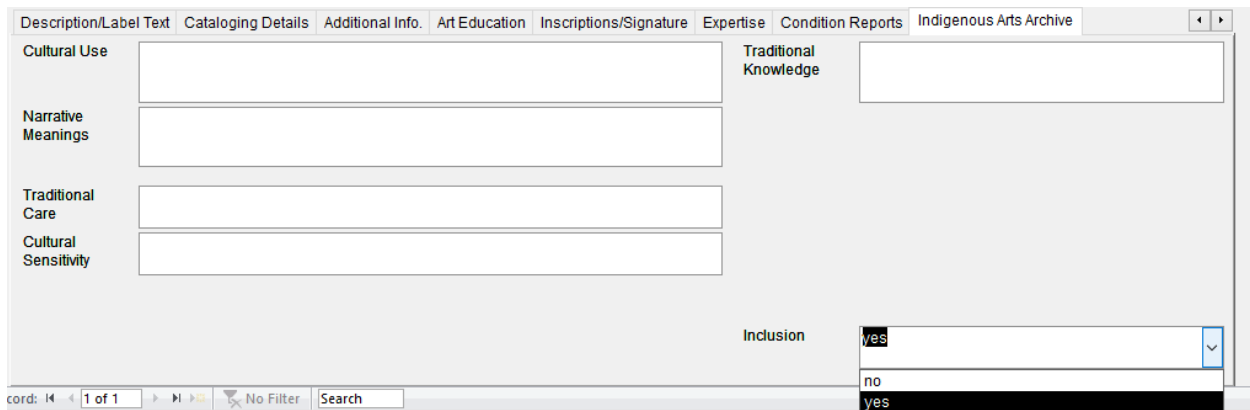


Figure 7. In order to incorporate new information gathered through the IAA, a new tab was added to the object module in MuseumPlus.

We created two choices for the drop-down Inclusion field: yes or no. Before marking any objects as a “yes,” I went through and marked any culturally sensitive material as a “no.” This was done not to hide the fact that the museum has culturally sensitive items and objects relevant to the Native American Graves Protection and Repatriation Act (NAGPRA), but because those

items are currently under discussion in relation to NAGPRA action steps. Until Mesick Braun and Watts can perform more research on those sensitive objects, the team did not feel comfortable including them in the web application or the RRN. For this process, I compiled a list of known culturally sensitive objects, possible NAGPRA related materials, and some items that may be sensitive but require more research. I then searched MuseumPlus for each object by accession number and marked the Inclusion field as “no.”

To find all of the items I wished to include, I performed a search in MuseumPlus for all “Native American” objects. I then went through and, conscious of choosing objects only from the United States, Canada, and Greenland, began moving through the list. I had to select each object record individually and select “yes” in the Inclusion field (fig. 8). The total number of items marked for inclusion in the web application came to 3,414.



The screenshot shows a web application interface for the 'Indigenous Arts Archive'. At the top, there are several tabs: 'Description/Label Text', 'Cataloging Details', 'Additional Info.', 'Art Education', 'Inscriptions/Signature', 'Expertise', 'Condition Reports', and 'Indigenous Arts Archive'. The 'Indigenous Arts Archive' tab is active. Below the tabs, there are several input fields: 'Cultural Use', 'Narrative Meanings', 'Traditional Care', 'Cultural Sensitivity', and 'Traditional Knowledge'. At the bottom right, there is an 'Inclusion' dropdown menu with 'yes' selected. The bottom of the interface shows a search bar with 'cord: 14', '1 of 1', and 'No Filter'.

Figure 8. Every object selected for inclusion had to be marked as such within the database using the “Inclusion” field as shown here.

After creating complete lists of what would and would not be included, the team began to talk about the design of the web application. Due to time and budget constraints, the team decided not to include feature collections on the front page in order to keep the application from looking cluttered. We also chose to forego a system that used individual log-ins, as we did not have the capacity to develop that type of system. Without log-in information to identify

individual users, a comment system would not be useful. Rather, the team decided to invite users to add information to the database using a standardized web form.

In the end, the team decided to follow the Spencer's current website aesthetic of a clean, uncluttered web page. By maintaining the same style, the IAA is shown to be integral to the Spencer and its mission. To make searching easier, we decided against full text keyword searches in favor of predictive text search using multiple fields. The data fields selected for the search were: Participant, Object Type, Subgroup, Material/Technique, and Geographic Association. We chose these fields to give site visitors many possible avenues for searching. For instance, a visitor could search for a specific artist, for all objects made of clay, for all masks, or for all items from the Southwestern United States. By using predictive text rather than full text searches, visitors are more likely to find results attached to specific phrases or words. This method avoids a web page user entering a string of words that are not in the database, therefore turning up zero results.

Although we had decided upon a web design, we could not create the web application immediately. The web development group at the Spencer is currently redesigning the online collections, scheduled to launch in July 2019. Until the first phase of the online collection is completed, we cannot build the web application. Due to this constraint, the team decided that the goal would be to complete all preparations for the IAA by mid-May and create a package of documents containing the introductory text for the web page, the information form, and a set of instructions for future web application managers. We expect the web application itself to launch in late summer 2019.

With the plan decided, I created the introductory text for the web application front page in collaboration with Mesick Braun. An introduction is required in order to describe the purpose

and function of the web application and to directly request the kind of participation that will be helpful to the project. We made the text concise, explaining the goals of the IAA and instructions on how to add information by using the form provided (Appendix B). We hope that by having a shorter description more people will read it and actively participate in the project.

Next, I created the web form that we will use for information gathering and data integration. When a user searches the web application, the application returns their search query with object records. A user can then select an object record to see more information including the title of the object, the participant, date the object was created, the object type, subgroup, geographic association, and material/technique. At the bottom of the record screen will be a button labeled “Add Information.” By clicking the button, users are taken to the web form where they can submit any knowledge they have on the object they have selected (Appendix C).

The first piece of information gathered by the form is the user’s contact information. This is the only section of the form that a user is required to fill out. This includes at the very least the person’s name so that Watts can attribute the information they submit to them within the Spencer’s permanent database. The form also requests the user’s email address or telephone number so that Mesick Braun can begin to build a responsive, collaborative network.

The second section of the web form allows users to submit corrections concerning already existing information. This includes the data fields shown on the object record: Title, Participant, Date, Geographic Association, and Material/Technique. The purpose of allowing for corrections is to acknowledge that Indigenous peoples may have information or different ways of categorizing items than what the museum record currently shows.

The next section is open for the addition of new information. There are five new data fields:

- Cultural Use
- Traditional Care/Conservation
- Narrative Meanings
- Cultural Sensitivity Statement
- Traditional Knowledge

First, the team decided to ask for Cultural Use to include both past and present uses of objects to connect materials to community practices both in the past and present.<sup>66</sup> Knowing how someone used an item helps museum workers contextualize the piece and reconnects community practices with the object record. The information in this field will be public on the IAA, the Spencer's full online collection database, and the RRN.

Next, we selected Traditional Care/Conservation so that collections managers can “respect and act on both Native American, as well as ‘Western’ approaches to caring” for these collections.<sup>67</sup> Examples may include objects that need to be able to see out of their box, should not have a lid on the box so they can breathe, or possibly should not be in a box at all. We want to record any care practices that only a cultural practitioner should perform, however, the collections managers will not perform those tasks themselves. The field also asks for conservation restrictions, for instance, if an object can only be conserved using specific materials. We are gathering this information to help the museum better “respect traditional and customary practice.”<sup>68</sup> The information in this field will be private and not appear online.

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<sup>66</sup> Srinivasan, Becvar, Boast, and Enoté, “Diverse Knowledges and Contact Zones,” 739.

<sup>67</sup> Christen, “Opening Archives,” 195.

<sup>68</sup> Northern Arizona University, “Protocols.”



Third, Narrative Meanings is another way of contextualizing an object. Some items have stories or songs that explain their importance. This field will record these narratives that act as “cultural threads,” connecting the material with collective cultural meanings.<sup>69</sup> The information in this field will be public on the IAA, the Spencer’s full online collection database, and the RRN.

Next, Cultural Sensitivity Statements will help the Spencer honor restrictions on sensitive items. For example, if an Indigenous person is browsing the IAA and sees an object that may potentially fall under the scope of NAGPRA, they can submit information in the Cultural Sensitivity Statement section of the form explaining why the object is sensitive, why the museum curator should not display the item, or suggested next steps for resolving the issue. This field will be private and not appear online.

Finally, Traditional Knowledge is an abstract field. We have loosely defined this field as appropriate for any private information relevant to an object. This field will primarily act as a catch-all for information that does not fit into the other available fields. We anticipate that this information may be sensitive and for that reason the field will be kept private with the understanding that “the public release of or access to specialized information or knowledge – gathered with and without informed consent – can cause irreparable harm” to Indigenous communities.”<sup>70</sup>

The last section of the web form notifies the user that the Spencer staff will share any information contributed to the public tabs – Cultural Use and Narrative Meanings – with the RRN. I also included an explanation of the RRN and a link to the website to inform users about

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<sup>69</sup> Srinivasan, Becvar, Boast, and Enote, “Diverse Knowledges and Contact Zones,” 739.

<sup>70</sup> Northern Arizona University, “Protocols.”

the online community and funnel internet traffic back to the RRN. My intention is that the Spencer can share the RRN with our audience and encourage them to become part of the Network.

Once a user submits a web form, the process of information integration begins. The anticipated workflow for incorporating new knowledge from the IAA into the museum's database is as follows: First, the Global Indigenous Art curatorial intern receives the web form through the departmental email. The intern then extracts the information and sends it to Mesick Braun for vetting. In the case that the intern is unavailable, Mesick Braun, who has access to the departmental email, will process the information herself. The vetting process is in place to prevent inappropriate comments from entering the database and ensure the accountability of the Spencer. Once Mesick Braun approves the submission, she sends the information to Watts who enters the data into the appropriate fields. If the information fits into the public fields of Cultural Use or Narrative Meanings, it will appear online on the IAA. Any information submitted to private fields will not appear online.

The goal of integrating this information to the permanent database is to create a "living archive" that is "continually updated and aggregated to reflect the dynamic quality of Indigenous knowledge."<sup>71</sup> All entries will be marked with the name of the contributor and the date he or she submitted the information so that the individual may hold intellectual rights over the information he or she contributed.<sup>72</sup> By naming the contributor, multiple perspectives on the same object can be included in the database rather than limiting the idea of what knowledge counts as "expertise."

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<sup>71</sup> Loughheed, Moran, Callison, "Reconciliation through Description," 609.

<sup>72</sup> Srinivasan, Boast, Furner, and Becvar, "Digital Museums and Diverse Cultural Knowledges," 274.

The greatest obstacle for the IAA is making the intended audience aware that the web application exists. In preparation for this challenge, I have created a list of strategies for contact. First, the Spencer will publish a media release as it does for other museum announcements. Social media posts will accompany the media release to help the Spencer alert its preexisting audience to the existence of the IAA. Next, I have compiled a comprehensive list of tribal contacts relevant to the Spencer's collections using contacts listed by the National Congress of American Indians and the Bureau of Indian Affairs.<sup>73</sup> For tribes not included in these lists, I conducted supplemental research to locate contacts. The future intern can then use these contacts to directly notify the tribes of the availability of the IAA. Finally, I compiled a list of other possible contacts including tribal newspapers and radio stations.

The final step for the web application, aside from the launching of the site itself, was the creation of an instruction manual for the future Global Indigenous Art curatorial intern who will assist in managing the IAA. The instructions include how to access submitted web forms, the intended workflow of the project, and how to mark future objects for inclusion in the database.

### **Joining the Reciprocal Research Network**

The second half of the project was helping the Spencer join the Reciprocal Research Network. The team decided that joining the RRN made the most sense for the Spencer because of the encyclopedic nature of the program. Rather than being limited to only one geographic area, like the Plateau Peoples' Web Portal, the RRN and their partner institutions include records from across the globe. Due to the Spencer's wide-ranging Indigenous collection, it was a clear fit.

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<sup>73</sup> "Tribal Directory," National Congress of American Indians, accessed April 20, 2019, <http://www.ncai.org/tribal-directory>. And "Tribal Leaders Directory," Bureau of Indian Affairs, accessed April 20, 2019, <https://www.bia.gov/tribal-leaders-directory>.

Before contacting the RRN about joining, the team wanted to prepare a report of all of the objects we wished to include in the Network. Although a large number of items in the Indigenous collection are in the public domain, many pieces are subject to copyright agreements between the artist and the Spencer. I met with the Head of Collection Management, Sofía Galarza Liu to discuss how to appropriately honor copyright restrictions. She explained that some objects are subject to copyright, but the museum did not currently have copyright agreements with all of the copyright holders. For those items that did have copyright agreements, I would need to contact the copyright holder and get approval for their material to be included in the RRN. Due to the time constraint of this project, the team decided that only objects in the public domain would be included in the RRN for the time being.

The RRN helpfully includes a “Starter Kit” section on their website that includes an example CSV record.<sup>74</sup> We used this example record as a model. We chose to include the following data fields in the report: Title, Geographic Association, Accession Number, Object Type, Material/Technique, Dimensions, Participant, Credit Line, Date, Copyright, Cultural Use, and Narrative Meanings. However, rather than including “public domain” in the copyright field, we chose to put a link to the Spencer’s image request form online. The team decided to do this in order to keep track of how online visitors are using the collection. The images provided to the RRN, like those on the Spencer’s online collection, are not of publishable quality to prevent undocumented use of the images in print publication. After deciding on the fields, Hickerson created a unique report in MuseumPlus using the selected data fields.

In order to produce the CSV report, I searched MuseumPlus for all of the objects we planned to include. I based the search on objects already marked for inclusion in the IAA and

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<sup>74</sup> “How your institution can join the RRN,” Reciprocal Research Network, accessed April 20, 2019, [https://www.rrncommunity.org/pages/institution\\_how\\_to\\_join](https://www.rrncommunity.org/pages/institution_how_to_join).

then narrowed the list to include only pieces within the public domain. The result was 2,489 items. From there I exported the search findings to Microsoft Excel to run the report. The only thing missing from the first sample report was object images.

With a sample report in hand, I emailed RRN tech support and scheduled a phone call to discuss next steps. The IT person confirmed that the sample report was perfect, except for the missing images. He explained that there were two options for uploading the report to the RRN. First, the Spencer could host its own web server where I could upload the report and then send a link to the RRN from which they would download the report. The second option was uploading the report to Dropbox or Google Drive and sharing the file with the RRN. He also explained that the RRN refreshed information every week, meaning that the Spencer's records would quickly reflect updates.

After this phone conversation, I reported back to the team to discuss which method we would prefer for uploading our records. The meeting resulted in further questions and the team decided to have Spencer's IT Support Technician, Jared Johanning, speak with the IT representatives from the RRN. Johanning confirmed that the easiest course of action would be to upload the CSV report to the RRN's Google Drive without the images. From there, I would gather the object images into a folder. The image name is the item's accession number, making it easy to match with the item's record. I would then upload this folder to the Google Drive and the RRN will then reunite the images with the records.

Once we confirmed these steps, I requested an institutional profile from the RRN. I then uploaded the full CSV report (Appendix D) and folder of images to the RRN's Google Drive. Once the IT representatives integrated the Spencer's records into the Network, they contacted us

and had us approve the look of our records online. The team then gave permission for the RRN to make our records live on the site.

The final step for joining the RRN was to get the Memorandum of Understanding (MOU) between the RRN and the Spencer approved and signed. The RRN requires that each partner institution designate a person to act as the RRN contact. Mesick Braun volunteered to fill this position. Before Mesick Braun could sign the MOU, the University of Kansas's legal department had to approve the document. Once approved, Mesick Braun signed the document. I then scanned the MOU and submitted it to the RRN. The Spencer is now an official partner institution of the Reciprocal Research Network.

The workflow for incorporating information from the RRN into the Spencer's database is similar to that of the web application. When a user posts a comment on a Spencer Museum of Art object record, the RRN will send a notification to the departmental email assigned to the intern. The intern will access the portal online, extract the information, and send it to Mesick Braun for vetting to ensure the data is appropriate and preserve the accountability of the Spencer. In case the intern is unavailable, Mesick Braun can access the departmental email account directly. Mesick Braun will then send the data to Watts for integration into the Indigenous Arts Archive tab with an attribution to the RRN user, the date, and a note that the information came from RRN platform.

Although the RRN is a clear opportunity to improve the Spencer's existing database, the museum, as a partner institution, has certain responsibilities to the Network. The museum's representative is required to act as a party to the RRN Advisory Board and participate in teleconferences at least once every six months. The representative may also take part in Working

Groups.<sup>75</sup> The Spencer must also commit to maintaining the report submitted to the RRN and all of the included object records. Beyond these required actions, the Spencer also has an inherent responsibility to share information in a reciprocal fashion. This may take the form of commenting relevant information on other institutions' records or contributing to online discussions.

A final responsibility put upon the museum by the IAA project is to share information gained through the web application. First, corrected information and public data fields will be shared on the IAA and the Spencer's full online collection database by pulling the information directly from MuseumPlus. Second, any corrected or additional public data will be shared with the RRN as part of the CSV report and appear as part of the Spencer's data source record.

### **Critical Reflections**

Although the IAA will strive to foster collaboration between Indigenous peoples and the Spencer and to hold Indigenous knowledge as equal to scholarly knowledge in the museum's database, the project has several drawbacks. First, there is a glaring lack of Indigenous collaboration in the creation and design of the web application. The Spencer is encyclopedic and holds objects from hundreds of tribes. If the collection focused on a smaller geographic region and was representative of only a few Indigenous groups, it would have been easier to decide who to collaborate with. As for the four tribes in Kansas, the Spencer has only a couple dozen objects representative of all four tribes put together, meaning only a very small portion of the collection would have been relevant to those communities. We recognize that the "build it and they will come model" is not sufficient.<sup>76</sup> Hopefully, the relationships built through the IAA will create a

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<sup>75</sup> "Memorandum of Understanding," Reciprocal Research Network, accessed April 20, 2019, 4, <https://www.rrncommunity.org/documentation/RRN%20MOU.pdf>.

<sup>76</sup> Christen, "A Safe Keeping Place," 66.

network that can help improve the project so that it better serves the needs of Indigenous communities.

The greatest constraints of this project were time and funding. As a project directed by a graduate intern, the time frame was nine months. We also managed the project on a zero-dollar budget, not counting the cost of staff time. This limited the amount of collaboration that we could do, the web design, and the programming of innovative features.

When I reference innovative features, I am thinking of ways to challenge the category of the “public domain.” As Kimberly Christen points out, “the public domain has never been accommodating to indigenous models of knowledge production and circulation.”<sup>77</sup> By placing Indigenous objects in the public domain, museums reinforce the “colonialist notion that the knowledge resources held by indigenous groups...is available for the taking.”<sup>78</sup> Mukurtu CMS challenges the public domain through traditional knowledge (TK) licenses. These licenses do not replace traditional forms of copyright. Rather, they provide additional context for objects that fall under Indigenous intellectual property rights. The TK licenses “are a set of *additional* agreements that Indigenous copyright owners can use to convey culturally-specific concerns about the material that they already legally own and control.”<sup>79</sup> The licenses are not legally binding but help to provide social guidelines for the proper use of Indigenous materials.

Unfortunately, the IAA still relies on the problematic system of the public domain. This is done out of necessity because the Spencer is subject to preexisting systems of copyright.

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<sup>77</sup> Christen, “Opening Archives,” 189.

<sup>78</sup> Katherine Becvar and Ramesh Srinivasan, “Indigenous Knowledge and Culturally Responsive Methods in Information Research,” *Library Quarterly* 79, no. 4 (October 2009): 428, <https://doi.org/10.1086/605382>.

<sup>79</sup> Christen, “Tribal Archives, Traditional Knowledge, and Local Contexts,” 10.



However, by requesting information on how to handle sensitive objects, the team will be able to honor Indigenous protocols and prevent the public sharing of private information or material.

Like other digital projects, the IAA risks the copying and sharing of potentially sensitive materials. In preparation, we have taken precautions to avoid sharing images of culturally sensitive objects. We hope that the users of the IAA will help further identify sensitive objects and aid the Spencer team in following proper protocol.

The final drawback of the project is the lack of continuity between project managers. The IAA will primarily be the responsibility of the Global Indigenous Art curatorial intern. The intern can potentially change every year, requiring the training of every intern.

Related to this concern is whether or not online visitors will use the IAA. There are inherent obstacles such as lack of internet connection for some Indigenous peoples and limited technological literacy among some users. Greater still is the task of making audiences aware that the IAA exists. The next intern is responsible for spreading the word about the web application, as it will not be online until after my internship has ended. As noted by other scholars, soliciting meaningful user engagement can be difficult.<sup>80</sup> It requires time and effort to actively reach out to tribes and raise awareness of collaborative websites. Outreach may prove to be the greatest obstacle for the IAA as a platform.

### **Suggestions for Expansion**

If the IAA proves successful, the web application may be able to expand to other parts of the Spencer's collections. For example, there are objects from Indigenous groups across the globe including Africa, Oceania, Central America, and South America, in the collections.

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<sup>80</sup> Gorzalski, "Examining User-Created Description," 2.

Museum professionals should strive to reconnect these Indigenous groups with their cultural materials and to respect their perspectives.

The IAA may also improve through further software development. As Kimberly Christen observes, “software development is an iterative process that is, by definition, never finished.”<sup>81</sup> One way the application may expand is by providing the ability for users to create their own collections.<sup>82</sup> This function would allow users to add object records to a personal collection page and organize those items according to their own knowledge systems. The intended network of contacts developed through the IAA may also contribute new ideas for how the database can better serve their needs and the needs of their communities.

### **Conclusion**

Through the Indigenous Arts Archive, the Spencer Museum of Art has the opportunity to be among some of the first institutions to build digital initiatives that redress the historical injustices and continued marginalization of Indigenous communities.<sup>83</sup> I created the IAA based on my ethical conviction that Indigenous knowledge is equal to academic knowledge, with the mission to challenge settler-colonial systems within museums. By gathering Indigenous perspectives through both the IAA and the Reciprocal Research Network, and integrating that information into the museum’s permanent database, the project seeks to support the reclamation of Indigenous authority within a museum setting. By having Indigenous peoples contribute descriptive and contextual information about collection objects, the Spencer both improves its

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<sup>81</sup> Christen, “A Safe Keeping Place,” 63.

<sup>82</sup> Christen, “Opening Archives,” 207.

<sup>83</sup> *Ibid.*, 208.

own understanding of these items and promotes the use of Indigenous perspectives in how they are interpreted.

Ultimately, through the IAA, Spencer employees have the opportunity to indigenize the museum and support Indigenous authority on an institutional level. Spencer workers can only do this by creating a responsive, respectful network of collaboration between Indigenous peoples and the museum. Through the integration of Indigenous perspectives into the Spencer's database and connecting with Indigenous communities, the Indigenous Arts Archive strives to support Indigenous sovereignty within the Spencer Museum of Art and serve as a low-cost model of how other encyclopedic institutions can do the same.

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## Appendix A

### Agenda for October 3, 2018 Meetings

- Database Inclusion
  - What objects do we **not** want to include in the online database?
    - NAGPRA/Sacred with or without secure tribal affiliation/possible burial related
    - Burial photographs
  - What data fields do we want included in the online database?
    - Put credit line, but not the provenance
    - Include the same stuff that we have for the online collection fields
    - Participant, title, date, geographic association, materials/technique, dimensions, credit line, accession number, and description (All to be included)
  - Are there any other restrictions we need to consider?
    - Only include what is in the permanent collection and anything relevant from classroom/study collection
  - How will names be listed?
    - Include both and use feedback later- recognize multiplicity of opinions and voices
- Design
  - What is the best way to open the database for additional information? (Contact list, comment section, etc.)
  - How will collections be organized?
  - Do we want to consider granting log-in accounts?
    - Who would have access?
    - How would we monitor access?
    - Who would manage the accounts?
  - What would we like to ask Robert before a call is made to the web address provider?
    - How flexible is the design?
    - What will the interface look like?
    - How will searching work? What items will turn up with what searches?
    - What will the workflow look like? What checks and balances do we need to go through before amending a record?
  - Benefits and risks
    - What are some of the benefits of operating this database?
    - What are some of the downsides/risks of operating this database?
    - What problems can we anticipate that we may be able to troubleshoot for in advance?

## Appendix B

### Indigenous Arts Archive Introductory Text

The Indigenous Arts Archive (IAA) is a web application designed to facilitate collaboration, research, and engagement with objects in the Spencer Museum of Art's collection. The IAA allows you to research cultural objects and submit relevant information to help enrich our records, honor Indigenous perspectives and knowledge, facilitate conversation, and forge relationships with Indigenous communities.

To use the IAA, please use the search fields to browse items from the Spencer's Global Indigenous Collections. Click on any of the results to learn more about an individual object. If you have additional information, please click the "Add Information" button on the object record and share your knowledge using the form provided.

Thank you for supporting the Spencer Museum of Art's efforts to engage in collaborative research.



Appendix C

Indigenous Arts Archive Standard Information Submission Form

**Thank you for contributing to the Indigenous Arts Archive. Before beginning, please remember that the Spencer Museum of Art only seeks to gain information that is appropriate to share with museum personnel. The Spencer respects the right of Indigenous peoples to keep knowledge private. Appropriate information submitted through this form will be integrated into the Spencer's database.**

Before submitting this form, we ask that you please provide your name and a form of contact:

\*Name: \_\_\_\_\_

\*Email/phone number: \_\_\_\_\_

\*Tribal/institutional affiliation (if relevant): \_\_\_\_\_

**Please provide any additional knowledge about the following information.**

**Is there any information we might need to correct in our object record?**

*Title* (What is the object?): \_\_\_\_\_

*Participants* (Who made the object? This could be a named individual or a cultural group.):  
\_\_\_\_\_

*Date* (When was the object made?): \_\_\_\_\_

*Geographic Association* (Where was the object made?): \_\_\_\_\_

*Material/Technique* (What is the object made of? How was it made?):  
\_\_\_\_\_

**What additional information should we know about this object and its cultural context?**

**Please note that some of this information may be shared with the public through the Indigenous Arts Archive. If you do not wish for the information in this section to be made public, please specify this request.**

*Cultural Use* (What was the object made for and how was it used? Would it be used for the same purposes today? If not, what would the object be used for now? This information **will be** shared publicly to help others better understand the item, unless otherwise requested.):  
\_\_\_\_\_  
\_\_\_\_\_

*Narrative Meanings* (How else can we learn about this object? Are there songs or stories relevant to this object that are appropriate to share with the public? This information **will be** shared publicly to help others better understand the item, unless otherwise requested.):

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*Traditional Care* (We want to respect Indigenous forms of object care. Does the object have any special requirements in how it should be cared for? How can the Museum better care for this object? This information will **not** be made public outside the Museum's internal, password-protected database accessible to qualified personnel.):

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*Conservation* (Are there any types of materials [synthetic, natural, etc.] or solvents [water, alcohols, etc.] that might be inappropriate to use if this object should require routine cleaning [including light dusting], and/or repair? This information will **not** be made public outside the Museum's internal, password-protected database accessible to qualified personnel.):

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*Traditional Knowledge* (Is there any information about this object that is crucial to the item's history that you would like us to know that does not fall into the other categories? This information will **not** be made public outside the Museum's internal, password-protected database accessible to qualified personnel.):

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*Cultural Sensitivity* (Is this object culturally sensitive in any way? If so, please explain how the object is culturally sensitive and if there are any display restrictions related to the item. This information will **not** be made public outside the Museum's internal, password-protected database accessible to qualified personnel.):

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*The Spencer Museum of Art is also a member of the Reciprocal Research Network (<https://www.rrncommunity.org/>). The RRN "is an online tool to facilitate reciprocal and collaborative research" that "enables communities, cultural institutions and researchers to work together." As a partner of the RRN, the Spencer is committed to providing information to the RRN community. Information submitted in either the **Cultural Use** or **Narrative Meanings** data fields will be shared with the RRN community. **By submitting this online form you grant permission to the Spencer Museum of Art to integrate the information listed into the Museum's database. The information submitted through this form will be shared publicly on the Indigenous Arts Archive unless otherwise specified.***

## Appendix D

### First Page of the CSV Report Sent to the RRN

	A	B	C	D	E	F	G	H	I	J	K	L
	Title	Geog_Assoc_	Accession.	ObjectTyp	MaterialTe	Dimension	maker	CreditLine	Date	CopyrightRights	NarrativeMeanings	CulturalUse
1	Navajo blanket	United States	0000.0661	coverings	wool	107.95 x 16	unknown	C	Source un	189011920	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
2	parfleche	United States or C	0000.0976	containers	rawhide, p	62 x 36.5 x	probably u	Source un	187511910	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>		
3	pair of child's bee	United States	0000.2447 a,b	footwear	buckskin, sinew, bea	unknown	F	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>		
4	cornhusk bag	Idaho?, United Sta	2007.7427	costume	cornhusk,	23.5 x 20.3	unknown	N	Gift of Geo	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
5	Navajo blanket	United States	1972.0085	coverings	wool	213.36 x 14	unknown	C	Gift of Miss	after 1860	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
6	Navajo blanket	United States	1972.0224	coverings	wool, wear	188 x 127	unknown	C	Gift from th	after 1914	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
7	talking stick	United States or Br	2007.5718	sculpture	wood, can	98.5 x 5	unknown	N	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
8	cradleboard	United States	2007.2310	furniture	ar wood, buc	114 x 34 x	unknown	K	William Br	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
9	shallow bowl	Southwestern Unite	2007.5577	containers	marlynia, e	9 x 48.5	unknown	A	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
10	squash blossom n	New Mexico, Unite	2007.1474	jewelry	silver, turq	36.5 x 5	unknown	A	Gift of Forr	circa 1910	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
11	ulu (knife)	Sitka, Alaska, Unite	2007.5694	tools	wood, met	15 x 1.5 x	1 unknown	C	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
12	spoon	Sitka, District of Ale	2007.6123	culinary ec	wood, can	44 x 17.5 x	probably u	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>		
13	large spoon	United States or Br	2007.6121	culinary ec	wood, can	49 x 16.5	unknown	N	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
14	spoon	District of Alaska o	2007.6108	cutlery anc	horn, incisi	22 x 8 x 6.5	possibly u	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>		
15	spoon	United States or Br	2007.6115	cutlery anc	bighorn sh	29 x 7.5 x	7 unknown	N	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
16	bowl	United States or Br	2007.5558	containers	horn or bo	5.5 x 13.5 x	unknown	N	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
17	pair of paddles	United States or Br	2007.5047 a,b	watercraft	wood, pair	each 124 x	unknown	N	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
18	pair of beaded bo	Great Plains, Unite	2007.3789 a,b	footwear	buckskin, ra	67 x 9 x	probably u	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>		
19	bird figure	United States or Br	2007.6136	sculpture	wood, pair	19 x 10.5 x	unknown	N	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
20	miniature totem po	United States or Br	2007.5670	sculpture	wood, pair	50.5 x 6.5 x	unknown	N	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
21	mortar	United States or Br	2007.5557	culinary ec	stone, can	4 x 11.5 x	1 unknown	N	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
22	adze	Washington, Unite	2007.5683	tools	wood, met	22.5 x 5.5 x	unknown	L	Gift of Geo	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
23	paddle	United States or Br	2007.3475	watercraft	wood, can	114.5 x 16	probably u	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>		
24	bone point	Washington, Uniter	2007.4979	weapons	bone?, cai	8.5 x 1.5	cr unknown	K	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
25	bird-shaped rattle	Neah Bay, Washin	2007.2729	musical in:	wood, buc	13 x 12 x	4 probably u	Gift of Geo	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>		
26	stylized bird sculp	Neah Bay, Washin	2007.5530	sculpture	whale bon	18 x 14 x	3 unknown	K	Gift of Geo	190011926	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
27	head band with ca	United States or Br	2007.5559	costume	a cloth, woo	5.5 x 6 x	49 unknown	N	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
28	roach headdress	Great Plains	2007.0438	costume	a horse hair,	14 x 4.5 x	2 unknown	F	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
29	spoon	United States or Br	2007.6102	cutlery anc	mountain c	17 x 5.5 x	5 unknown	N	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
30	large spoon	United States or C	1928.3091	culinary ec	wood, bon	45 x 12.5 x	unknown	N	William Br	1850s1192	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
31	bow	Great Plains	2007.6849	weapons	ash wood,	102.5 x 3 x	unknown	F	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
32	miniature totem po	United States or Br	2007.5667	sculpture	wood, pair	29.5 x 7 x	4 unknown	N	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
33	pitcher	Santo Domingo Pu	1975.0005	culinary cc	ceramic, p	21 x 16 x	1 unknown	K	Bequest o	190011930	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
34	Koyemsi (mudhea	Arizona, United Ste	2007.5977	sculpture	wood, pair	14 x 5.5 x	6 unknown	F	Source un	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
35	beaded bag	United States	2007.2039	costume	a buckskin,	32 x 34	cm unknown	L	William Br	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
36	pair of beaded mc	United States	2007.3856 a,b	footwear	buckskin, ra	10 x 13	unknown	L	William Br	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
37	pair of girl's leggin	United States	2007.1938 a,b	costume	buckskin,	116.5 x 10	cm unknown	L	William Br	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
38	child's beaded jac	United States	2007.7060	costume	buckskin,	141 x 81.5	cm unknown	F	William Br	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
39	pair of women's le	United States	2007.1929 a,b	costume	buckskin,	each 49 x	1 unknown	N	William Br	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
40	hair ornament	United States	2007.1510	hair ornarr	bone, cott	76.5	cm un	possibly u	William Br	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
41	pipe stem	United States	2007.1099	smoking	a ash wood,	67.5 x 3.5	cm unknown	F	William Br	late 1800s	<a href="https://deptsec.ku.edu/~spencerart/forms/form/4">https://deptsec.ku.edu/~spencerart/forms/form/4</a>	
42												