

DIGITAL FOUNDATIONS FOR PARTNERSHIP: A COLLABORATIVE MODEL FOR
INDIGENOUS COMMUNITIES AND ETHNOGRAPHIC MUSEUM COLLECTIONS

By

SHAWNA M. PIES

SUPERVISORY COMMITTEE:

GLENN WILLUMSON, CHAIR
WILLIAM MARQUARDT, MEMBER

A PROJECT IN LIEU OF THESIS PRESENTED TO THE COLLEGE OF FINE ARTS
OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

UNIVERSITY OF FLORIDA

2009

© 2009 SHAWNA M. PIES

ACKNOWLEDGMENTS

I would like to thank my committee chair, Dr. Glenn Willumson, and my committee member, Dr. William Marquardt, for their support and guidance, and their generosity of time and thoughtful feedback. Thanks go to Elise LeCompte for providing access to collections resources, for her time, and for her kind support of my project. Thanks also go to Darcie McMahon, Jeff Gage, and Eric Zamora in their assistance in acquiring digital images of the collection.

I thank my colleague and friend, Dushanthi Jayawardena, for joining me in my project travels to the Big Cypress Reservation. I am also grateful for her careful editing skills and willingness to act as a sounding board through the entire project. I also thank my soon-to-be-husband, Joe Meiser, for acting as a pillar of support and encouragement during the six months I developed my thesis project. I also appreciate his help in the meticulous revising of the many drafts of my paper. I thank my parents for their encouraging words and for enthusiastically supporting my educational goals. Thanks go to Tracy Pfaff, Molly Conley, and Jessica Belcoure for reviewing different aspects of the project, report, and defense preparation.

I am grateful for the warm welcome I received from the Ah-Tah-Thi-Ki Museum staff at Big Cypress, especially Greg Palumbo, Saul Drake, and Jonathan MacMahon. Their support and recommendations for the wiki project were immensely helpful. I also appreciate the generous wiki feedback contributed by Pedro Zepeda and Everett Osceola.

TABLE OF CONTENTS

	Page
ACKNOWLEDGMENTS.....	3
LIST OF FIGURES	6
ABSTRACT.....	7
CHAPTERS	
1 INTRODUCTION.....	10
2 HISTORICAL AND THEORETICAL OVERVIEW.....	12
Introduction.....	12
A Broader Ideological Shift for Museology: A Question of Societal Relevance.....	12
Cultural Representation in Exhibits.....	13
Collections Accessibility	14
Native American-museum relationships.....	14
Museum Collections Practices Before the 1990s.....	15
Collecting Practices for Ethnographic Collections.....	15
Problems.....	16
History of Exhibition Practices Before the 1990s	17
Issues of Representation.....	17
Public Protest: Values and Voice	19
Museum Collections Practices For Ethnographic Collections ca. 1990 to Present.....	21
A Shift in Collections Practices.....	21
New Forms of Native Collections Accessibility	22
Solutions to a Contested Past: Building Trust through Inclusive Collections Practices	24
Exhibition and Issues of Representation Post-1990s	25
Issues of Representation.....	25
Partnership.....	26
Role of Technology.....	27
A Call for the Application of Technology in Museum Partnerships.....	27
Public Expectations for Immediate Information Access	27
Online Collections Accessibility	29
Exhibition Practices through Technology.....	31
Conclusion.....	33
3 PROJECT GOALS AND METHODS	34
Introduction.....	34
Project Goals	34
Museums and Community Co-Design	35

Project Methods	36
The Organization and Digitization of Records	37
“Florida Museum Project” Wiki Overview	39
Recruiting Participants, Building Partnerships	41
Project Applications	43
4 DISCUSSION and CONCLUSION	46
Introduction.....	46
Benefits of the Wiki Model	46
Wiki Model Issues and Solutions	48
Building a Partnership	48
Partnership-Building Recommendations	49
Balancing Community Agency.....	50
Recommended Considerations for Community Agency.....	51
Verifying Native Identity of Wiki Contributors	51
Conclusion.....	52
Possibilities for Wikis as a Tool for Museum Partnerships	52
 APPENDIX	
 A WIKI SCREENSHOTS.....	55
 B PROJECT IMAGES	62
 C INSTITUTIONAL REVIEW BOARD CONSENT DOCUMENT	64
 REFERENCES	66
 BIOGRAPHICAL SKETCH.....	70

LIST OF FIGURES

<u>Figure</u>	<u>page</u>
A-1 Front Page	56
A-2 Interpretive Page	57
A-3 Main Collections Page.....	58
A-4 Thumbnail Page	59
A-5 Object Page	60
A-6 Side Bar and “The Ask”	61
B-1 Seminole Tribune Ad	62
B-2 Collections Access Diagram.....	63

Summary of Project in Lieu of Thesis
Presented to the Graduate School of the University of Florida
in Partial Fulfillment of the Requirements for the
Degree of Master of Arts

DIGITAL FOUNDATIONS FOR PARTNERSHIP: A COLLABORATIVE MODEL FOR
INDIGENOUS COMMUNITIES AND ETHNOGRAPHIC MUSEUM COLLECTIONS

By

Shawna M. Pies

December 2009

Chair: Glenn Willumson

Major: Museology

Museums in North America have made strides in incorporating indigenous opinions and cultural knowledge when interpreting Native American collections. However, indigenous groups continue to participate as subjects of exhibition instead of partners in explaining their own heritage. Geographic distance and a shortage of time and funding create barriers to museum collaboration with the indigenous communities they represent. My study addressed these issues by developing a digital-collaboration platform to invite collections feedback from a particular indigenous community. Information contributed online was applied to a website-planning project, highlighting a collection of nearly 300 Native American artifacts, held at a state natural history museum.

Phase I required organizing museum records representing the Florida Ethnographic Collection at the Florida Museum of Natural History (FLMNH), to contribute artifact information, images, and related resources in an online format. Planning and implementing an online interpretation of the collection contributes important ethnographic information that would otherwise require onsite research at the museum. I researched and digitized collections information related to

Seminole/Miccosukee artifacts at FLMNH. This research and digitization addressed catalog card information, digital images of the artifact, records of artifact exhibition and publication, collector and donor information, and related anthropological research.

Phase II required planning and implementing a prototype for building web content that would invite what museum consultant Nina Simon calls “community co-design,” by using a wiki, or online group planning tool. Staff at the Seminole Ah-Tah-Thi-Ki Museum and other Seminole/Miccosukee community members were invited to join the wiki as stakeholders in the project. Thus they were able to comment on text and images, and recommend approaches to displaying and interpreting their historical material culture in a digital format. At the end of the study, the prototype was presented to the FLMNH web committee, who agreed that the contributions of the community co-design wiki may potentially be added to the museum website as a long-term online interpretive fixture.

Because museums hold artifacts *in the public trust*, increasing digital access to their collections could significantly enhance visible relevance to generations who came of age in a knowledge economy, and expect immediate information retrieval. Furthermore, greater public access to and indigenous participation in the expansion of online indigenous museum collections information, in particular, may offer several potential benefits: 1) increasing indigenous communities’ agency in representing tribal views of their cultural heritage in both tribal and public museums; and 2) expanding the ability of non-native scholars to represent indigenous culture in a more informed manner in publications, exhibits, and other works. My study contributes to the museum field by demonstrating the potential of inexpensive, user-friendly digital platforms for

museum/Native community co-design; and by expanding public access to information on Southeastern Native American museum collections, a cultural region that comparatively lacks online resources.

CHAPTER 1 INTRODUCTION

The Florida Museum of Natural History cares for over 300 Seminole and Miccosukee objects in its Florida Ethnographic Collection. Through my work with the Native American objects at the museum, I saw a great potential in this collection for creating public digital collections access. Digital collections access will foreground the Florida Museum's role as a significant cultural resource for Seminoles and other communities across the U.S.

For my project, I digitized information and images relating to 300 objects, built a 350-page wiki for collections feedback, and recruited Seminole/Miccosukee participants. In short, a wiki is “online software that enables users to edit web pages” (Tapscott and Williams 2006, 13). The participants in this project are submitting, through the wiki, online feedback regarding artifacts in the museum’s Seminole/Miccosukee Collections. In this paper, I discuss the benefits and challenges of using an online workspace to expand indigenous participation in the development of museum collections information.

My project has three phases ([Appendix B-2](#)) that employ exhibition, collections management, and curatorial practices. During Phase One, I organized and digitized museum records and photographed objects. These activities were a means of extending researchers’ capabilities for both off-site and on-site collections research. In Phase Two, I developed a wiki to invite input from Tribal members about the Florida Ethnographic Collection. This required building a partnership with the Florida Seminole community and recruiting participants for the wiki. In Phase Three, the future wiki comments will contribute to several databases: the Florida Museum of Natural History’s registrar database, the Florida Museum website, and the cross-institutional database

project, Southeastern Native American Collections Project. This project employs a variety of museum practices in order to build and share a collection.

I argue that museums that create feedback wikis can effectively increase Native and non-Native access to museum objects. I support the need for this type of project by outlining historical and current Native/museum relationships, and I discuss the variety of ways to apply Native wiki contributions. Secondly, I explore the benefits and limitations of this type of partnership, and I consider the future possibilities for building museum collaborations through digital platforms.

Chapter 2 explores the ideological shift that occurred c. 1990 in museum practice; I discuss the differences in practice before and after this shift. This includes museum collecting practices, collections management, and exhibition development. Chapter 2 also explores the role of technology in collections and exhibitions practices today. Chapter 3 provides a detailed account of how and why I implemented the wiki project. Here, I first discuss the project goals as they relate to participatory design. I outline the project methods, and I examine applications of the project. In chapter 4, I explore benefits, issues, and solutions for employing the wiki model. I conclude by addressing the possibilities for wikis as a tool for building museum partnerships. I examine the wiki's intersection with the changing role of the museum in society and its capacity for improving cultural understanding.

CHAPTER 2 HISTORICAL AND THEORETICAL OVERVIEW

Introduction

Do (museums) have a positive impact on the lives of other people? (If not then) ...we are only servants to our collections and not of our fellow humans. –Stephen Weil [1994, 32]

A Broader Ideological Shift for Museology: A Question of Societal Relevance

The museum field experienced an ideological shift during the 1990s; many museums began revisiting their relationships with the public and integrated a new approach as community stewards. Museums began as unquestioned sources of authority, but New Museology proposed that the museum was obligated to act as a facilitator of learning. While museums needed to maintain the integrity of their exhibits, collections information, and research, they realized that the voices of diverse communities could be integrated into these resources, as well as exhibits. The museum's role in society has been debated repeatedly during this shift and continues to be a pertinent issue today. New Museology recommended a modified museum perspective: fostering civic engagement through accessibility, inclusion, and learner-centeredness (Weil 1999). New Museology was introduced by Peter Vergo in 1989. Proponents of New Museology advocated for integrating museums more closely with the multicultural social groups which these critics believe museums should represent and serve (Stam 2005). Stephen Weil (1999, 32) described the museum's change in function to be "fundamentally driven-by-purpose rather than (only) devoted-to-objects." Museums were hurled into the spotlight during the 1980s and 1990s by cultural critics¹ who applied a post-modern, post-colonialist lens to museum policy and

¹ Examples of cultural critics include Ivan Karp (2006) and James Clifford (1988).

practice. Shepard Krech (1994, 3) describes this tumultuous process, “Before 1980 most museums were rather stodgy places where little happened but since then they have become hotbeds of controversy and lightning rods for cultural critique.”

Widespread criticism aimed at cultural institutions exhorted museums to realign their missions away from expired colonialist ideologies and closer to “an ongoing historical, political, moral *relationship ...*” with the cultures and communities the collections represent (Clifford 1997, 192). Consequently, this new perspective led museums to redefine their collections practices, exhibitions methods, and museum relationships with indigenous communities and other populations represented in their collections.

Cultural Representation in Exhibits

The transformation of museum theory by New Museology resulted in some new methods for representing cultures through museum exhibition. New Museology proposes that display techniques should be addressed in three distinct areas: 1) Museums should allow each population to decide how to represent themselves in museum exhibitions and displays. 2) Exhibitions on heritage need to increase the level and depth of interpretation on minorities’ culture and history. 3) New Museology advises that exhibits should present multiple perspectives in order to reduce biased representations of cultural identity (Stam, 2005). As evidence of this museological catharsis, “neighborhood museums,” such as the Smithsonian Anacostia Museum, emerged during the 1970s. Neighborhood museums arose in the U.S. as a manifestation of diverse cultural expression after the Civil Rights movement. These

neighborhood institutions focused on diverse cultural content as opposed to the predominantly Anglo-biased displays of older, larger museums at that time.

Collections Accessibility

New Museology calls for information on collections to be made more accessible, relevant, and inclusive. As the use of technology and the internet increases among museum visitors, these tools are more commonly employed to make collections accessible to both Native and non-Native communities. Collections practices today acknowledge the complex past in ethnographic collections and generally honor Native requests for special care or viewing restrictions for sensitive or spiritual objects. Museums also began considering indigenous input for storing objects according to cultural values and practices (Simpson 1996, 71). Museums have repositioned collections management approaches from collections ownership to collections stewardship.

Native American-museum relationships

Relationships between Native Americans² and U.S. museums have developed stronger rapport and enhanced collaboration strategies, since the field-wide ideological shift in museum policy and practice at the end of the 20th century. During the 1990s, museums began consulting Native groups about the identification of objects, the manner in which Native objects were exhibited, and the negotiation of repatriating culturally sensitive objects. Museums began to invite Native American input regarding Native collections and display. Instead of speaking for Native Americans, museums

² I would like to clarify the intent of the terminology used in this paper. It is presently accepted in the Humanities fields, including Museum Studies and Anthropology, as well as by most U.S. indigenous communities, to use the terms American Indian or Native American. The adjective “Native” is used to refer to institutions, practices, objects, and other elements originating from a Native American group or which is predominantly produced or managed by Tribal members.

have become more open to collaborating with Native groups to achieve more nuanced and culturally sensitive collections information and representations of Native culture and history.

To summarize, the museum field, and natural history museums in particular, have witnessed an ideological shift that resulted in several important changes for museum policy and practice: 1) Museums altered exhibition styles that promoted a paternalistic perspective and adopted more collaborative exhibition methods. This positioned the museum as a resource for all communities. 2) Museums promoted more inclusive stewardship of Native American collections by inviting feedback on and expanding Native access to sensitive cultural objects. This, in turn, enhanced Native agency in maintaining cultural practices. 3) Museums and American Indian communities began forming more mutually beneficial partnerships: these collaborations offered the museum visitors a more informed presentation of Native culture, and American Indian groups gained agency in representing their heritage.

Museum Collections Practices Before the 1990s

Collecting Practices for Ethnographic Collections

Museum collections practices of the late 1800s and early 1900s were problematic for Native American communities, because the collectors' paternalistic motives weakened 20th century Native American culture by separating the communities from artifacts of their own recent past. Although these objects were collected in a scientific spirit, and many ethnographers adhered to the collecting norms of the time, certain practices of obtaining the objects were, by today's standards, unethical at best. The Bureau of American Ethnology sponsored ethnographers such as Frank Hamilton Cushing, William C. Sturtevant, and Franz Boas to conduct what was later termed

“salvage anthropology.”³ Detailed field accounts of Native American lifeways were produced according to region by this federal office. Past theories of cultural evolution led the American public to believe that American Indian Tribes would be fully assimilated into mainstream Anglo-American culture; therefore, Native ways of life would eventually cease to exist.⁴ Household items, clothing, religious objects, tools, and artworks were feverishly collected, documented, and deposited into what would become the Smithsonian Office of Anthropology at the National Museum of Natural History. Comprehensive Native American collections were amassed in public and university anthropology museums such as Harvard’s Peabody Museum and the Denver Museum of Anthropology during the late 19th and early 20th centuries. Even trickery and theft were used by some of the scientists to gain certain artifacts related to burial or esoteric activities. Ethnographers did not inform American Indian participants on how the information and collected cultural objects would be reappropriated into the academic and public spheres without further Native consultation.

Problems

Museum collecting practices for ethnographic collections removed significant Native objects from Native communities, and over generations this resulted in the deterioration of Native traditions. The prolific collection of Native American cultural objects corresponded with the active attempt by the U.S. government to assimilate

³ Salvage Anthropology is a term used in anthropology to critique early anthropological practices of the 1800s. These practices documented the language, music, arts, and cultural practices of populations that had been colonized by or assimilated into mainstream Western society (Gruber 1970).

⁴ Cultural evolution, also associated with Social Darwinism, was a theory popular in the early 1900s that defined Western society as the most evolved human society on a linear scale ranging from “primitive” to “civilized.” Under the tenets of cultural evolution, it was assumed all “primitive peoples” were destined to “evolve” into the “more advanced” Western form of civilization.

American Indian groups into the mainstream culture. This combination of collection practices and assimilation efforts resulted in the eventual weakening of traditional cultural practices, thus diffusing Native American agency in retaining their own culture. American Indian schools, run by missionaries or government associates, raised Native children away from their families and Native lifeways. Traditional skills were forgotten and objects from generations past had often been collected for museums or discarded to promote assimilation. These new museum collections were housed in museums' private storage areas or were displayed in urban centers far from most American Indian communities. Geographic and socioeconomic distance created a barrier between American Indians and access to valued "touchstones of memory" (Cooper 2008, 61). Native groups had no legal recourse in the late 1800s and early 1900s, despite their objections to collections activities. In time, museum collecting of Native American human remains and burial objects eventually ignited a new movement toward repatriation. By the 1980s, Native American groups criticized museum ownership of certain cultural objects as destructive to the maintenance of Native cultural traditions; these groups took a stand against museum collections practices through lobbying and lawsuits (Cooper 2008).

History of Exhibition Practices Before the 1990s

Issues of Representation

Many Museums, before the 1990s, depicted Native Americans as primitive and exotic and this exhibition style failed to reveal their participation in contemporary society. Museums displayed Native American objects and culture in a way that has been criticized as alienating Native American history from the grand narrative of contemporary American society. These displays, some of which still exist today, often

consisted of static representations in miniature and life-sized dioramas of pre-Contact camp life amidst flora and fauna. This exhibition in a natural history setting failed to place Native American culture in an active role in human history (Cooper 2008). Curators sometimes projected a social evolutionary perspective onto these representations of Native history and culture. The American Indian voice was excluded and replaced with that of the scientist speaking about a research subject, or the voice of the heroic frontiersman claiming his land victory. Human remains and other sacred or sensitive Native objects were displayed without considering Native sensibilities. American Indian communities were not consulted about exhibiting their heritage and contemporary American Indian life was not mentioned.

Over four million Americans identify as Native American; however, many of these people believe they were widely misinterpreted in museums, because their historical objects were reappropriated to project images of primitive humans, or “noble savages,”⁵ (Lawlor 2006). Native Americans expressed opposition to these representations during the era of major museum growth throughout the 1920s-1950s (Cooper, 2008). Native groups presented museums with corrections to misinterpreted events, and gave insights on how to improve upon representation of their people; nonetheless, Native American communities felt that a number of museum curators identified themselves and other scientists as experts on the subject of Native cultures and that their pleas were often ignored. Frustrations over the exclusion of Native American input continued to build up

⁵ The concept of “noble savage” was applied by Anglos to artistic imagery of American Indians beginning in the late 18th century. This societal fear and exoticism toward Native Americans “became fixed as an element in a set of structurally opposed categories of nature and culture, heathen and Christian, hunter and farmer, and—in larger terms—of savagery and civilization” (Phillips, 1998:120).

until the Civil Rights movement, where American Indians found a political platform. During the 1960s through the 1980s, American Indians expressed their long-silenced opinions through public protests directed toward specific museums and exhibits. Museums responded with a range of reactions. Some museums recoiled at the questioning of curatorial and scientific authority. Other museums began to recognize the habitual absence of the Native voice and the insensitive manner in which museums portrayed Native Americans (Cooper 2008). Televised demonstrations from the 1970s-1980s reminded the public that Native Americans continue to participate in contemporary society. The news coverage exposed non-Native citizens for the first time to the collective grievances Native Americans had with museum practices concerning Native collections (Cooper 2008).

Public Protest: Values and Voice

Native protests against exhibitions practices led museums to consider building working partnerships with Native communities. Past exhibition practices focused on American Indians became a catalyst for protests against museum policy and practice. Lenore Keshig-Tobias (Ojibwa) (Cooper 2008, 1) poignantly explains, "When someone else is telling your stories, in effect what they're doing is defining to the world, who you are, what you are, and what they think you are and what they think you should be." A keystone example of Native disapproval of museum policy and presentation emerged in reaction to the Canadian Glenbow Museum's 1988 exhibition: *The Spirit Sings: Artistic Traditions of Canada's First Peoples*. The exhibit was highly anticipated by museum-goers because it promised to display some of Canada's First Nations objects that had never been publically exhibited. First Nations opposition was ignited initially by an oil company, who was involved in land claim disputes with the Lubicon Lake Band of Cree,

and was also a major sponsor of *The Spirit Sings*. The paradoxical sponsorship acted as a catalyst for a major public protest during the exhibit opening and the associated First Nations arts festival. Media coverage expanded across Canada and internationally as the issue gained public sympathy (Cooper 2008). Respected associations including the Canadian Ethnology Society and the Smithsonian Institution supported First Nations resistance to the exhibit. The problems embedded in *The Spirit Sings*, according to protesters, were as follows:

The museum borrowed First Nations artifacts without informing or involving First Nations people. The museum used money from sources involved in disputes with First Nations. The exhibition ignored contemporary issues. Non-First Nations people were employed to curate the exhibition, and the museum pleaded political neutrality, failing to see the role it had played in supporting one side while repressing the other (Ames in Cooper 2008, 22).

Native protests brought to light the political nature of exhibiting culture and the need to provide platforms for self-representation. The Glenbow museum failed to recognize that a museum can own objects, but they do not own the culture those objects represent. The First Nations groups believed that they should have had a stake in the display of their own cultural heritage. The case of *The Spirit Sings* also reveals that museum exhibitions which have been developed without careful consideration are not neutral displays, but instead can become highly contentious political battlefields.

This widespread opposition to the Glenbow Museum's approach identified the exhibit as a "watershed for North American Indian/ museum relationships" (Cooper 2008, 27). *The Spirit Sings* initiated debate and reflection on museum practice, which eventually led the Canadian Museum Association Council to partner with the Assembly of First Nations. These entities produced the 1992 report, *Turning the Page: Forging New Partnerships between Museums and the First Peoples*, which established protocol

for Canadian museums and First Nations groups developing partnerships (Cooper 2008). This official reaction by the Canadian government marked a new recognition of Native peoples as communities who demand to be informed and included when others are representing their heritage. Summarizing this tumultuous time, Cooper (2008, 172) states, “The protests can be seen as part of a movement seeking autonomy, self-definition, respect, dignity, human rights, and protection of religious freedom—all necessary ingredients for a people’s cultural continuation.”

Museum Collections Practices For Ethnographic Collections ca. 1990 to Present

A Shift in Collections Practices

Gradually during the 1990s, most American museums discarded the robe of paternalism and adopted a pluralistic attitude. This became a driving philosophy for collections policy and practice. This change in perspective concerning the collection and care of cultural-heritage objects offered new agency for cultural groups who were previously denied any voice concerning collections involving their heritage. In the early 1990s, issues of repatriation, cultural patrimony, and transparency of object provenance came to the fore. In recent years, a new demand for digital access to collections has emerged: this method has increased collections accessibility which proves beneficial for both Native and non-Native users.

The Native American Graves Protection and Repatriation Act (NAGPRA), passed in 1990, became a turning point for museum collections practices. Before NAGPRA, the active building of historic Native American museum collections slowed dramatically after the 1960s, but collectors continued to purchase Native items and donate them to museums. Looting of Native graves remained a problem, until the Archeological Resources Protection Act (ARPA) was passed in 1979. This outlawed the unauthorized

collecting or transport of archeological materials obtained from Federal or Native land. NAGPRA, however, opened a new era of dialogue between Native American groups and museum collections departments. NAGPRA required all museums funded with federal monies to abide by new collections standards. Museums were required to inventory their collections and initiate a consultation with each tribe if the museum held collections in one of the four categories of objects defined by NAGPRA: Native American human remains, grave goods, ceremonial objects, and objects of cultural patrimony. The museums then needed to consult with Tribal representatives to decide the object's future care. Through NAGPRA, American Indians have reclaimed cultural sovereignty over NAGPRA-defined objects. Once Native American groups were informed of sacred objects in museum collections, a number of groups requested access to collections storage to perform spiritual rites for the objects in the museum's care. Registrars worked with Native groups to develop procedures for access while maintaining the integrity of preserving conditions of the storage space. Additionally, museums were required by the federal government to establish more transparent collecting records which outlined the provenance of each object. After museums regularly began to address NAGPRA's requirements involving Native collections, cultural critics, Native groups, and the general public were reassured by additional museum efforts to abide by more transparent and collaborative collections policies and practices.

New Forms of Native Collections Accessibility

Museums are in the process of increasing Native collections accessibility as they embrace their role as collections stewards; this increase in access to Native objects has the potential to empower American Indians in reclaiming cultural practices. In the past

decade, the museum's increasing ability to share collections information in faster and more comprehensive formats empowers both Native and non-Native members of the public with more accessible information on Native collections. The development of online collections access is essential for museums that wish to increase agency for American Indians and remain relevant in a "tech-paced" society. Digitization is not a process that can be executed overnight, but asset management systems and networks, in addition to emerging software and freeware, such as wikis, are making it more possible than ever to securely format collections information for public online consumption. Museums have the opportunity to offer Native American communities digital tools for researching and representing their cultural heritage. This expanded collections accessibility also fosters cultural continuance in the face of historical adversity.

There is a particular need for Native American communities to gain the ability to locate tangible pieces of their collective past, which have been scattered across the U.S. in museum holdings and private collections. Despite the increased collections accessibility initiated by NAGPRA, American Indian groups may continue to face difficulty if they wish to research objects that fall outside of the NAGPRA categories. The need to visit multiple museum sites to study artifacts from one's own heritage may deter many American Indians from seeking access to this information. However, the increase in development of online collections databases may ease this challenge for Native communities. Online collections offer the opportunity for Native American communities to conveniently browse through the objects to research which institutions hold historic objects related to their heritage.

Increased collections accessibility benefits Native Americans because it enhances their ability to learn about and carry on traditions. Collections have come into use by indigenous groups as reference resources for reviving lost or waning traditional arts (Simpson 1996). The well-known Northwest Coast artist, Bill Reid (Simpson 1996, 250), speaks to the relevance of museum collections for the revival of heritage practices, “The museum (University of British Columbia Museum of Anthropology) has provided a training ground for native artists. I unlocked the secrets of traditional designs by studying carefully the old carvings kept there.” Moira Simpson (1996, 254) calls for museums to “improve the physical accessibility of the collections and the storage of data, in order to equip non-specialist visitors with the means to make better use of the vast wealth of information that museums hold ... (it also) involves the evolution of the methods of access which enable those who cannot physically visit the museum to access the collections and databases from afar.”

Solutions to a Contested Past: Building Trust through Inclusive Collections Practices

NAGPRA’s revision of museum collections practices has started to restore Native Americans’ confidence in the museum’s role as collections steward. Today, museums are assisting Native groups in regaining or strengthening their cultural traditions by respecting requests for physical access to collections and by simplifying information access through digitization of Native American collections records. Accessible cultural information has the potential to instill pride in one’s heritage, thus encouraging cultural preservation. Secondly, museums have developed working relationships with American Indian communities through the process of collections consultation. This exchange of information informs the museum of Native preferences

for storage and handling of the objects. When museums adhere to these requests, they discard their past role as “owner” of Native collections and instead adopt a stewardship role. These changes in collections practices have the potential to act as a foundation for more involved museum/Native collaboration.

Exhibition and Issues of Representation Post-1990s

Issues of Representation

Since Native protests erupted in reaction to past museum exhibition methods, museums have increasingly sought out Native participation in exhibition planning. The National Museum of the American Indian (NMAI) has provided a valuable model of Native representation for all museums. After Native American lobbying efforts were aimed at the Smithsonian’s exclusive exhibition and collections management policies, a bill was signed to reposition the Smithsonian’s Native artifacts, through the creation of the National Museum of the American Indian. The first location opened in New York City in 1994, and ten years later the NMAI opened on the National Mall in Washington D.C. Its placement is powerful; one can view the Capitol dome from the north windows of the museum resource center; likewise, the U.S. officials entering the Capitol Building have a constant reminder that American Indians are an active part of the American constituency. In addition, NMAI is a significant destination for the American people; it legitimizes the Native American experience and gives Native voices agency and power in the narrative of American history.

The post-1990 movement had a goal to include significant levels of Native input in the exhibition of Native collections and culture. Such goals are embodied in NMAI. These initiatives include providing a platform for Native self-representation, enhancing Native agency in the articulation of objects, and addressing contemporary Native issues

and contributions. Moira Simpson (1996, 169) highlights the strides NMAI has made in the spirit of Native/ museum partnership: “The National Museum of the American Indian is forging links with tribal museums, native organizations, and individuals throughout the Americas. This strategy has been called ‘the fourth museum’ and will extend the Museum’s work beyond its (east coast) facilities, into communities across the country and throughout the continent.” Other museums can follow NMAI’s lead in developing meaningful partnerships for more empowering exhibitions of Native collections.

Partnership

Over the past twenty years, museums have increased Native voices in the design of exhibitions and sought to expand Native access to collections. This is a result of the previously discussed American Indian protests and legal suits, as well as the ideological shift of New Museology. The passing of NAGPRA was an impetus for museums to begin engaging Native groups. The law required partnership despite resistant museum staff, limited time and resources, or other hurdles to improving Native/non-Native museum relations. Media coverage of Native protests and cultural critiques in academia placed public pressure on museums to redefine their relationship to the communities they represent in exhibitions. Indigenous outcry against exclusive interpretation practices has urged museums to “ensure that the collections and activities of museums address the needs of the communities who have given so much in the past” (Simpson 1996, 248). Common methods of promoting community authorship in museum exhibitions include consultation, advisory boards, guest curatorship, and community exhibitions.

Role of Technology

A Call for the Application of Technology in Museum Partnerships

Web 2.0 technology has the ability to enhance the museum/ Native partnerships that have been developing over the past two decades. Very simply stated, Web 2.0 is a form of internet communication that promotes user-generated content and “act(s) as a content platform instead of content provider” (Simon 2009). Web 2.0 embraces online communities, participation, and collaboration that are all developed through user-friendly online tools. There are several tools museums commonly use, including Facebook, Twitter, interactive online collections databases, and wikis. On-site collaboration and consultations continue to benefit collections and exhibition projects; however, the process requires a great deal of time and financial resources. The increase in interactive web technologies leads some museum professionals to anticipate growth of future digital collaborations. Ruth B. Phillips (2003, 160), director of the Museum of Anthropology in British Columbia states, “It seems probable that new electronic media will play a major role in sustaining these (museum/Native) relationships.” For example, the Royal Ontario Museum presented digital object images to the First Nations Tr’ondek Hwech’in in Yukon Territory. The Tr’ondek Hwech’in community, which had little previous knowledge of the museum’s holdings, became interested in a deeper study of historic clothing manufacture, and a loan agreement was made between the museum and this First Nations community (Peers and Brown, 2003).

Public Expectations for Immediate Information Access

Museums are currently investigating how younger generations will interface with museum information, considering the dramatic changes in communication technologies and the corresponding tech-lifestyle that has developed since the 1990s. The

widespread use of online tools such as Wikipedia, Google, and Twitter has developed a need for rapid information retrieval; simultaneously, museums care for some of the most valued resources that represent human heritage. It is essential that museums insert themselves into the digital equation in order to refute the notion of museums as dusty showrooms of stuff. Paul F. Marty (2008, 33) observes one aspect of public expectations for online content: “(There are) a growing number of museum visitors, donors, researchers, and other constituents who now expect museums to provide access to their collections in digital formats.”

Vision 2030, a 2007 report produced by the Smithsonian Office of Policy and Analysis, examines emerging generational needs and expectations which are anticipated to increase in the next twenty years. The Millennial Generation (Millennials), those who are currently ages 9-19 have come of age using cell phones, computerized library catalogs, and wireless internet. Lee Rainie, director of the Pew Internet & American Life Project, sums up the average “Millennials” and projects how these future visitors will imagine themselves interacting with museums:

Millennials are immersed in a world of media and gadgets. They expect to be able to gather and share information in multiple devices in multiple places. Their information and communication needs are contextual and contingent ... The way they approach learning and research tasks will be shaped by their new techno-world—more self-directed and less dependent on top-down instruction, better arrayed to capture new information inputs, more reliant on feedback and response, more tied to group knowledge, and more open to cross-discipline insights, creating its own “tagged” taxonomies. (Rainie in Smithsonian 2007, 9-10)

A museum’s ability to match the quickening pace of information exchange likely will determine its level of societal relevance as an institution. Maxwell Anderson (2007, 328) justifies this need by explaining his observations on visitor expectations: “The online museumgoer promises to become more transactional than a traditional visitor. He or

she will expect that queries will be answered. ... He or she will not be patient with a delay or a generic auto-reply. As public institutions, museums will have to develop protocols and mechanisms to cope with increasing expectations on the part of end-users worldwide.” With museum critics condemning the museum’s recent turn toward “edu-tainment,” it is essential for museums to redefine new ways for presenting their institutions as indispensable tools for learning. As the museum is transforming its former “voice of authority” to engage diverse audiences, providing online collections access is one method of inviting a personal connection and demonstrating the utility of the museum beyond its exhibit halls.

Online Collections Accessibility

Since the widespread use of computer collections databases in the late 1990s, museums have increasingly offered online access to collections information and images. Growing opportunities for access to information and chances to interact with museum collections have the potential to impact public learning through emerging technologies. Online databases most commonly appear in the form of a representative sample of objects where web viewers can get a sense of the type and range of objects in a museum collection. As resources become available and demand continues to grow, museums are beginning to compile more comprehensive online collections databases, such as the Smithsonian Collections Search Center (<http://collections.si.edu/search/>), which includes over two million records.

Ivan Karp (2006, 13) describes the growth of online museum databases as a “democratization of access,” which reaches audiences who might not have the capability to examine the collection otherwise. “Democratizing” museum collections on a virtually universal scale offers significant implications for reaching underserved

audiences and instituting visual repatriation (Karp 2006). Online collections overcome geographic distance and the limitations of museum business hours, thus opening the door to 24-hour global collections access.

Indigenous cultures can benefit greatly from the opportunity to locate and research culturally significant items to which their community no longer has physical access. Non-Native museums can now utilize online technology, including wikis, to invite Native feedback on museum collections information. Online collections may also remedy some of the challenges that emerged as museums tried to address NAGPRA requirements in communicating collections descriptions to distant communities.

Online collections accessibility opens collections review and research to a public of all ages, education levels, and socioeconomic status. Some cultural institutions offer web users the opportunity to manipulate online objects to create personal collections or construct interactive projects such as collages or online exhibits.⁶ In the past, museums typically invited only academic professionals to research collections in storage. This required making an appointment with museum staff, and short research visits severely limited the number of objects a researcher could peruse. Online collections have altered previous barriers to collections information. Increased accessibility may potentially attract unconventional users by offering free educational resources in the familiar format of the web. This means schoolchildren, amateur collectors, low income web-users, and other non-academics now have the ability to engage museum objects and information despite their inability to visit a museum in person.

⁶ One example of interactive online collections is the National Archives Experience: <http://www.archives.gov/nae/>

Increased collections accessibility directly supports broader institutional relevance to both Native and non-Native members of the public. Maxwell Anderson (2007, 296) argues, “A marginal investment in an online visitor could repay the museum handsomely—not in immediate cash return, but in demonstrating the value of the museum to a greater number of people.” When museums offer online collections databases, this reveals to the public the prolific number of objects museums continually maintain and preserve. Additionally, a museum’s website acts as the face of the museum outside of the physical location; therefore, the more visitor interaction with either physical or digital museum resources, the more likely the public will value and support museums.

Exhibition Practices through Technology

Technology has made it possible for museums to create exhibitions that are highly interactive and inclusive of diverse communities. Exhibits are not only accessible at the physical museum location, but also online. Online exhibitions appear in many forms: blogs, wikis, and social media software; and some argue that online collections can serve as web exhibitions. These exhibitions usually display images of museum objects, object information, multimedia, and related contextual or historical information. Viewers are often invited to share experiences, thoughts, or questions in comment boxes, and are even encouraged to contribute their knowledge for the production of upcoming online exhibitions.

Twenty-first century web technology also makes it possible for members of the public to contribute to onsite museum exhibitions in new and mutually beneficial ways. For example, in preparation for the 150-year celebration of Minnesota’s statehood in 2008, the Minnesota Historical Society developed the visitor co-created exhibit, *MN150*.

The museum invited Minnesotans to submit both web and paper nominations for “the people, places, things, and events that make Minnesota Minnesota” (Simon 2009). Head exhibition facilitator, Kate Roberts (in Simon 2009), explains the drive for the visitor co-created approach: “What made sense was to put out the public call and find out: what does everyone think is interesting and important?” The exhibit facilitators received thousands of entries from Minnesotans representing a wide variety of regions and ethnic groups; the 150 winners were invited to contribute related artifacts for the final exhibit. After the exhibit opened, the Minnesota Historical Society created a wiki where all the entries could be viewed and members of the public could add their comments on these topics.

Projects such as *MN150* demonstrate how online forms of collections accessibility and exhibitions create opportunities for collaboration among cultural institutions and various communities that might not otherwise become engaged. Maria Economou (2008, 150-151) discusses the impact technology has had on museum collaboration: “The digital revolution has led to an increase in the number of partnerships and joint projects ... and combating social exclusion and marginalization of various groups.” As museums employ inclusive, web-enabled methods, there is potential to enhance Native American agency in the exhibition process. Current technology allows museums to share potential exhibit content with Native groups using a process that is faster and easier for both parties. For example, the Florida Museum Project wiki asks Seminole and Miccosukee Tribal members which terminology they prefer for the historic objects and whether they find any object inappropriate for public display. Within a few minutes on their home computers, Native Americans can add their

voices to the museum's collections information and future projects that use this information.

Conclusion

In summary, this chapter illustrates the historic forces within the museum field that drive the direction of my project. This chapter also identifies the problems the wiki is trying to resolve, and highlights the growing potential for online collaborative platforms in strengthening museum/Native partnerships. The description of New Museology clarifies how relatively recent is the museum institution's shift in focus on diversity, inclusion, and pluralism, and how much opportunity there is for engaging diverse communities. The examples of Native protest in this chapter demonstrate the need for improving relationships between museums and Native Americans. Finally, the discussion of technology and museum partnerships demonstrates new opportunities for Native agency in collections and exhibition methods.

My project contributes to several post-1990 museum goals: improving Native American/ museum relationships, including Native-generated content, and increasing information accessibility to Native and non-Native audiences. Museums' recent efforts to engage Native communities in partnerships have carved a new path for both exhibitions development and collections management practices. It is my hope that museums with Native American collections implement additional online platforms to increase Native agency in collections and exhibitions practice.

CHAPTER 3 PROJECT GOALS AND METHODS

Introduction

Project Goals

This project's central goals were to invite feedback from Seminole and Miccosukee Tribal members and to increase public and Native American and non-Native accessibility to the Florida Ethnographic Collection. The primary objective of "The Florida Museum Project" wiki, was to provide an additional tool for museums to include Native American voice in the interpretation of Native American collections. Typically, Native American collaboration with museums is initiated by an exhibition plan, and involves years of consultation; however, the wiki creates a platform for more immediate feedback, where multiple perspectives are encouraged. Native American participants have the opportunity to influence how their community and culture are displayed and discussed. The project accomplishes this by expanding conventional on-site museum/Native American collaboration methods into a digital format. This approach is low in cost and requires relatively fewer resources than conventional onsite meetings. My project uses a wiki, which offers simultaneous online viewing and commenting on text and images by multiple parties. The wiki interaction is not intended to fully replace in-person consultations and the rapport these meetings build between Tribal members and museum staff. Instead, the wiki model can act as a supplemental tool for improved Native American/ museum collaboration, while also providing online access to the collections for American Indian groups. The inclusion of Native American feedback on collection interpretation can lead to better informed exhibits, programs, and works of scholarship. Additionally, enhancing the access Native Americans have to Native

collections is important because it can help overcome longstanding barriers between Native peoples and the artifacts that embody their heritage.

The project's second goal is to increase the digital access for both Native and non-Native researchers, because providing online access to Native American objects is an important step in maintaining the museum's relevance to society. Museums prove their relevance by providing services that meet the public demand. Studies show that upcoming generations view technology and the internet as the central conduit for their research needs; therefore, museums can demonstrate the effectiveness of their collections information by making it available in the medium with which the public is most connected (Smithsonian 2007).

Museums and Community Co-Design

Nina Simon, an active voice in the museum field, advocates for the application of technology in museums with the goal of engaging the public in active participation in informal learning. Simon writes her blog, *Museum 2.0* to more than 5000 subscribers (www.museumtwo.blogspot.com). *Museum 2.0* encourages museums to question their institutional methods and to embrace the tenets of Web 2.0. Simon proposes that museums use a strategy she calls *community co-design* in program and exhibition development. This strategy is a grass roots approach that embraces the perspectives, ideas, ingenuity, and skills of the community it serves with the goal of producing programs and exhibitions of a more inclusive and perhaps more authentic nature (Simon 2009). The concept of *community co-design* is an exciting prospect because it takes the standard process of collaboration and expands the perimeters of involvement. *Community co-design* often challenges members of the public to perform real research, and contribute to museum projects in a meaningful way. The work is viewed as

worthwhile by public contributors when their input is tangibly applied to an exhibition, program, or online database. Museums gain user-content and the users experience a sense of accomplishment and contribution to the larger community. *Community co-design* is a symbiotic relationship between museums and the communities they serve. I apply the notion of *community co-design* in my project goals and methods, because I agree with Simon's belief that museums can better serve the communities they represent by providing new platforms, digital or otherwise, for information sharing and community contribution (Simon 2009).¹

Project Methods

The Florida Museum Project wiki initially grew out of a budding partnership with a larger collection database initiative titled *The Southeastern Native American Collections Project* (SNACP), overseen by Dr. Jason Baird Jackson at Indiana University. Through his research as a Folklorist and Material Cultural specialist, Jackson has identified an absence of online representation of cultural materials from Southeastern Native American groups, including the Florida Seminole and Miccosukee Tribes (Personal Correspondence August 13, 2009). Simultaneous to Dr. Jackson's SNACP project, I was working on several projects at the Florida Museum of Natural History, and I wanted to create a thesis project that would increase access to the Florida Ethnographic Collection (FEC) for Native and non-Native researchers alike. At the outset, I planned to expand access to Florida Ethnographic Collection information by organizing collections information that exists in the form of catalog cards, accession files, loan files,

¹ This notion of engaging communities as museum partners was originally articulated in *Mastering Civic Engagement* (1992); however *community co-design* fleshes out the general proposals set forth by the AAM Museums and Community Initiative and discusses hands-on approaches to realizing successful community partnerships.

unpublished research, publications, and archival materials. Then I planned to produce an “ethnographic monograph” or comprehensive descriptive report on the Florida Ethnographic Collection. The monograph would have acted as a research reference for the Seminole/Miccosukee objects at the Florida Museum of Natural History. The report would have also contributed information on the Florida Museum’s holdings to Jackson’s SNACP project, a multi-institutional database. As I thought more about the issues of accessibility and the need for inclusion of Native voices, it became clear that the project would be best realized if it included an interactive, online component that could simultaneously offer digital collections access, and invite Native input into the object interpretation process. After I made this decision, I changed the project format from a research paper to an interactive wiki.

The Organization and Digitization of Records

Before the Florida Museum Project wiki could be realized, the various sources of object information needed to be researched, collected, organized, digitized, and formatted for the web. The Florida Ethnographic Collection includes more than 300 objects, many of which are on exhibit or on loan to other museums. Different sources of object information could be found by examining an array of separate museum resources: the Registrar’s Microsoft Access collections document, a paper catalog card and accession card, an object inventory location document, a paper accession file, and sometimes a paper loan file.

The objects had various forms of visual documentation. Approximately ten of the objects had been professionally photographed for publication and had color prints. Many of the catalog index cards had a small black and white reference photo glued to the reverse side. Some of the index cards had pencil drawings or tracings of the

objects. There were also black and white slides of these photos in the collection records in the Registrar's department. About half of the objects are on exhibit at FLMNH, in Powell Hall. These objects had been documented in slide form for condition reports in 2001, and the slides were stored with the exhibits department at the exhibits building. I am providing this information on the variety of locations for FEC information in detail, because it highlights the difficulty a Native American or non-Native researcher might face in trying to gather all the information on Seminole/Miccosukee objects at the Florida Museum.

To organize the information, I created an Excel document to combine the various facets of information a researcher may be interested in.² The first step in gathering and digitizing the FEC information was to scan 279 index catalog cards. The catalog cards have the greatest amount of information on each object including descriptions, materials, maker, donor, dimensions, place and date collected, history of provenance, and some Native consultation comments. Next, I examined the accession files, entering information on object collection and donor history to the Excel document. Then I verified the objects that were out on loan, by referring to loan documents and physically confirming their location in storage, so that the onsite objects could be identified and professionally photographed. I examined the objects onsite for descriptions and measurements, and arranged for the museum photographer to photograph the objects in a high-resolution digital format, resulting in 169 new group and single-object photos. Next, I scanned 170 slides to obtain digital images of the Seminole/ Miccosukee objects

² The categories of information included in the Excel Spreadsheet: Catalog Number, Listed Provenience, Typology, Basic Description, Full Description, Condition, Measurements, Materials, Date Made, Loan Status, Storage Location, Donor, Additional Notes, Publications, Photography Sources.

on exhibit at the Florida Museum's exhibit building. Finally, the scanned image files for the slides and catalog cards needed to be cropped and edited using Photoshop software, and were resized from 6.8MB to 78.3KB for use on the web. The files were then individually uploaded to the wiki website.

“Florida Museum Project” Wiki Overview

I was surprised by the length of time it took to compile and digitize the object information from the various museum sources. This challenge reinforced my realization of the wiki's importance, because it would organize the data in a central online location. The central online location materialized as a Web 2.0 tool, a wiki, for inviting community participation. While there are a number of sources for free, user-friendly website- or wiki-building software, I chose to use www.pbworks.com because of its ease of use, comparatively large amount of free storage (2GB), range of security, and adjustability of contributor editing levels. With no prior experience in creating webpages, I researched the approaches used by other museum websites for elements of attractive design and intuitive organization. Two strategies I found helpful on other websites were color-coding sections of the collection for easier way-finding, and displaying only a small number of objects on each page to avoid overwhelming the viewer. The complete wiki can be accessed at www.floridamuseumproject.pbworks.com.

I produced over 350 pages for the wiki, highlighting more than 300 Seminole/Miccosukee artifacts in the Florida Ethnographic Collection. The following is a description of the types of pages and site organization from specific objects to general information. On the wiki, each artifact page ([Figure A-5](#)) includes a comment box at the bottom, an image of the object and a datasheet displaying information organized into ten categories:

- Object Name(s)
- Cultural Source
- Location
- Materials
- Techniques
- Dimensions
- Date Created
- Collection History
- Catalog Number
- Additional Information

My main goal for designing this site was to achieve clarity and simplicity. In order to keep the design simple, I tried to present links and information with intuitive placement. Ease of navigation is key to maximizing participant contributions over hundreds of wiki pages. The individual artifact pages can be accessed by clicking on thumbnail-size photos categorized by object-type (Figure A-4). In this form, viewers can visually navigate a large number of artifacts and comment on objects that interest them. The “Main Collections” page (Figure A-3) displays all eight object categories, which link to the thumbnail pages.¹ To assist navigation through the site, I also designed a Side Bar (Figure A-6) with links to pages including the home page and the main collections page, and links to other important resources for contributors. I organized the Side Bar so it could present additional entry points to the collections information and other page options.

Nina Simon emphasizes “The Ask” in her writings on successful collaborative projects. “The Ask” concisely informs potential participants about what would be required of them, how their contribution will be used, and why their input matters (Simon 2009). By developing a clear “ask,” the project ought to not only entice more participation, but should offer transparency on what the museum’s ultimate objectives are. In developing Native American/museum partnerships, it is especially important to conduct the project in the most honest, ethical, and inviting manner possible. My wiki’s

¹ Categories include Silverwork, Basketry, Clothing & Adornment, Tools & Food Processing, Dolls, Woodcarvings, Toys & Games, and Miscellaneous Objects

“ask” is articulated on the “How to Participate” page (Figure A-6). I focus on using conversational wording so the site has a friendly and inviting tone, and the directives are easily understood by a wide variety of community members. I offer clearly stated, open-ended questions that invite a wide range of input, allowing every tribal member to feel that his or her insights are valid and valuable to the museum. I also explicitly list how the comments may be used by the museum. I provided this information with the intention of letting the participants make an informed decision when choosing to contribute.

Recruiting Participants, Building Partnerships

The collaborative aspect of the wiki required me to introduce the project goals and methods to cultural heritage advocates in the community and to initiate a professional relationship with interested individuals. The input aspect of the project is essential in order to provide accurate, culturally sensitive information on the Seminole and Miccosukee objects in the collection. Each page of the wiki includes a comment box, where Tribal members are encouraged to add corrections, additional information, and personal stories related to the artifacts. To persuade Tribal members that the project was beneficial to the community and worthwhile to contribute to, I needed to recruit participants and build partnerships with individuals and the community at large.

My first interaction with the Seminole Tribe of Florida was through the staff at the Ah-Tah-Thi-Ki Museum at the Big Cypress Reservation in southern Florida. The Ah-Tah-Thi-Ki Museum is a Tribal museum operated by the Seminole Tribe of Florida. The staff invited me to tour the museum and discuss my project with them in person. I met with the Curator of Exhibits, Exhibits Manager, and Research Coordinator who all demonstrated support for the wiki project. Each offered insights into recruiting strategies, namely advertising in *Facebook* and the *Seminole Tribune* newspaper. The

Seminole and Miccosukee Tribes of Florida have a multitude of perspectives: Seminoles and Miccosukees share material culture and most of their historical background, but identify their groups by the different languages spoken, and the groups have separate reservations. The Seminoles reside on six reservations that span both coasts of the Florida peninsula as well as the Everglades. Within each Seminole Reservation there are Members who embrace traditional practices more fundamentally, and there are others who have adopted Christianity and hold different viewpoints on how objects related to traditional cultural ceremonies should be addressed. For the objects on the wiki, this means that one Seminole contributor may deem certain objects as inappropriate to display to the public on the museum website. Simultaneously, another contributor could comment that the same object needs to be displayed to understand the past. If I came across this situation on the wiki, I would err on the side of caution and respect, so would remove the object from display and note the comment in the object's file. This multiplicity of perspective and voice is both a challenge and a benefit to the wiki project. The challenge lies in recruiting participants and including voices from each Tribe and each separate Reservation location. I chose to recruit through The Seminole Tribune ([Figure B-1](#)), which is circulated on all Seminole Reservations, and I also advertised through the Ah-Tah-Thi-Ki Museum's *Facebook* page. Additionally, I made a second visit to Big Cypress during the annual American Indian Arts Celebration, where I spoke with Seminole Tribal members about the project. I was met with mixed responses at this event. Individuals under 35 seemed to be more receptive to the project than Tribal members over 35. This is not surprising because the

under-35 age bracket across U.S. society shows more interest in Web 2.0 technologies than older generations who did not grow up with computer technology.

One unexpected request by the Ah-Tah-Thi-Ki staff was that I submit my project protocol to the University of Florida Institutional Review Board for official University approval.² I believe the Ah-Tah-Thi-Ki's request for this official paperwork reflects Native distrust rooted in past hegemonic interactions with multiple non-Native institutions. American Indian communities require explicit and transparent project goals and methods as a means of protecting themselves. The request for the protocol approval highlights that, despite the increasingly casual view by the general public of sharing information in a Web 2.0 format, providing cultural information in the form of a wiki comment may be approached with caution by Tribal members. Because cultural information has been appropriated by museums in the past, wiki input is likely to be viewed by Tribal members as both personal and political, and needs to be treated by the museum with care and respect. In my protocol submission for the Institutional Review Board, I developed an "informed consent" document outlining how the participants' wiki comments would be used and explaining the overarching goals of the Florida Museum Project ([Appendix C](#)).

Project Applications

In addition to the availability on the website, the digitized collections information and images will be added to the Florida Museum collections files in the form of a CD with all digital object images and catalog cards, as well as the complete Florida Ethnographic Collection (FEC) Excel document. These files can be applied to a number

² The Institutional Review Board is a University entity that inspects all methods used in research projects involving human subjects. The purpose of the review is to prevent research subjects from harm.

of future projects to increase access to, and organization of, the FEC information. The enhanced documentation of the FEC and increased access to this information will also support current efforts to expand the FEC and to secure additional storage for existing objects. To provide a productive length of time for feedback, I plan to monitor the responses contributed to the Florida Museum Project website from October 30th, 2009 through December 31st, 2010. In this timeframe, I anticipate a variety of comments and questions will be posted by Tribal members. After presenting my project to both the Florida Museum Informatics Committee and the Anthropology Staff, it has been determined that the Seminole/Miccosukee wiki comments will be directly applied in multiple areas of the Florida Museum of Natural History. The new information gained from the wiki will contribute to the records of the Florida Museum of Natural History's Anthropology Department and the Office of Museum Technology, and will therefore add information to the Florida Ethnographic Collection files and to the public online collections database, which is presently under development at the Florida Museum.

Currently, there is a very brief treatment of the Florida Ethnographic Collection on the Florida Museum website. The digitized images and information which I produced during this project will make it possible for the public and Seminole/ Miccosukee Tribal members alike to access more of the FEC information, and to research the holdings despite geographic distance. The wiki project will have also allowed Tribal members to become stakeholders in the information posted on the museum website. The wiki's digital format for inviting input allows a broad group of Native Americans to invest their knowledge in the collections records, therefore building their direct involvement. The shared voice encouraged through the wiki's participatory platform has the potential to

build a partnership between the Florida Museum, the Ah-Tah-Thi-Ki Museum, and the Seminole and Miccosukee communities for future collaborative projects. Within the broader platform for southeastern Native American collections, this wiki will allow the Florida Museum of Natural History to share its collections with the future multi-institutional database, the Southeastern Native American Collections Project, currently being developed by Dr. Jason Baird Jackson at Indiana University.

In conclusion, it is my hope that the Florida Museum Project wiki offers a contributory model that can be applied by other museums holding Native American collections. Many museums strive to increase online collections accessibility and inclusiveness, but they are met with limited resources to realize their goals. By applying Web 2.0 technology to the challenges experienced by museums, the wiki model offers an inexpensive and user-friendly tool to meet these demands. Additionally, the wiki model encourages Native American communities to rejoin their voices with their culture's historic objects, and share the story of their own heritage with the community and the public.

CHAPTER 4 DISCUSSION AND CONCLUSION

Introduction

Museums that apply wikis to their Native collections are likely to experience new benefits and meet complex issues in pursuing the museums' collaborative goals. The collaborative wiki platform presents a number of opportunities for enhanced information exchange not as readily available through conventional museum methods. With increased information exchange, there are several issues museums should proactively address to actualize museum goals through the wiki model.

Benefits of the Wiki Model

Collaborative museum wiki projects can benefit multiple groups: American Indians, museums, and members of the Native and non-Native public. Each group benefits from the creation of new platforms for free, fast, and user-friendly information sharing. This is a mutually beneficial partnership that increases each group's access to new information concerning Native collections.

In the application of this wiki model, American Indian groups benefit from enhanced digital access to Native objects and collections information. This increased access to Native collections provides potential resources for Native Americans to research Native cultural practices. After discovering which Native objects the museum holds, Native communities may also form object loan agreements with a museum, so that Native American communities can gain further understanding from viewing the objects in person.

Wikis can assist museums in building more culturally informed collections records. Information received from wiki consultation is also less resource-intensive than

conventional consultation, which gives museums the opportunity to foster more Native partnerships. Because the wiki brings a digital replica of the objects to the community, it increases access to the objects, without causing additional object deterioration through repeated handling of the materials. This approach to museum-Native collaboration allows the museum to embrace its role as facilitator by sharing Native voices with its museum visitors and audiences on the web.

In the case of my project, the public benefits from the three end-user applications that the wiki information contributes to: the registrar's database, the museum's public collections database, and the multi-institutional Southeastern Native American database. The wiki information added to the registrar's database will assist researchers with the sorting of collections information, and the wiki contributions will provide valuable primary source material for their collections research. On the museum website, the public can gain a more comprehensive understanding of Native cultures by accessing Tribal members' input. The Southeastern Native American database will offer both Native and non-Native scholars access to Native collections information from multiple museum repositories. The wiki could also potentially add Native input to be applied to public programs and future exhibits. Consequently, the wiki provides collections information that can benefit the public for generations.

Overall, the wiki model provides a valuable supplemental tool for museums that seek to include Native input in their collections records, but which have not previously been able to initiate a conventional collections consultation. This additional platform for building partnerships is important because it may allow museums to pursue collaborative goals with limited resources. The wiki may also provide valuable resources

to Native communities at a much faster rate than the time frame of a typical consultation end-product, such as an exhibition or publication.

Wiki Model Issues and Solutions

As with any form of technology, there are issues in the wiki's approach to communication, and its corresponding ability to facilitate collaborative projects. While implementing my project, I recognized that partnerships are, first and foremost, about developing professional relationships. Several issues arose during the project that derived from different aspects of museum/Native community relationships. The project clarified the limitations of digital communication for building partnerships. It also highlighted the challenges of balancing increased community agency with maintaining the integrity of existing museum records. Another issue in the project is the verification of the wiki contributor's Native background, in order to prevent non-Native contributors from adding erroneous information to the wiki. Lastly, there is the question of how multiple community voices should be represented in the end-product databases. All of these issues need careful consideration by museums that may consider using the wiki model for building collections partnerships.

Building a Partnership

It became clear to me throughout this project that wiki technology cannot replace face-to-face human interaction. Web 2.0 tools assist in faster communication, but offer very little for building initial rapport with Native communities. Forming professional relationships and developing trust are both key to building partnerships. Museum collaboration with Native communities initially requires more personal interaction than exchanging email messages. Initial on-site visits to the Seminole reservation and telephone conversations with the staff of the Ah-Tah-Thi-Ki became essential forms of

communication for building rapport with the community. In recruiting participants for the wiki, I placed newspaper advertisements in the Seminole Tribune and visited one of the Seminole Reservations and the Seminole Ah-Tah-Thi-Ki Museum. I expected that these efforts would provide enough valuable Tribal contacts to form a pilot group for participation. Yet, this progress emerged at a much slower pace than I anticipated. The five-hour commute to the Big Cypress Reservation prevented frequent visits on my part. There are staff policies at the Ah-Tah-Thi-Ki Museum that restrict the dissemination of Tribal member contact information without project approval by senior Tribal member museum staff; therefore, I had to recruit individuals on my own. However, I found that by spending the day with staff members at the Ah-Tah-Thi-Ki Museum I was able to explain my objectives for the project and convey my respect for the cultural knowledge which the Seminoles would share on the wiki. On my second visit, during the American Indian Arts Celebration, I had the opportunity to speak with one wiki contributor and to meet other community members and artisans. These visits proved essential for encouraging community buy-in for the wiki project.

Partnership-Building Recommendations

In retrospect, I can see that more face-to-face interaction would have provided the chance to develop stronger rapport with a wider range of community members, thus enhancing participation in the wiki project. To offset the limited amount of on-site contact I had with the Seminole community, I decided to extend the length of the wiki comment tool from two months to fourteen months. I anticipate that the extended timeframe will allow for richer feedback, because of word-of-mouth advertisement through the community. I recommend that future wiki administrators initiate contact with

the community early in the project. I also propose that frequent interaction, either through phone conversations or visits, may allow for the most productive partnerships.

Balancing Community Agency

As a museum attempts to increase community agency while simultaneously “gate-keeping” museum records, there are a number of issues a museum must consider to promote a healthy relationship with contributing communities. Daniel Spock (2009, 10), Director of the Minnesota History Center Museum, explains, “Museums will still have to negotiate thorny mergers and challenging relationships, in effect balancing the desire to engage a wider community while maintaining some core sense of institutional selfhood.” Throughout the project, I have continued to struggle with this seeming paradox between the facilitation of power-sharing and the maintenance of the museum’s informational integrity. While inviting participants to share their knowledge, questions arose concerning how much agency I should foster in the wiki. I needed to consider the preservation of the Florida Museum’s records and the technical integrity of the wiki site. I originally planned to assign “writer” wiki access to each participant. This would have allowed participants to not only make comments, but also to add and delete images and information on each page. Instead, participants do not have editing capabilities, but are invited to comment on the page content by typing into a comment box. While one objective of the wiki was to increase Native agency in defining the collection, I feared that the hundreds of hours I had invested in formatting the wiki pages would be altered or erased. This issue underlines the need for trust and relationship-building not only for Native contributors, but for wiki administrators as well. Had I established a relationship with a small group of community members who I felt would take the time to heed specific editing procedures, I may have increased editing

privileges. *Collaboration* is a popular buzzword in museum work and many other fields; however, this project revealed practical aspects of risk-taking involved in facilitating outside communities' contributions.

Recommended Considerations for Community Agency

I learned through this project that museums should approach wiki partnerships with a clear and pragmatic strategy for inviting participation. The museum needs to identify what level of compromise they are willing to embrace. Some of the questions museums need to ask themselves when initiating this type of project are as follows: What form will the participation take? How will the museum deal with requests for additional editing privileges? How will the comments be used? Which information will be given precedence in the final form: the comments or the original museum records? Native contributors will appreciate transparent project expectations and outcomes, making the partnership stronger for future projects; therefore, it is important for museums to try to anticipate collaboration issues and form thoughtful strategies to address them.

Verifying Native Identity of Wiki Contributors

The Florida Museum Project wiki strives to include a wide range of community voices, but this inclusive strategy opens the project to contributions from potentially erroneous sources. The wiki software offers several levels of privacy for viewing and participating in the site, and I chose to open the site to be completely "public," removing all viewing restrictions. This choice opens the wiki to anyone with internet access so that they can view the pages and sign up for an account to make comments. Since the site is public, individuals are able to view it, become interested on their own terms, and this in turn will hopefully lead them to participate. Because of the public settings in my

project, it is difficult to have absolute certainty that the comments come from a Seminole/Miccosukee source; therefore, verification of a contributor's identity is an important issue to be addressed.

There are several ways to gauge the validity of the comment source. For example, each comment is sent regularly to each site member's email and can be viewed by many other Seminoles and Miccosukees on the site. This may lend itself to self-regulation because other participants who are invested in the project will likely feel compelled to challenge any questionable comments (Saul Drake, Personal Correspondence October 28, 2009). Secondly, if a person was very active in adding questionable comments, the wiki administrator may engage them in email conversation or, in extreme situations, delete their comments. Museums need to verify the sources of the wiki contributions when deciding how to apply the information to collections records or exhibits. In light of these issues, I would recommend that future museum wiki managers contact the Tribal Government Office or other official community hub in order to recruit participants by invitation only, on a members-only site. This option is likely to require more time and relationship building with the community, and may reduce the range of participation. Limiting access in this way also risks the exclusion of Tribal members who are not on Tribal government list-serves.

Conclusion

Possibilities for Wikis as a Tool for Museum Partnerships

Through implementing my project, I have come to realize that wikis offer wide-reaching possibilities for museums in collaborative projects. As museums continue to work in more participatory ways, the wiki model can serve as an effective tool for partnership. It seems likely, considering recent growth in public use of social media, that

museums and a tech-savvy public will find the wiki format familiar and attractive. It may soon become easier to gain meaningful contributions from older generations as well, especially as Web 2.0 software becomes increasingly user-friendly. Currently, wikis are used by museum professionals to connect multiple institutions or facilitate interdepartmental projects.¹

However, there is an emerging trend in building wikis to invite community-contributed heritage content.² For example, *Now & Then*,³ an Australian heritage wiki produced by the Mallala Museum, was recently launched in September 2009. *Now & Then* invites community members to submit photos and stories of objects they view as important to Mallala's community heritage.

Using wikis for museum collaboration is a strategy consistent with the changing role of the museum in society, and leads to improved cultural understanding. It is also important to consider the institutional implications for museums that embrace participatory projects and the wiki's intersection with the museum's changing role. These issues that my project raises are currently gaining momentum in the museum field today. The Fall 2009 issue of the AAM exhibits journal, *The Exhibitionist*, focuses its content entirely on "Visitor-Generated Content and Design." In this issue, Daniel Spock revisits some of the questions raised nearly a decade ago by Stephen Weil.⁴ Spock (2009, 10) extends Weil's arguments for civic engagement, and proposes that

¹ One example is www.museums.wikia.com

² MN150 is a recent example of this contributory trend
http://discovery.mnhs.org/MN150/index.php?title=Main_Page

³ This heritage wiki *Now & Then* can be viewed at
http://mallala.nowandthen.net.au/index.php?title=Main_Page

⁴ Weil, Stephen. "From Being about Something to Being for Somebody." *Daedalus* 128 (1999):3.

museums embrace Web 2.0 platforms as a tool for shifting from a position of authority to that of “mediator.” Regarding specifically indigenous participatory projects, he points out,

What any museum professional involved in such a collaboration will tell you is that these projects challenge all sorts of conscious and unconscious institutional assumptions, sometimes about the meaning of things, but also just what the facts really are and what kinds of documentation have real validity. What takes place is a new, negotiated meaning, or a multiplicity of meanings in contrast to one another. (Spock 2009, 9)

Daniel Spock posits that the application of Web 2.0 technology in museum/Native collaborations is necessary for museums to grow in their effort toward embracing the role of community stewards. I see collaborative wikis as a supportive tool for assisting museums in their enhancement of their civic engagement.

As I conclude this project, I am left with many questions regarding the future implications of wiki projects, especially regarding the wiki’s influence on the alteration of museum authority, its impact on the museum’s Native relationships, and effects on the museum’s relationship with the public. What would it mean for the museum’s role in society if these institutions maintained active wiki conversations with each indigenous community that their collections represent? How would this affect the role of the curator and the registrar? Will this approach prove useful for end-users as they access the information online, or at on-site exhibitions? The museums’ use of wikis can enhance the public’s participation in the preservation of their own cultural heritage, and is a potentially promising means of increasing indigenous voice in the museum. The wiki’s contribution in turn helps position the museum to become more clearly recognized by the public as integral to the continuity of cultural heritage.

APPENDIX A
WIKI SCREENSHOTS

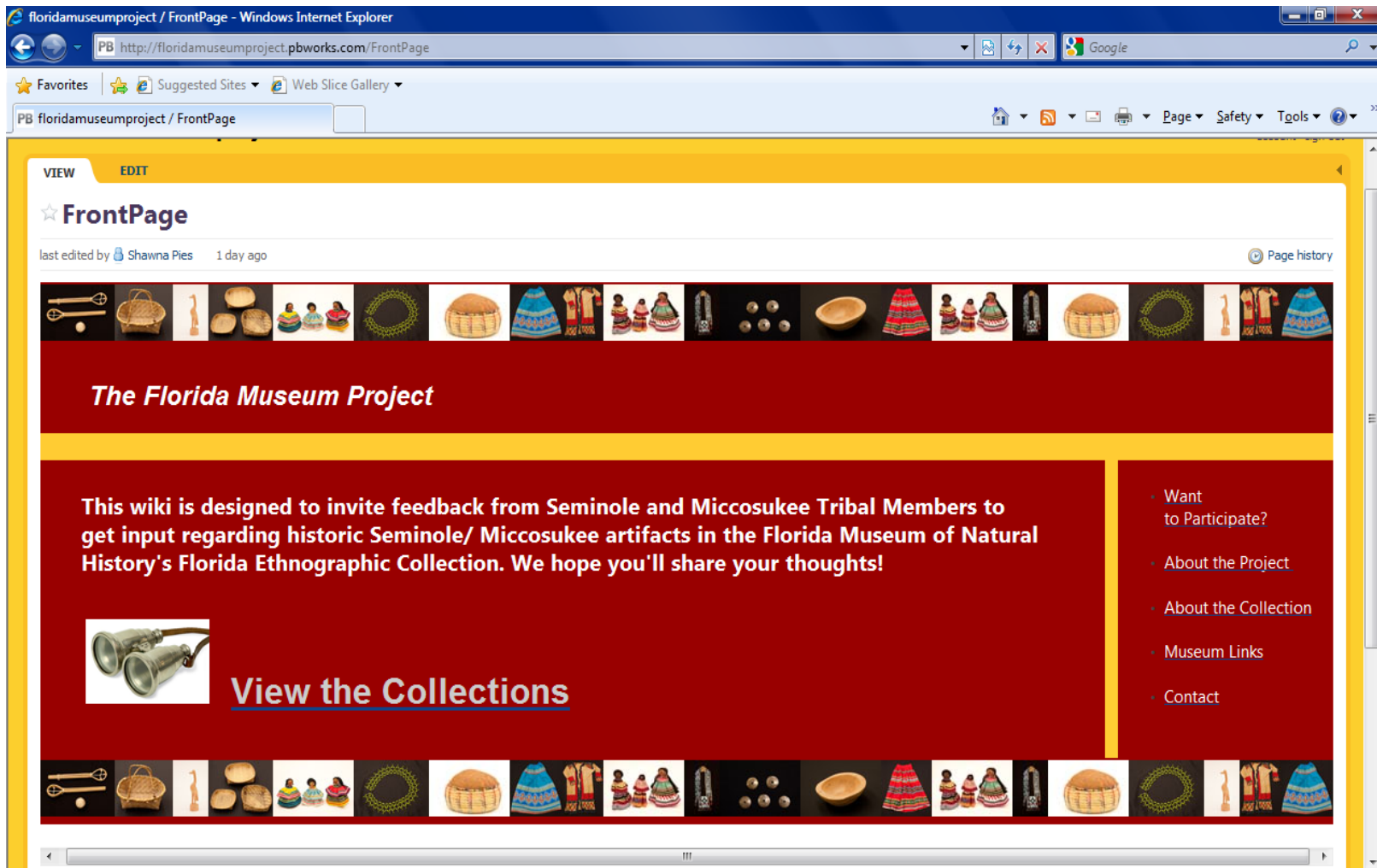


Figure A-1 Front Page

floridamuseumproject / Silverwork Collection - Windows Internet Explorer

http://floridamuseumproject.pbworks.com/Silverwork-Collection

woodsprite1@hotmail.com
account sign out

floridamuseumproject

VIEW EDIT

Silverwork Collection

last edited by Shawna Pies 1 day ago Page history

Silverwork

The Florida Ethnographic Collection holds nearly two hundred pieces of Seminole silverwork. The categories of work include: cold chiseled silver pendants, bodice pieces, a bracelet, a turban band, a comb back, and silver finger rings. The types of Seminole silverwork not represented are silver crescent gorgets, armbands, and earrings. Most of the silverwork was collected in south central Florida during the 1920s to the 1950s by John M. Goggin, Curator at the Florida Museum of Natural History and Anthropology Faculty at the University of Florida, and by William F. Stiles, Curator at the Museum of the American Indian, NYC.

Seminoles produced silverwork during a period of about 150 years, but archaeological evidence from the Mississippian Culture in the form of copper discs, personal ornaments, and ritual objects, points to broader native metalworking traditions prior to European contact. These pre-contact artifacts are also decorated in the same manner as 18th and 19th century Seminole silverwork: pierced, embossed, or incised. Silver was relatively uncommon to Seminoles before Spanish importation during the 1500s.^[1]The Calusa, a Floridian indigenous group present during early Seminole migration to Florida, produced silverwork including pendants, gorgets, and beads with Spanish coin silver in 1700s.^[2]



» [View Silverwork](#)

» [Front Page](#)

» [About the Project](#)

Create a page FrontPage
Upload files Pages & Files
Upgrade! Settings
Help

Search Pages

Send a link
Put this page in a different folder
Add Tags
Page Security

SideBar

How to add a Comment:

1. Look for the comment box at the bottom of each page.
2. Add your feedback, thoughts, or questions in the comment box.
3. Click ADD COMMENT in bottom left corner.

Take Me To:

- [The Front Page](#)
- [Main Collections Page](#)
- [Silverwork Home](#)
- [Dolls Home](#)
- [Basketry Home](#)
- [Toys & Games Home](#)
- [Tools Home](#)

Figure A-2 Interpretive Page

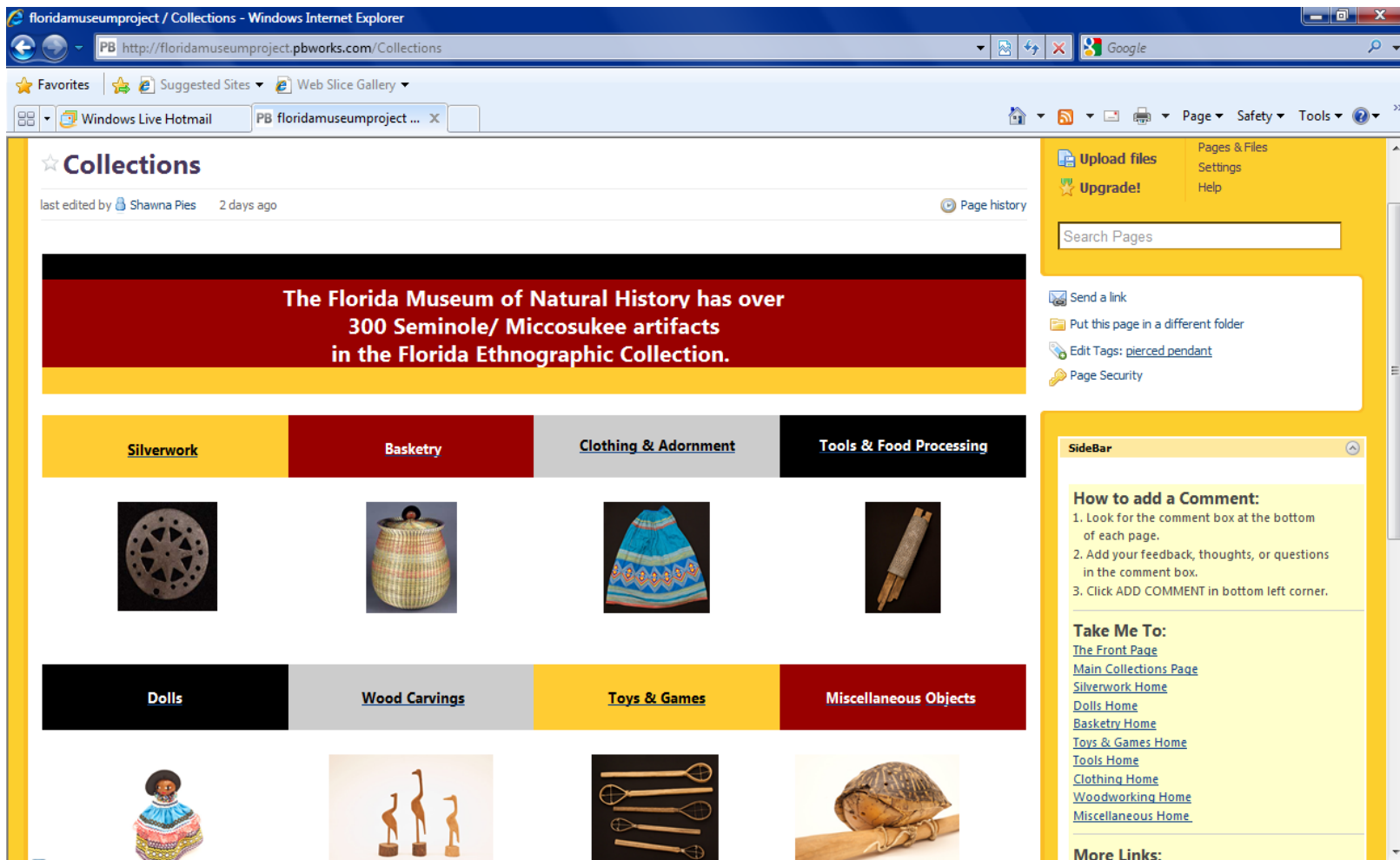


Figure A-3 Main Collections Page

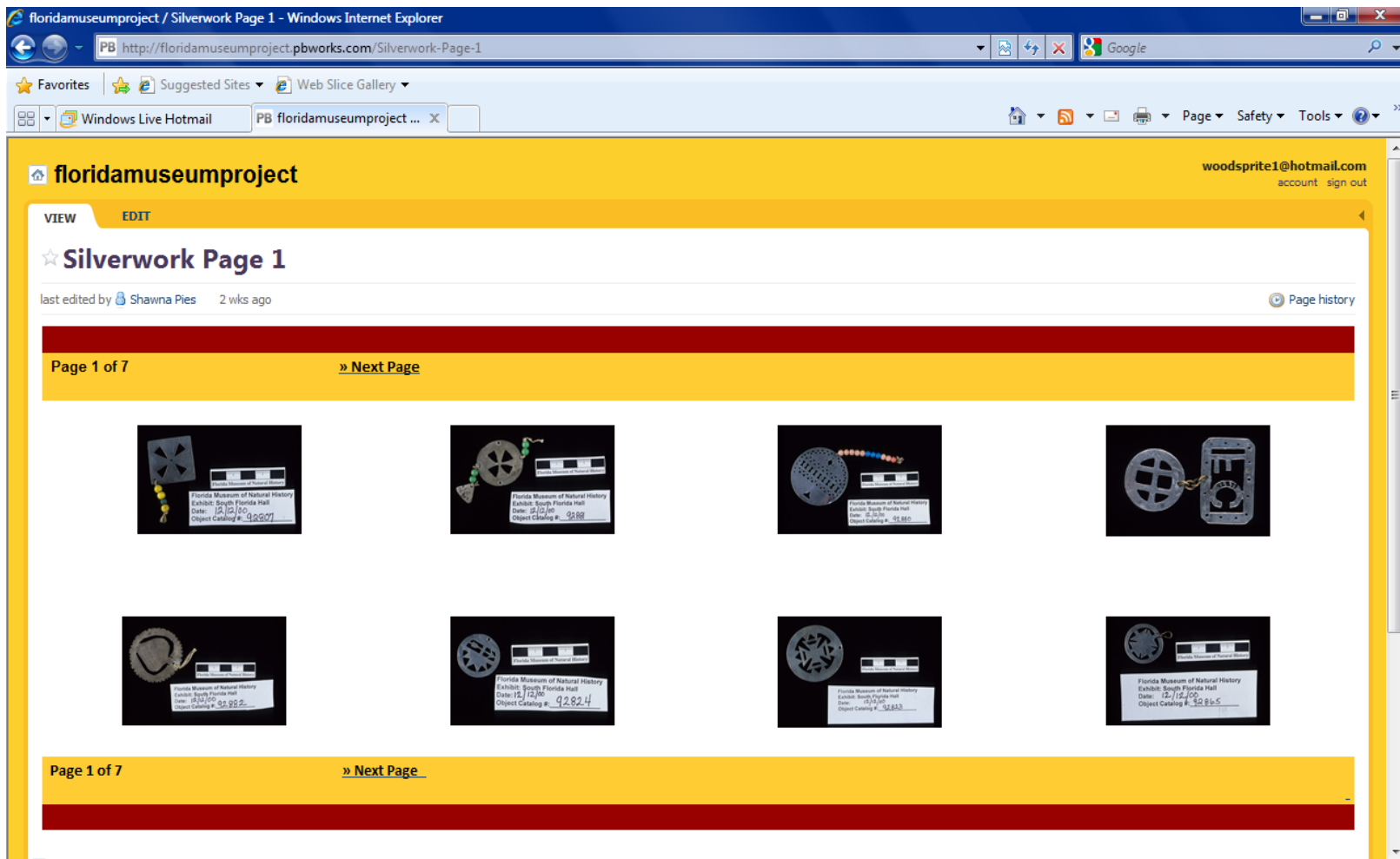



Figure A-4 Thumbnail Page

floridamuseumproject / 92880 Pierced Pendant - Windows Internet Explorer

http://floridamuseumproject.pbworks.com/92880-Pierced-Pendant

92880 Pierced Pendant

last edited by Shawna Pies 6 days ago



[Click to for larger image](#)

Object Name(s):	Pierced Pendant
Cultural Source:	Cow Creek Seminole
Location:	Brighton Reservation, Florida
Materials:	Silver, glass, twine
Techniques:	hammered silver, cold-chisel
Dimensions:	5cm diameter, 5.5cm long with beads
Date Created:	Early 20th century
Collection History:	Collected by John M. Goggin at Brighton Reservation in 1944. Purchased by the Florida Museum in 1955.
Catalog Number:	92880 View Catalog Card
Additional Information:	On Exhibit at the Florida Museum of Natural History, in the South Florida Peoples Hall, 2001-Present.

Figure A-5 Object Page

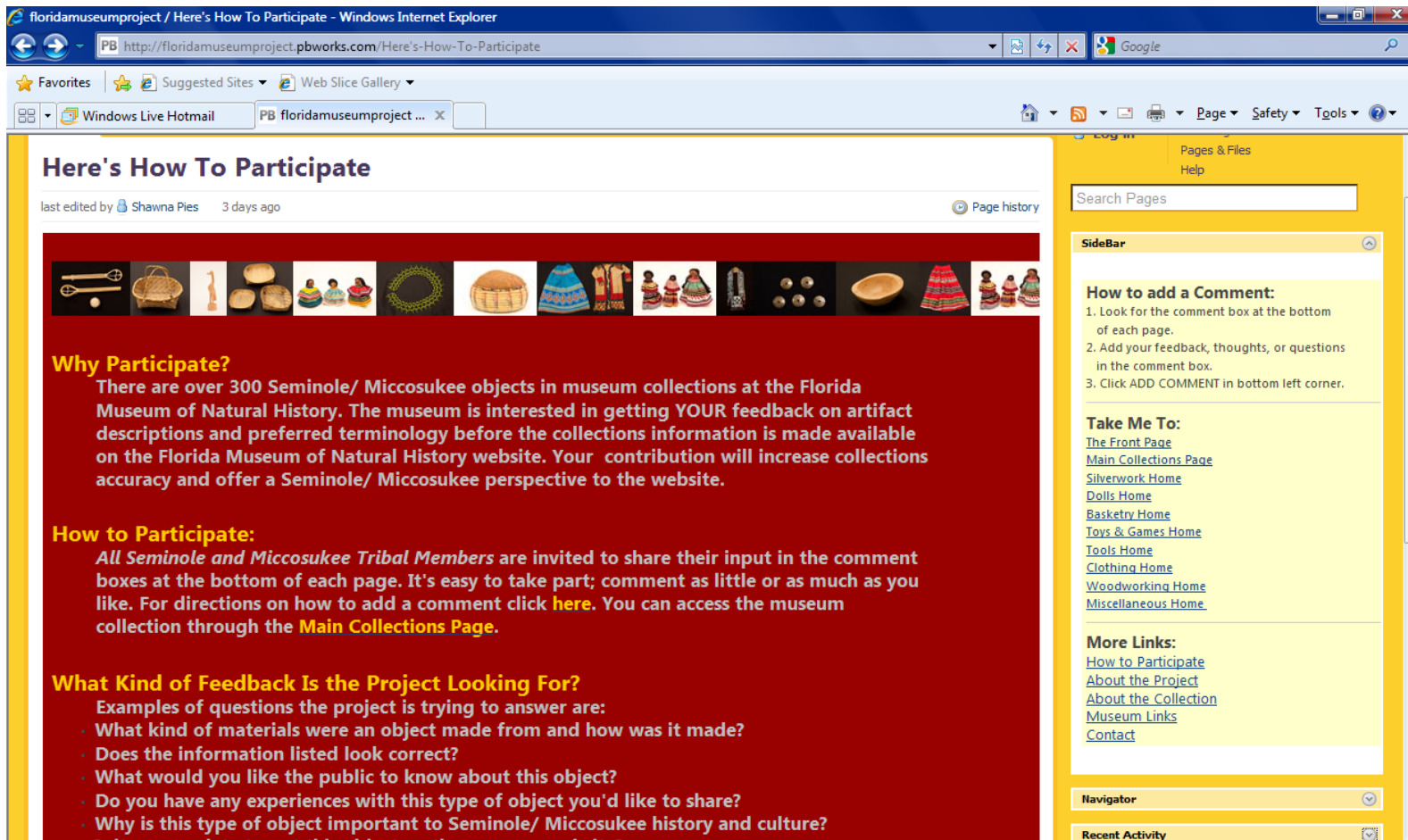


Figure A-6 Side Bar and “The Ask”

APPENDIX B
PROJECT IMAGES

Seminole and Miccosukee Input is Invited for Museum Collection

The Florida Museum of Natural History holds over 300 Seminole/ Miccosukee historic artifacts. We are interested in getting YOUR feedback on artifact descriptions and preferred terminology before the information is made available on the museum's website. Your contribution will increase collections accuracy and offer a Seminole/ Miccosukee perspective.

Input is invited from all Seminole/ Miccosukee Tribal Members. Comment as little or as much as you like. It's easy to participate, just go to:

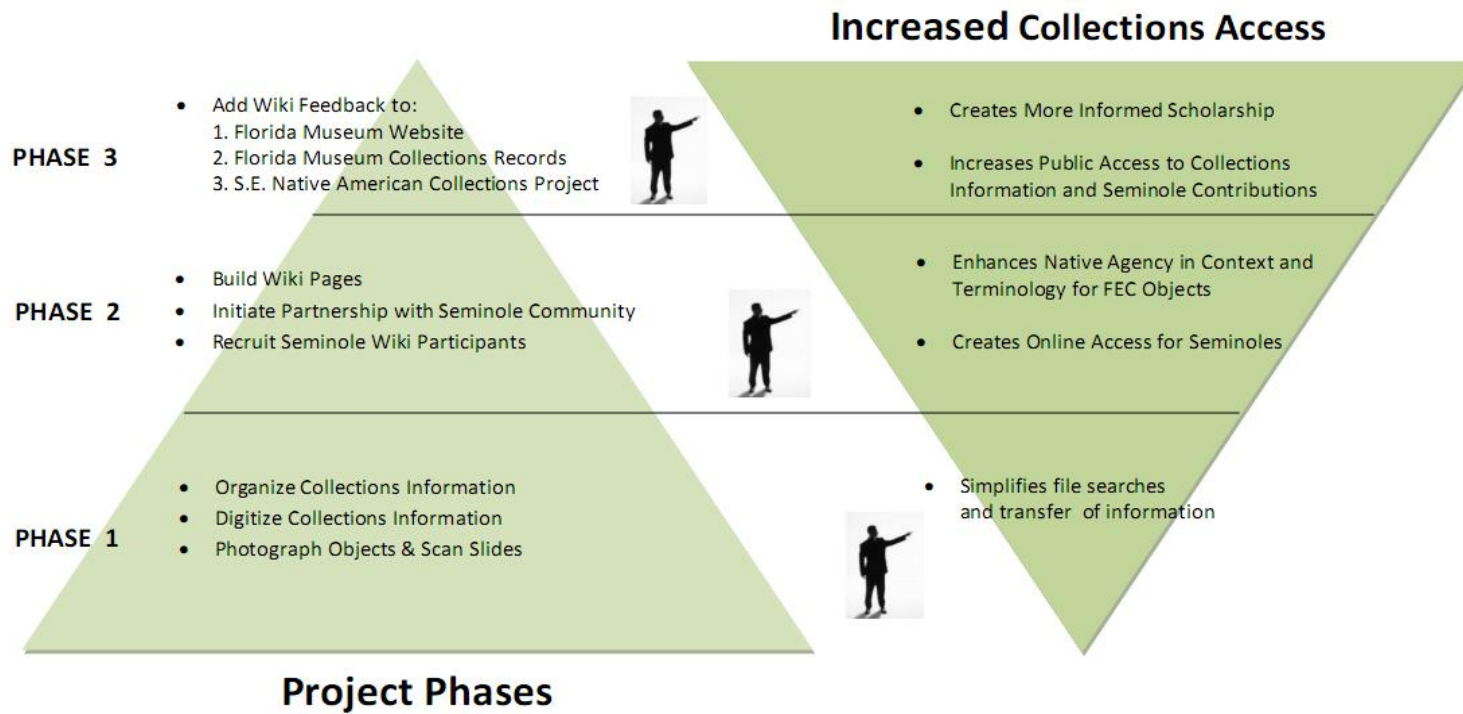


©Florida Museum of Natural History Photo: Eric Zamora



www.floridamuseumproject.pbworks.com

Figure B-1 Seminole Tribune Ad



Corresponding Collections Access in Each Project Phase

Figure B-2 Collections Access Diagram

APPENDIX C
INSTITUTIONAL REVIEW BOARD CONSENT DOCUMENT

University of Florida Institutional Review Board Required Document for Project Protocol

Certification of Informed Consent (Online Participants)

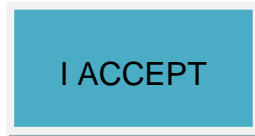
My name is Shawna Pies and I am a graduate student in Museum Studies at the University of Florida. I am conducting a thesis project titled *Digital Foundations for Partnership: A Collaborative Model for Indigenous Communities and Ethnographic Museum Collections*. Geographic distance and a shortage of time and funding create barriers to museum collaboration with the indigenous communities they represent. This thesis project addresses these issues by using an online workspace. This project invites Florida Seminole and Miccosukee Tribal Members to share information and perspectives relating to the collection of nearly 300 Seminole/ Miccosukee artifacts held at the Florida Museum of Natural History. Baskets, palmetto dolls, silverwork, wood carvings, and patchwork are some of the object types represented in the collection. The participants in this project will help to expand the descriptive and contextual information regarding artifacts in the museum's Seminole/Miccosukee Collections by contributing online feedback. Through this project, I plan to discuss the benefits and challenges of using an online workspace to expand indigenous participation in the development of online indigenous museum collections information.

If you choose to participate in the online workspace, you will have the option to comment at the bottom of each webpage where images of Seminole objects with related information will appear on each page. During the months of October and November, 2009 participants are invited to add their knowledge about such topics as the history, use, community importance of the object, or other comments. The information that you share in the comment box will be public. You are free to comment on as many pages on the website as you choose, or choose not to comment at all. The administrator of the site (Shawna Pies) has the right to delete offensive or inappropriate comments. Shawna may also initiate unstructured interviews with Seminole and Miccosukee museum staff and their associates on the general topic of museum collaboration and methods of artifact consultation. There is no compensation for participating, and there are no risks associated with participation in this project. There are no direct benefits to you for participating in the study. Your participation is voluntary and may withdraw your consent at anytime without consequence.

Participants will aid in producing more accurate and culturally sensitive collections information. The information that the comments provide may potentially be added to the museum's records, and the museum website. These records are sometimes shared with researchers and members of the public who make requests to the museum for information. The comments submitted on the website may also be used in my master's thesis paper and future publications. The thesis paper will be available (in pdf format) on the University of Florida website and on the "floridamuseumproject" website in January, 2009. The project website is <http://floridamuseumproject.pbworks.com/>.

My faculty advisor is Glenn Willumson. He can be contacted with questions or concerns at gwillumson@arts.ufl.edu or 352-273-3062. I can be contacted at woodsprite1@ufl.edu with questions about the project.

By clicking “I ACCEPT” you are agreeing that you are at least 18 years old and that you read, understand, and accept the above information.



REFERENCES

- Anderson, Maxwell L. 2007. "The Future of Museums in the Information Age." In *Museum Informatics: People, Information, and Technology in Museums*. Paul F. Marty and Katherine Burton Jones, eds., 293-299. New York: Routledge.
- Ariyur, Kartik, with Franciel Azpurua-Linares, Joost Bekel, Martin Cleaver, Jeff DeChambeau, Gabriel Draven, Todd Dunn, Peter Hain, Bob Iliff, and Critt Jarvis. 2008. "The Wikinomics Playbook: Mass Collaboration in Action." <http://www.socialtext.net/data/workspaces/wikinomics/attachments/wikinomics:20080213154459-13411/original/the%20wikinomics%20playbook%2002%202008.pdf> (accessed Oct, 2 2009).
- Brown, Michael F. 2003. *Who Owns Native Culture?* Cambridge, MA: Harvard University Press.
- Christen, Kimberley. "Access and Accountability: The Ecology of Information Sharing in the Digital Age." *Anthropology News* (April, 2009):4-5.
- Clifford, James. 1988. *The Predicament of Culture: Twentieth Century Ethnography, Literature, and Art*. Cambridge: Harvard University Press.
- . 1997. *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge, MA: Harvard University Press.
- Cooper, Karen C. 2007. *Spirited Encounters: American Indians Protest Museum Policies and Practices*. Lanham, MD: Altamira Press.
- Dawson, Brian with Marc Ladouceur and Marcia Rak. 2009. "Collection Effects: Examining the Actual Use of On-Line Archival Images." In *Museums and the Web 2009: Proceedings*, edited by J. Trant and D. Bearman. Toronto: Archives & Museum Informatics. Published March 31, 2009. <http://www.archimuse.com/mw2009/papers/dawson/dawson.html> (accessed August 4, 2009).
- Dowden, Robin with Scott Sayre and Steve Dietz. "Arts ConnectEd: Collaboration in the Integration and Access to Museum Resources." *First Monday: Peer Reviewed Journal on the Internet* 5, no.6 (2000). http://firstmonday.org/issues/issue5_6/dowden/index.html (accessed July 23, 2009).
- Economou, Maria. 2008. "Blurring Boundaries for Museum Visitors." In *Museum Informatics: People, Information, and Technology in Museums*, edited by Paul F. Marty and Katherine Burton Jones, 137-156. New York: Routledge.

- Falk, John H. and Beverly K. Sheppard. 2006. *Thriving in the Knowledge Age: New Business Models for Museums and Other Cultural Institutions*. Lanham, MD: Altamira Press.
- Gruber, Jacob. "Ethnographic Salvage and the Shaping of Anthropology." *American Anthropologist, New Series* 72, no. 6 (December, 1970):1289-1299.
- Henare, Amiria J.M. 2005. *Museums, Anthropology and Imperial Exchange*. Cambridge, MA: Harvard University Press.
- Jones, Anna Laura. "Exploding Cannons: The Anthropology of Museums." *Annual Review of Anthropology* 22 (1999):201-220.
- Kalay, Yehuda E. with Thomas Kvan and Janice Affleck, eds. 2008. *New Heritage: New Media and Cultural Heritage*. New York: Routledge.
- Karp, Ivan and Corinne A. Kratz with Gustavo Buntinx, Barbara Kirshenblatt-Gimblett, and Ciraj Rassool. 2006. *Museum Frictions: Public Cultures/Global Transformations*. Durham, NC: Duke University Press.
- Keene, Suzanne. "The Future of the Museum in the Digital Age." *ICOM News* 3, no. 4(2004):4.
- Krech, Shephard. "Museums, Voices, and Representations." *Museum Anthropology* 18, no. 3 (1994): 3-8.
- Lawlor, Mary. 2006. *Public Native America: Tribal Self-Representations in Museums, Powwows, and Casinos*. Piscataway, NJ: Rutgers University Press.
- Lynch, Clifford. "Digital Collections, Digital Libraries and the Digitization of Cultural Heritage Information." *First Monday: Peer Reviewed Journal on the Internet* 7, no. 5 (2002).
<http://firstmonday.org/htbin/cgiwrap/bin/ojs/index.php/fm/article/view/949/870>(accessed July 24, 2009).
- Malaro, Marie C. 1998. *A Legal Primer on Managing Museum Collections*. Washington, D.C.: Smithsonian Books.
- . 1994. *Museum Governance: Mission, Ethics, Policy*. Washington, D.C.: Smithsonian Institution Press.
- Marty, Paul F. and Katherine Burton Jones, eds. 2008. *Museum Informatics: People, Information, and Technology in Museums*. New York: Routledge.

- Mastering Civic Engagement: A Challenge to Museums*. Washington, D.C.: American Association of Museums, 1992.
- National Museum of the American Indian (U.S.). 2000. *The Changing Presentation of the American Indian: Museums and Native Cultures*. Washington, D.C.: National Museum of the American Indian.
- Peers, Laura and Alison K. Brown, eds. 2003. *Museums and Source Communities: A Routledge Reader*. New York: Routledge.
- Phillips, Ruth B. 2003. "Introduction to Part 3." In *Museums and Source Communities: A Routledge Reader*, edited by Laura Peers and Alison K. Brown, 155-179. New York: Routledge.
- Simon, Nina. "Frameworks and Lessons from the Public Participation in Science Research Report." Museum 2.0 Blog, entry posted September 22, 2009. <http://museumtwo.blogspot.com/2009/09/frameworks-and-lessons-from-public.html> (accessed September 22, 2009).
- . Museum 2.0 Blog. <http://museumtwo.blogspot.com>. (accessed July-November, 2009).
- Simpson, Moira G. 1996. *Making Representations: Museums in the Post-Colonial Era*. New York: Routledge.
- Smith, Chloe. 2009. "Online Access for All: Museums and the Quest to Share Collections with the Public." Master's Thesis, Museum Studies, University of Florida, Gainesville, FL.
- Smithsonian Institution, Office of Policy and Analysis. 2007. *2030 Vision: Anticipating the Needs and Expectations of Museum Visitors of the Future*. Washington, D.C.: Smithsonian Institution.
- Spock, Daniel. "Visitor-Generated Content and Design." *The Exhibitionist: the Journal of the National Association for Museum Exhibition* 28, no. 2(2009):6-10.
- Stam, Deidre C. 2005. "The Informed Muse: The Implications of 'The New Museology' for Museum Practice." In *Heritage, Museums and Galleries: An Introductory Reader*, edited by Gerard Corsane, 54-70. New York: Routledge.
- Stanley, Nick. 1998. *Being Ourselves for You: the Global Display of Cultures*. London: Middlesex University Press.
- Tapscott, Don and Anthony D. Williams. 2006. *Wikinomics: How Mass Collaboration Changes Everything*. New York: Portfolio.

Weil, Stephen. "From Being about Something to Being for Somebody: The Ongoing Transformation of the American Museum." *Daedalus* 128, no. 3(1999):229-258.

———.1994. "The Proper Business of the Museum: Ideas or Things?" In *Museum Provision and Professionalism*, edited by Gaynor Kavanagh,82-89. London: Routledge.

BIOGRAPHICAL SKETCH

Shawna Pies was born in Cincinnati, OH. She attended Ohio University in Athens, OH, where she earned her B.A. in cultural anthropology (2007). While at studying at Ohio University, Shawna worked as a curatorial research assistant at the Kennedy Museum of Art in Athens, OH, where she researched Southwestern Native American art. She conducted a senior honors thesis titled, *Silver Strategies: Implications of Advocacy and Authenticity of Zuni Artists*. In 2007, Shawna joined the museum studies graduate program at the University of Florida, Gainesville, FL. While working toward her master's degree, she worked at the Florida Museum of Natural History (FLMNH) in the Anthropology and Ethnology Division. She also planned the annual juried student art show as Vice President of the Fine Arts College Council. As Vice Chair of Programs for Museum Nights, Shawna organized monthly public museum events at the FLMNH. In 2008, Shawna interned in the curatorial department of the Smithsonian Center for Folklife and Cultural Heritage in Washington, D.C., where she helped evaluate the Bhutan Program at the annual Smithsonian Folklife Festival. Upon graduation, Shawna plans to continue exploring topics of digital access to museum collections and Native American/ museum relationships