

# Materials contributed by Jen Shannon

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SIMA Faculty Fellow, 2015

These materials are from a course that I teach that is cross-listed as a practicum in museum studies and an undergraduate/graduate course in anthropology: ANTH 4470/5470: Collections Research in Cultural Anthropology. This course is based on the SIMA program, developed for a sixteen week semester. Through independent student projects it introduces students to collections research, and through a group project to exhibit content development. Students utilize the extensive anthropology collections in the CU Museum of Natural History. They gain skills in primary and secondary research, collections and object research, and narrative story development for the exhibition of anthropological material culture. This class could not function without the museum studies graduate assistants who act as both students and collections managers, facilitating student access to collections.

The class meets in the museum once per week for three hours. There are usually around 8-12 students, including anthropology graduate and undergraduate students. The majority are museum and field studies students who intend to be museum exhibit developers, collections managers, and educators. The goal of the course is to engage students in independent research and provide opportunities for them to think critically about the collection and interpretation of anthropological items in the museum. As a byproduct of students selecting the collections they will study, our museum has learned about fascinating items in our collections that are beyond the typical scope of our research and we have much improved records about these items.

The assignments and reading materials follow closely to the SIMA graduate program, including a major research project about an item or group of items in the collection. There is one major addition: for this course, they also produce a group-curated public exhibit in the museum's anthropology hall. This means that the students must adapt how they communicate their research project and findings to three different audiences and in different media: 1) the discipline of museum anthropology – they write a paper using the guidelines of *Museum Anthropology* journal; 2) a general audience – they give a 5-10 minute public talk in the museum (the time depends on number of students in the class); and 3) museum goers of all ages – they produce an exhibit in the anthropology hall incorporating examples from all of their research projects.

For the exhibit, I provided the structure and the students decided on the theme. Students would place representative items in the exhibit case, with no labels, and create an introductory panel to the exhibit. Clipboards with the name of the student and the “tombstone” information of the item hang in the exhibit (this reduces exhibit staff involvement and labor), and students fill out notes on the clipboard entry sheets to share what they are learning week to week as they engage in collections research. At the end of the semester, they make final selections of what items to display, create a concluding panel for the exhibit, create tombstone labels for each item, and each student composes a 75 word text panels that interpret their selected item(s) on display. The clipboards remain below the text panels to reveal the research process and how curators make choices to distill what they have learned into such a short labels.

The students' research informs museum records and future interpretation of items. It also sometimes

leads to connecting to originating communities, as in the example where something labeled as a replica was determined, upon close looking, to have been used. The student contacted the tribe and learned that it is a ceremonial object and should not be on display. For her part of the exhibit, a sign indicating a viewing restriction was placed on display instead of the object. Other outcomes beyond the duration of the course of students' collection research include creating a collection book for an originating community, additional exhibits, and repatriation consultation.

#### **MATERIALS POSTED** (from Fall 2019)

- 00 Lesson Sharing Introduction
- 01 Course Flyer
- 02 Course Syllabus
- 03 Course Handouts
- 04 Public Talks Introduction
- 05 Exhibit Labels
- 06 Lesson Plans Summaries
- 07 Weekly Online Quiz Questions
- 08 Additional Materials

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# FALL ANTHROPOLOGY COURSE!

## ANTH 4470/5470 with Professor Jen Shannon

***Hello, Undergrads and Grads!*** Do you like detective work?

Do you want to do primary research?

Do you want to work with museum collections and material culture?



## Collections Research Practicum in Cultural Anthropology

**ANTH 4470/5470 is available to grad and undergrad students -- no prerequisite courses required.**

**Fall 2015 on Thursdays, 1-350pm in Henderson 212 , *max of 12 students***

**Course description:** This course will introduce students to subject matter and collections research, collaborative methods, and museum exhibit content development. Designed as a practicum, this course will engage students in research and practice in museum and cultural anthropology, utilizing the extensive anthropology collections in the **CU Museum of Natural History**. Students will gain skills in primary and secondary research, collections and object research, archives research, writing research papers, and narrative story development for the exhibition of anthropological material culture. Class time will be spent listening to mini-lectures about contemporary practice and techniques, working with collections items in the museum of natural history, project status reports, collaborating with team members, and troubleshooting. *Graduate Students* will enroll in ANTH 5470 or MUSM Practicum and be responsible for teaching and research assistance to undergraduate students, facilitating access to collections, and longer assignments.

**ANTH 4470/5470, MUSM Practicum Credit  
COLLECTIONS RESEARCH PRACTICUM IN CULTURAL ANTHROPOLOGY**

Department of Anthropology and the CU Museum of Natural History, University of Colorado - Boulder  
Fall 2019

**INSTRUCTOR:** Jen Shannon  
Office: Henderson 218  
Email: jshannon@colorado.edu  
Phone: 303-919-5022

**CLASS TIME:** Thursdays, 1-350pm  
**CLASS LOCATION:** Henderson 212  
**OFFICE HOURS:** Tuesdays 10am-12pm

**COURSE DESCRIPTION:**

This course will introduce students to the processes of subject matter and collections research, collaborative methods, and exhibit content development. Designed as a practicum, this course will introduce students to research and practice in cultural anthropology, utilizing the extensive anthropology collections in the CU Museum of Natural History. Students will gain skills in primary and secondary research, collections and object research, and narrative story development for the exhibition of anthropological material culture. Class time will be spent listening to mini-lectures about contemporary practice and techniques, working with collections items, project status reports, consulting with staff, and troubleshooting. The course is also available for practicum credit in the MFS program.

**EVALUATION:\***

Quizzes & Participation (10 completed)	20%
Annotated Bibliography (midterm)	10%
Digitized collection sample	10%
3 Process Papers <i>with Reflection</i> (3-6 pages each)	30%
Work Plan (10%)	
Research Design (10%)	
Final Project Outline (10%)	
Final Project	30%
Total	100%

**\*Graduate Students** will also be responsible for teaching and research assistance to undergraduate and non-MFS students and facilitating access to collections.

**Attendance and participation:** your attendance and participation in class is what makes our class successful and engaging. Attendance is part of your participation grade. However, more than three unexcused absences will result in overall grade reduction.

**There will be no extensions for assignments** – Please review the syllabus carefully for when assignments are due and plan in advance. I expect assignments to be turned in the day they are due. An assignment will be graded down for each day it is late. If for some extraordinary reason you cannot turn in a paper on time, you must contact me at least 24 hours before the assignment is due.

**Print out assignments when requested:** assignments must also be submitted to Canvas.

**ANTH 4470/5470 MUSM 5912 Syllabus**  
**Practicum in Collections Research | J. Shannon | Fall 2019**

**CLASS FORMAT:** This class meets once a week and will include lecture, hands-on collections research, and visual media. Often times you will be working on your own project during class time. You are encouraged to bring a laptop or tablet to conduct online research. You are expected to have completed the assigned readings before each class meeting. Attendance is mandatory and class preparation, active participation, and group work are required for the satisfactory completion of the course. Occasional museum events will be highly recommended.

**ACCOMMODATION:** All students are advised to become familiar with University regulations (*see last page of syllabus*) and are encouraged to bring any questions, concerns, or accommodation requests to my attention.

**ACADEMIC INTEGRITY:** Plagiarism means copying or paraphrasing someone else's work—from textbooks, articles, websites, etc—and presenting it as your own or without sufficient acknowledgement. Plagiarism, even if unintentional, is a form of cheating. You are encouraged to discuss work and assignments with me and with each other, but any assignment or research paper you present must be your own work. General rule: When in doubt, cite your source! If you don't know how to cite properly, please see me in office hours and I will be happy to show you and provide resources.

**Resources:**

- For links to learn about how to avoid plagiarism and how to use proper citations methods, see <http://libguides.colorado.edu/strategies/citations>. You should be aware that CU has a subscription to "Turnitin" that is used for checking for plagiarism in submitted work.

**REQUIRED READING:** I have provided course reading materials on the course website with required readings organized by the week they are due. There is also a section at Canvas titled "Resources - Literature" that may aid in your individual research project. Consider it a library resource for you, it is not recommended or required reading.

If you want **suggestions for books** regarding museum anthropology and your specific interests to purchase for your own library, please ask! Some preliminary suggestions:  
Ames, M. 1992. *Cannibal Tours and Glass Boxes: The anthropology of museums*. Vancouver: UBC Press.  
Lonetree, A. 2013. *Decolonizing Museums*. Chapel Hill: UNC Press.  
Ogden, Sheryllyn. 2004. *Caring for American Indian Objects: A practical and cultural guide*. MNHS Press.  
Peers, L. , and A. Brown. 2003. *Museums and source communities*. London ; New York: Routledge.

**COURSE WEBSITE:** <https://canvas.colorado.edu/courses/53840>

Check in before each class for announcements. The syllabus is subject to change; an updated syllabus will be posted online when necessary. This site also includes weekly assignments, course handouts, assigned readings in PDF form, grades, website links, etc.

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***Please note: This class syllabus is subject to change – and likely will change, frequently, throughout the semester.***

All readings are posted in Canvas. All quizzes will be open for one week. They can be completed in unlimited time, but can only be taken once.

**ANTH 4470/5470 MUSM 5912 Syllabus**  
**Practicum in Collections Research | J. Shannon | Fall 2019**

	Week	Date	Topics	Quizzes Online & Assignments (Readings are on Canvas)
<b>ORIENTATION</b>	1	8/29	<b>What is Museum Anthropology? &amp; Tour</b>	Quiz: Introducing Yourself
	2	9/5	<b>Collections as a Site for Research Object Handling</b>	Quiz: Brainstorming your collection research interests
	3	9/12	<b>Collections Resources: Artifacts, Documentation, Archives</b>	Quiz: Brainstorming possible research topics & Donor research
	4	9/19	<b>Learning to Look Guest: Juliann Couture, Lib.</b>	Quiz: Close looking observations
<b>RESEARCH METHODS &amp; DESIGN</b>	5	9/26	<b>Research Design, Collections Notes, and Work Plans</b>	Quiz: Any concerns about the work plan?
	6	10/3	<b>Theory, Models, and Assumptions</b>	<b>Due: Process Paper / Work Plan</b> Quiz: What objects will you photograph?
	7	10/10	<b>Photographing Objects &amp; What is your Data?</b>	Quiz: Collections documentation – submit three examples of your object research
	8	10/17	<b>Critiquing your Data</b> (install WIP exhibit)	<b>Due: Process Paper / Annotated Bibliography</b> Quiz: Midterm evaluation of class
	9	10/24	<b>Connecting Collections to Communities</b>	Quiz: Identifying some themes in your research for content development
<b>INTERPRETATION</b>	10	10/31	<b>Collections research &amp; Content development</b>	<b>Due: Process Paper / Research Design</b> Quiz: What are some questions you might have for a design/content development consultation?
	11	11/7	<b>Collections research &amp; Exhibition staff consultation</b>	<b>Due: Digitized Collections Sample (bring to class)</b> Quiz: What are some challenges you are facing at this point in the development of your project?
	12	11/14	<b>Collections review &amp; Troubleshooting</b> (mounts, mockup to Exhibits)	Quiz: What is the narrative you have planned to present your work to the public?
	13 Jen at AAA	11/21	<b>Content development &amp; Final exhibit label workshop</b> (items to Exhibits to mount)	<b>Due: Process Paper / Final Project Outline / Label</b> Quiz: Beyond the Classroom
	14	11/29	<b>NO CLASS: Thanksgiving Break</b>	
<b>PUBLIC</b>	15	12/5	<b>Presentations in class</b> (final text panels to Exhibits)	<b>Due: Final Project (written)</b>
	16	12/12	<b>Class conclusion, Presentations and Reception</b> (Exhibit opening)	<i>Reception and public presentations will be immediately <b>after class on Dec. 12 from 530pm.</b></i>

**ANTH 4470/5470 MUSM 5912 Syllabus**  
**Practicum in Collections Research | J. Shannon | Fall 2019**

**ASSIGNMENTS SUMMARY**

**20% Quizzes – Complete 10 online at D2L**

If you complete more than ten, the bottom scores will be dropped.

**10% Annotated Bibliography – Resources for Collections Research**

A bibliography, thematically organized (ex., materials, object, culture, historical period, etc) of appropriate sources with paragraph for each describing the usefulness and content. Half page reflection: based on your resources, discuss whether the way people are engaging with this kind of collection, people, or objects have changed over time.

**10% Digitized collection sample and Summary of Documentation**

Students will learn how to digitize collections, scheduling time with graduate students to use the digitization lab or in-collections photography (to be determined in class). Students will use the collections database, donor files, and photograph the objects. This work will be presented in the form of a spreadsheet or word document that includes images. Include a description of the collection or items you are working with. You must digitize at least 3 objects. This will be used in your exhibit design consultation. Half page reflection: any challenges in doing this, any benefits to your research process?

**30% 3 Process Papers (10% each)**

Three times throughout the semester students will be asked to write about their process and include a half page reflection on concerns, challenges, lessons learned etc. (an “afterthoughts”).

- 1) **Work Plan** – this is a description of your scope of work as you begin your research. You will be revising it as you go. Consider:
  1. How much territory do I have to cover?
  2. How much time per types of objects?
  3. How deep do I need to go in associated records?
  4. What kinds of resources will I need to consult?
  
- 2) **Research Design** – this is an outline and discussion of your research project. You will also be revising as you go. Consider what is your question, how do plan to answer it, and why should anyone else care? Address:
  1. Research Problem/Question (what is the question you plan to answer)
  2. Theory (overarching idea, big idea linked to data)
  3. Hypothesis/expectations (what do you think you’ll see in the data?)
  4. Methods/data collection (explain your methods of collecting data, and what kinds)
  5. Analysis of Data/description (describe the collection/items you are working with)
  6. Relevance/dissemination of results (why should we care?)
  
- 3) **Final Project Outline** – this is a way for you to submit a draft of your final project, and to get feedback from instructor and graduate student mentors during your preparations for your final project and presentation. More details on what this should look like will be provided.

**30% Final Project -- See below**

**ANTH 4470/5470 MUSM 5912 Syllabus**  
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**FINAL PROJECT DESCRIPTION**

*Your final project will include three components: a written essay, a public presentation of your research, and ongoing updates to a public exhibit. Your exhibit contributions and public talk will represent our museum and our section – so please be sure to do your best, and we will provide constructive feedback to make sure you, and the museum, look good. I encourage you to select a project that allows you to build skills you want to develop, highlights your strengths, and sounds fun!*

**Curator Talk – A Professional Presentation and 10-20 page research paper**

We will have an end of year reception and public event. You will be a speaker at this event, discussing in a talk a formal presentation of your work. You will be expected to represent yourself as a professional, and gear your talk to a general audience. Your talk will be videotaped. Please be sure to develop audiovisuals for your talk. The talk's length, 5 to 15 min, will be determined depending on class size.

**Ongoing Collections Research Lab Exhibit contributions**

During the semester, we will be featuring in the Anthropology Hall an exhibit titled *Collections Research Lab* (this is a tentative title, we will decide as a class what we'd prefer it to be called). The exhibit will feature one or more items from each of your projects starting mid-October. You will be expected to update a "clipboard" in the exhibit about what you are learning week to week about the items in your project. This is an informal handwritten update. Before the end of the semester you will determine a final object for display, and a 75 word text panel to accompany it, for a more formal exhibit presentation that will open on the day of the public talks.

*More details will be provided during class.*

**SOME REMINDERS**

**Scheduling Time with Student Mentors/Collections Assistants:**

Please email the graduate students to schedule time to access collections. They will communicate with you their general availability. Email them the meeting time, the task you would like assistance with, the catalog number of the objects you need pulled, etc. When **scheduling objects to be pulled for in or out of class work**, request at least **three days in advance**.

**Some questions to consider as you begin to do collections research:**

1. Object – What is it?
2. Collector/Donor –Who collected it, who donated it? Relation?
3. Context of collecting event/ relation of collector to object or originating community – what were the circumstances of collecting?
4. Time and place context – what were the historical, political, societal, regional circumstances in which this took place?
5. Materials/source community information –where do the materials come from, who made it and what was its role in the community?

**Then it is important to craft an anthropologically meaningful question that you can address through the research of collections. We will help guide you during every step of this process.**

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**ASSIGNMENTS GUIDELINES**

**WRITING GUIDELINES:**

- All work must be turned in on **Canvas** and as **paper copy**
- Use size **11 or 12 font**, Times New Roman, Calibri or Arial
- **Double space**, using no smaller than 1" margins
- Number your pages, and staple them together
- Essay page limits: you can go over the limit (within reason), but do not turn in something shorter; *required length of essay does not include works cited page or afterthoughts*
- Cite all sources; **be consistent in your method of citing** sources (MLA, APA, Chicago, etc.)
- **Please note:** Wikipedia is a gateway for info, it should not be a cited source on a research paper.

**WRITING ASSISTANCE: The CU Writing Centre**

Go to <https://www.colorado.edu/pwr/writing-center> for more information. A free service, The Writing Centre staff meets one-on-one with students to provide feedback and advice tailored to each writing situation. Students must register with the center's scheduling website and book appointments to meet. Same-day appointments are occasionally possible, but you should book at least five days in advance. Take advantage of this wonderful resource!

**RESEARCH ASSISTANCE:**

- Keep a look out for Research Clinics that you can attend at Norlin Library
- For online guides and information on research in anthropology see: <https://libguides.colorado.edu/anth>
- Contact the Anthropology Reference Librarian at Norlin Library: Juliann Couture, [juliann.couture@colorado.edu](mailto:juliann.couture@colorado.edu); (303) 492-9716

**GRADE SCALE:**

A	93-100	B	83-86.9	C	73-76.9	D	63-66.9
A-	90-92.9	B-	80-82.9	C-	70-72.9	D-	60-62.9
B+	87-89.9	C+	77-79.9	D+	67-69.9	F	<60

**Please don't hesitate to ask me or the graduate mentors questions** – this class is entirely different than what you are used to and we think that is exciting! We also know you may feel uncertain as we move forward – so please, ask us questions and discuss with us your passions and your concerns.

*[contact information removed]*

**ANTH 4470/5470 MUSM 5912 Syllabus**  
**Practicum in Collections Research | J. Shannon | Fall 2019**

**UNIVERSITY and CLASSROOM POLICIES**

**ANTH 5470/MUSM 5912**

All **cell phones** should be turned off or placed in airplane mode prior to class. **An open laptop may be interpreted as a raised hand.**

**Accommodation for Disabilities**

If you qualify for accommodations because of a disability, please submit your accommodation letter from Disability Services to your faculty member in a timely manner so that your needs can be addressed. Disability Services determines accommodations based on documented disabilities in the academic environment. Information on requesting accommodations is located on the [Disability Services website](#). Contact Disability Services at 303-492-8671 or [dsinfo@colorado.edu](mailto:dsinfo@colorado.edu) for further assistance. If you have a temporary medical condition or injury, see [Temporary Medical Conditions](#) under the Students tab on the Disability Services website.

**Religious Holidays**

Campus policy regarding religious observances requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. In this class, please notify the instructor at the beginning of the semester if you foresee conflicts due to religious observances. See the [campus policy regarding religious observances](#) for full details.

**Appropriate Learning Environment**

Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with race, color, national origin, sex, pregnancy, age, disability, creed, religion, sexual orientation, gender identity, gender expression, veteran status, political affiliation or political philosophy. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. For more information, see the policies on [classroom behavior](#) and the [Student Code of Conduct](#).

**Sexual Misconduct, Discrimination, Harassment and/or Related Retaliation**

The University of Colorado Boulder (CU Boulder) is committed to fostering a positive and welcoming learning, working, and living environment. CU Boulder will not tolerate acts of sexual misconduct intimate partner abuse (including dating or domestic violence), stalking, protected-class discrimination or harassment by members of our community. Individuals who believe they have been subject to misconduct or retaliatory actions for reporting a concern should contact the Office of Institutional Equity and Compliance (OIEC) at 303-492-2127 or [cureport@colorado.edu](mailto:cureport@colorado.edu). Information about the OIEC, university policies, [anonymous reporting](#), and the campus resources can be found on the [OIEC website](#). Please know that faculty and instructors have a responsibility to inform OIEC when made aware of incidents of sexual misconduct, discrimination, harassment and/or related retaliation, to ensure that individuals impacted receive information about options for reporting and support resources.

**Honor Code**

All students enrolled in a University of Colorado Boulder course are responsible for knowing and adhering to the Honor Code. Violations of the policy may include: plagiarism, cheating, fabrication, lying, bribery, threat, unauthorized access to academic materials, clicker fraud, submitting the same or similar work in more than one course without permission from all course instructors involved, and aiding academic dishonesty. All incidents of academic misconduct will be reported to the Honor Code ([honor@colorado.edu](mailto:honor@colorado.edu)); 303-492-5550). Students who are found responsible for violating the academic integrity policy will be subject to nonacademic sanctions from the Honor Code as well as academic sanctions from the faculty member. Additional information regarding the Honor Code academic integrity policy can be found at the [Honor Code Office website](#).

## **ANTH 4470 / 5470 MUSM 5912 – Expectations for Graduate Students**

Graduate students will do the same readings and assignments as undergraduates. The primary added responsibilities for graduate students are additional time, and taking on a mentoring role. The efforts beyond the assigned syllabus are what make this a more rigorous course for graduate students; you are, essentially, acting as museum staff to the student researchers. They will be your clients – the researchers you attend to when they visit the collections you are responsible for, and this will require additional hours outside of class that you might think of as “office hours.” Your additional “homework”/out of class time required will include prepping for class – that may be preparing tables, pulling objects, and running database reports per student requests. I also encourage you to read the recommended readings, on top of the required ones.

### **Office Hours**

Please schedule 2-3 hours per week available out of class for students to schedule time to visit collections or use the digitization lab or view museum documentation.

### **Class Prep**

As collections staff, you will be prepping for the researchers’ use of museum areas and museum collections. Please be sure to work with instructor, and student – when they provide enough time ahead, to be sure materials needed for class are ready (such as covered tables, or pulled objects placed in 212, 213, 214 or 1B).

### **In Class Research Assistance**

Because you will occasionally be scheduling “office hours” *during* class as well (scheduled work with students who need to use the digitization lab at certain points in the semester, or helping with ledger access, etc. ), that means you may need to spend more time than the undergraduates outside of class researching your collections. Hopefully attending students in collections during your out of class office hours time will facilitate this.

### **Mentoring**

This is a very important role we will play in class. The four of us will be mentors, talking with students and guiding them through the research process – which can be difficult at times because it often leads to “dead ends.” We need to guide students not just to ask questions about the physical objects, but to figure out how the physical objects can help us learn more about big questions in anthropology – for example, along the lines of gender roles, economy, trade, identity, sovereignty, etc. This will be a challenge for all of us, but it the ultimate goal: using museum collections as primary source of research regarding cultural anthropology. It will take time, it will be frustrating, but they will get there!

### **Weekly Quizzes**

You will be required to do the weekly quizzes as well as the students.

### **Feedback, and Meeting Your Needs and Interests**

As I mentioned, this class is experimental and much of it may be planned, but will change as we go along. That means your critical feedback is essential to making it successful! And also, it means we can shape opportunities for you to gain additional skills you’d like to work on – perhaps doing a lesson plan, leading an object exercise, etc. I will wait for you to tell me what more you’d be interested in taking on.

### **Running Class when I am away**

I will be at a conference during one or perhaps two classes. Let’s work together to develop lesson plans for those days that everyone think will be productive. I have some plans, but am open to your ideas as well. We will discuss when those dates are closer.

***Thank you! – I so look forward to working with you as museums staff, and fellow mentors, this semester! And of course, I am your mentor in this process, so rely on me to help develop your own projects and collections work.***

## **Week 1: Handling Cheat Sheet – The Basics**

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Adapted from handouts from SIMA and C. Cain

### **Keep in mind:**

**Regard all Museum Objects as Irreplaceable**

**Remove Jewelry, Dress Appropriately – no dangling materials**

**Wash Hands / Use Clean Gloves**

**No Smoking, Eating or Drinking**

**Coats, bags, and backpacks are put away**

**Keep Work Areas Clean**

**Always Use Both Hands**

**Use Pencils When Recording Data**

**Never Remove an Object from Storage without staff assistance**

**When In Doubt... Consult Staff or Faculty**

### **Before touching or lifting an object**

***Be sure your mind is focused on what you are doing.***

Plan ahead – look for potential problem spots, determine what path it will take, where it is going.

## **Week 2: Vocabulary Worksheet – Key Terms and Concepts**

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Adapted from SIMA

***Always ask “says who?”***

### **Provenience v. Provenance**

**Provenience:**

**Provenance :**

### **Documentation v. Attribution**

**Documentation:**

**Attribution:**

### **Additional Terms**

**Object/Collection:**

**Catalogue/Accession:**

**Donor/Collector:**

**Collector:**

**Source Community:**

## WEEK 3: GUIDE TO COLLECTIONS RESEARCH – Great Questions to Pursue

Adapted from Candace Greene ANTH 6201

**Information about the associated cultural group:** Locate basic, preliminary information on the cultural designation under which material in your collection is cataloged. Establish the general geographic location; identify alternate names that may have been applied to this culture. Consider who lives in that location now.

**Gather all associated documentation:** Check for: accession files, including other accessions from the same donor or collector. Check across CUMNH Anthro records for field notes, correspondence files, or photographs. When viewing your collection, look for tags or writing on objects. Make copies of relevant documents for continued reference.

**Comparative research:** Use online databases to assemble a list of other things you would like to examine for comparative purposes. Keep track of a list of identifying numbers and what search parameters you used.

**Research and analyze the documentation:** Trace the provenance of both objects and information. Assemble information on the donor, collector, and any others involved. Assess their knowledge and intellectual perspective. Evaluate the reliability of the original documentation based on new information that you have found.

**Examine the context of collecting:** Assemble information on the place of origin at that time period. Describe the cultural, economic, and political framework within which the collection was assembled, taking into account the perspectives of both the source community and the collectors. Consider how these factors might have shaped the collection.

**Prepare information about the object itself:** Become familiar with the materials, techniques, and designs. Locate comparative information about similar objects, using published sources, online museum catalogs, and on-site visits to Smithsonian collections. Analyze how your object compares to these.

**Research the meaning of the object within the culture of origin:** Using anthropological source materials, explain the cultural context of objects of this type. Indicate if this has changed over time.

**Evaluate museum records about the collection based on your research:** Assess if your findings challenge or support the catalog record. Consider both ethnic identification and function.

**Are there NAGPRA or ethical considerations?:** NAGPRA applies only to Native American materials from the U.S. However, the issues that the law requires museums to address in considering repatriation claims are relevant for understanding collections from anywhere in the world. For your collection or a selected item, apply the research **you have already done** to address three critical issues: cultural affiliation (who could assert a cultural connection?); cultural context (does the collection contain human remains; funerary objects; objects of cultural patrimony; or sacred objects, *as defined by NAGPRA?*). Right of possession (was title legally transferred? are there other legal or ethical issues?). If you do not have enough information to fully address all issues, indicate what more you would need to know and how you would go about finding it out.

**Develop two different idea statements** for thought-provoking exhibits that could include one or more objects from your selected collection. Show how these relate to concepts that have been addressed in this course.

**Keep in mind – the information you collect, when appropriate, will be added to the museum catalogue records.**

## **Week 4: Work Plan**

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Adapted from SIMA

1. **How much territory do I have to cover?** (how many items? All/part or multiple collection, why?)
2. **How much time per types of objects?** (browse database, survey collection, close looking?)
3. **How deep do I need to go in associated records?** (online enough, paper archives, accessions)
4. **What kinds of records do I plan to consult?**

## **Week 4: Developing an Object Research Documentation Format**

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### **What should I be recording?**

- Catalog and Accession numbering system
- How to properly cite objects or archives you reference
- forever information versus project-specific information

### **How will I record it?**

- Spreadsheet? Word doc? Powerpoint? Drawings?
- Key question – can you find the information? Link it? Migrate (the tech)? Back it up?

### **Keep in mind:**

- Object/Collection/Collecting Event/Context of time and place
- Object biography
- Before, during, after collecting event
- At collecting event – enter the people

## **Week 4: Draft Object Research Documentation Form**

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### **Forever Information:**

### **Analytical Information:**

## Week 5: Research Design

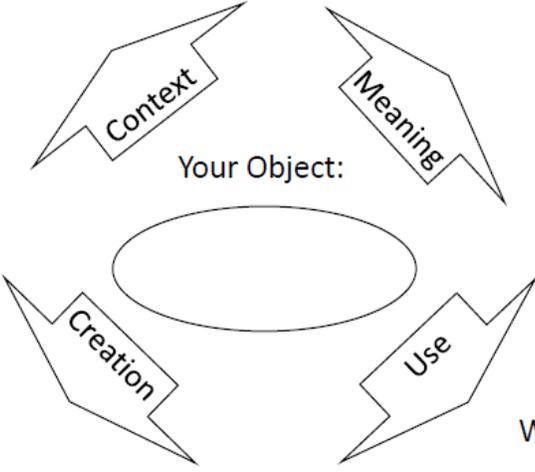
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### Defining Your Research Question

*What is your question? How will you answer it? Why would/should anyone else care?*

1. Research problem (question to answer)
2. Theory (overarching idea, big idea linked to data)
3. Hypothesis / expectations (that you think you will see in data)
4. Methods / data collection
5. Analysis of data / description
6. Relevance / dissemination of results

### Information Search Process

What historical context was it made/used in? _____ _____ _____	What cultural context was it made/used in? _____ _____	What is its religious significance? _____ _____
Where has the object traveled? _____ _____ _____	Your Object: 	How/with what is the Item decorated? _____ _____
Where was it made? _____ _____		What are comparable objects? _____ _____
Who made it? _____ _____ _____	What was it made out of? _____ _____	What was it used for? _____ _____
	How was it made? _____ _____	

## Week 6: Theory, Models, and Assumptions

---

What are some potential models that you are using to understand or frame your collection/objects, and what assumptions are associated?

List some models or labels here:

Choose two models and fill out the chart below:

<p><b>Model 1:</b></p>          <p><b>Assumptions:</b></p>	<p><b>Object:</b></p>	<p><b>Model 2:</b></p>          <p><b>Assumptions:</b></p>
<p><b>How does the object show relation between people?</b></p> <p><b>How does the object show relation between people and place?</b></p>		

## **Week 7: Photographing Objects - Visual Note Taking in the Collections**

---

Adapted from SIMA 2015 workshop with Adrian VanAllen – see [adrianvanallen.com](http://adrianvanallen.com)

**As you take out your camera to start shooting your objects, ask yourself a few questions first:**

1. What kind of objects are you going to be shooting?
2. What size are they, what materials are they made from, are the surfaces going to cause reflections or be awkward to fit into a single frame?
3. What details of the object interest you?
4. Are they difficult to see, will you need to shoot many detail shots?
5. To make the details visible, will you need to arrange the light in a specific way?
6. What will you need to reference later when you are away from the collections, writing and thinking about your project?

Photos taken in the collections are not a replacement for looking closely, but are instead can be a valuable tool for helping to learn the details of the object's manufacture and its subsequent use. The life history of the object - from what materials it's made from or been repaired with, to looking at how it was collected or exhibited - can be noted visually through taking photos as you explore.

***\*Make archival folder of digital images – every time you open Jpeg it loses information***

***\*Use working file folder for manipulating images***

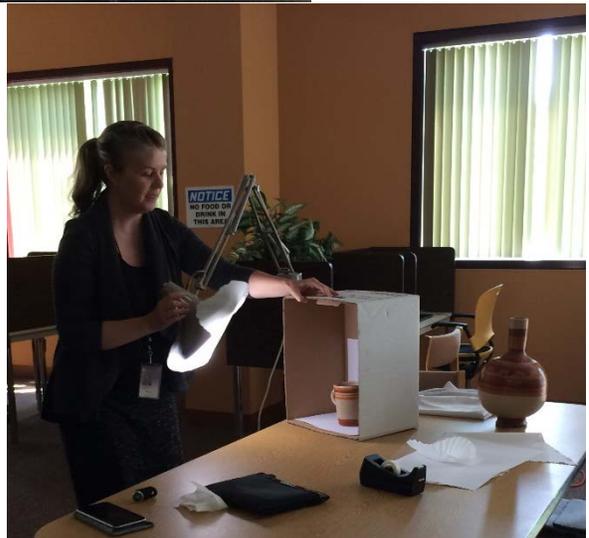
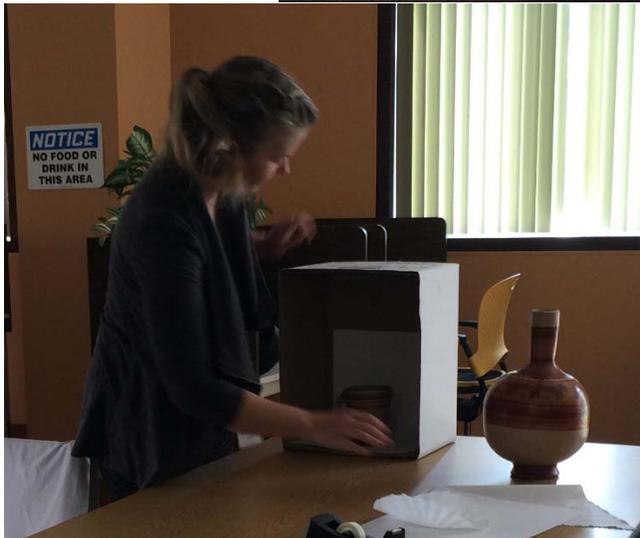
**1. FIND YOUR LIGHT**

**2. SIMPLIFY YOUR BACKGROUND**

**3. KEEP TRACK OF THE DATA – INFO SHOTS**

**4. VISUALLY ENGAGE THE OBJECT – BEAUTY SHOTS**

**5. ORGANIZE YOUR IMAGES – ARCHIVE VS. WORKING FILES**



No Week 8 Handout

## **Week 9: Connecting to Communities & Research Design Check In (due next week)**

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**Name three communities, and an idea or model for connecting to each, related to your research:**

1. Community:                      Idea for connecting:

2. Community:                      Idea for connecting:

3. Community:                      Idea for connecting:

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### **Research Design Check In**

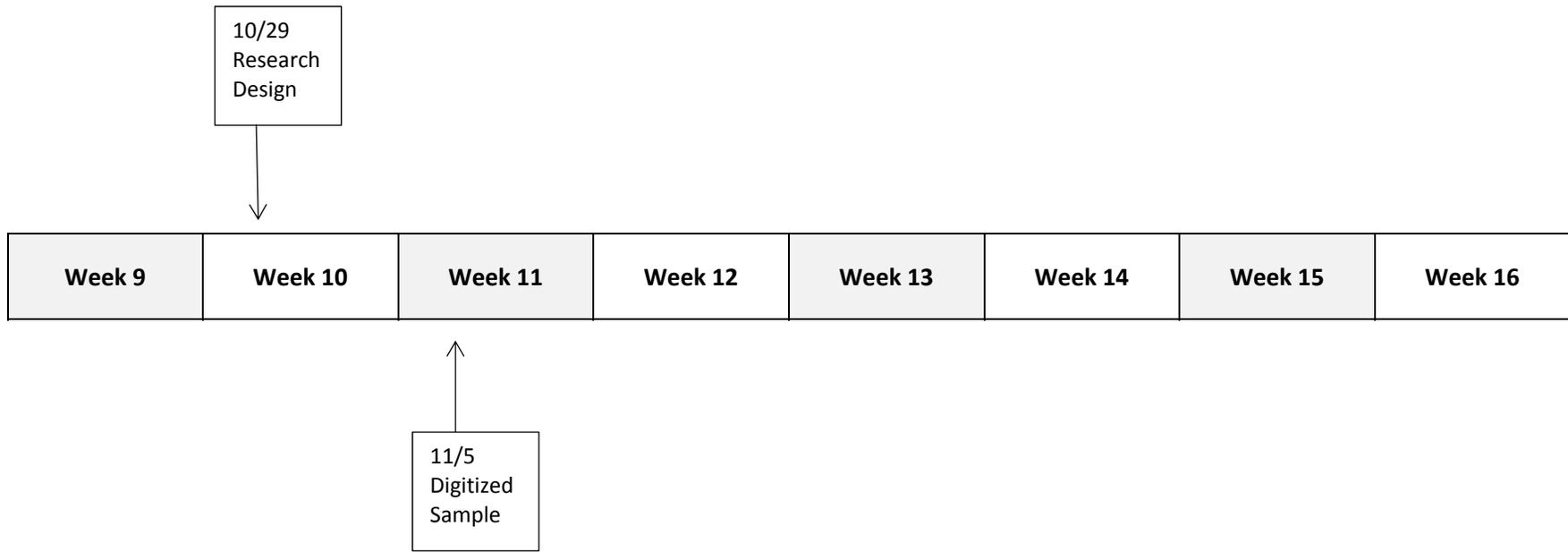
1. Research problem (question to answer)
  
2. Theory (overarching idea, big idea linked to data, model/frame)
  
3. Hypothesis / expectations (that you think you will see in data)
  
4. Methods / data collection
  
5. Analysis of data / description
  
6. Relevance / dissemination of results

**-OVER-**

**Week 9 Continued: Project Management**

Week	Milestones	Date Due	Status	Notes
9 (10/22)				
10 (10/29)	Research Design Due	10/29		
11 (11/5)	Digitized Collection Sample Due	11/5		
12 (11/12)				
13 (11/19)				
14 (11/26)				
15 (12/3)	Project Presentation	12/3		
16 (12/10)	Public Presentation	12/10		

**ANOTHER WAY TO PLAN:**



## **Week 10: Collections Research & Content/Narrative Development**

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Brainstorming your Project: Bubble Diagram or Talk Outline

**What is your main theme/organizing principle?**

**Who is your audience(s)?**

**What is the feeling you intend to elicit from your audience?**

**Diagram it here:**

No Week 11 Handout

**Week 12: Collections, Content Review & Troubleshooting**

---

Script Development

**Title:**

**Main Message:**

**Learning Objectives:**

1)

2)

3)

**Script Structure**

Section or Theme	Asset (object/photo)	Location	Text Associated	Learning Objective	Notes

Section or Theme	Asset (object/photo)	Location	Text Associated	Learning Objective	Notes

# Collections Research in Cultural Anthropology

prac·ti·cum /noun: **practicum**: a practical section of a course of study

Introduction, then student presentations with time for Q&A.

# Course Design

- **Orientation to Museum Collections and Collections Research**
  - Collections as a Site for Research – *Thank you, Christie!*
  - Reviewing Collections, Documentation, and Archives
  - Selecting object(s) for individual research
- **Research Methods and Research Design**
  - Learning to Look
  - Theories, Models and Assumptions in Anthropological Research
  - Critiquing the Data
- **Interpretation of Collections for a Public Audience**
  - Exhibits Design Consultation – *Thank you Jim and Jennie!*
  - Student-led Content and Label Development
  - Public Presentations!



# Close Looking

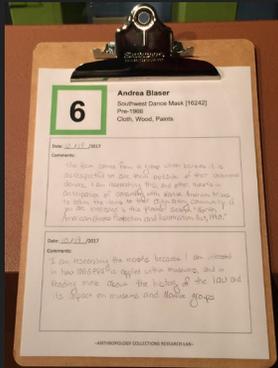


# Working with Collections



# Please visit the exhibit **Secret Life of Objects** downstairs!

## Months of Research



75 Words!



Carved Bamboo Container  
Unknown  
Luzon, Island of Malani, Philippines  
Collected 1906 [American Colonial Period]  
Collected by Major Charles B. Hardin, 20th U.S. Infantry

Soldier-collected materials provide a unique problem for museums. Unlike anthropologists, soldiers do not keep detailed records, collect representative samples, or consider the objects' cultural implications. Collections are created based on personal preference rather than accurate representations of a cultural group. There is a power imbalance between the soldiers and those they are collecting from, whether occupied civilians, prisoners, or fallen enemies. This is evident in the carved bamboo container above, collected by Major Hardin from a Filipino prisoner.

*Claire Steffen*  
Claire Steffen

4

# Student Presentations – 5min Each + Q&A

## Symbolism and Connection

- Aaron LaMaskin
- Gina Sandoval-Gibson
- Jacks Pastuer
  
- Q&A
- Break

## Gender and Materiality

- Brianna Shriner
- Jack Piephoff
- Jade Zimmerman
- Alex Elliott
- Emily Tarantini
  
- Q&A
- Break

## History and Agency

- Alexis Thiel
- Brian Weinberger
- Maddie King
- Patrick Cruz
- Ashley Muggli
  
- Q&A
- Closing Remarks

# Exhibit Photos and Labels

## 2017, 2019



# QUESTIONS IN CULTURE

## RESEARCH REVEALED

In this exhibit, you are seeing museum studies in practice. We are a group of seven students taking a cultural anthropology course on museum collections research facilitated by Curator Jen Shannon. We have selected an item or group of items from the museum's anthropology collections to study throughout the semester. Return weekly as we share new insights on our clipboards about the history, use, and meaning of the objects on display.



*Collections Manager Christina Cain teaches our class object handling to prepare us to work in the collections.*

*We spend time in class looking closely at items to learn about their age, use, construction, and more.*



## MEET OUR RESEARCHERS

Our team consists of Museum and Field Studies graduate students Claire Steffen, Veronica Rascona, Andrea Blaser, Emma Noffsinger, and Jane Richardson, and Anthropology seniors Caroline Goussetis and Elise Tomasian.



*From left: Jane, Claire, Veronica, Emma, Caroline, Andrea, and Elise.*

# DISCUSSIONS IN CULTURE

Our research is complete and our exhibit is finished, but the discussion continues. When studying culture – especially a culture not your own – answers often lead to more questions.

To care for, display, and interpret museum objects, we must consider their complex histories and the perspectives of originating communities.



Blue dots on the above map represent the locations from where the displayed items were collected.

We have learned a lot about the objects, their makers, and their collectors. A common theme in all of our research has been ethics. Who collects objects? Are they collected by anthropologist, artists, travelers, or soldiers? How are they collected? Are they traded in times of economic uncertainty...in wartime...stolen or looted? Now that we have these objects, what do we do with them? Should we even keep them?

There are no easy answers to these questions but we are advocating for the thoughtful representation of cultural material.

# 2019 Exhibit



# THE SECRET LIFE OF OBJECTS



Close looking in class.



Learning object photography in the digitization lab.



## Exhibit Co-Curators

Patrick Cruz, Alex Elliott, Emily Tarantini, Jack Piephoff, Ashley Muggli, Jacks Pastuer, Jade Zimmerman, Brianna Shriner, Alexis Thiel, Maddie King, Gina Sandoval-Gibson, Brian Weinberger, and Aaron LaMaskin.

**How can objects of material culture help us understand the world around us and those who inhabit it?**

Over the course of a semester, undergraduate and graduate students in ANTH 4470/5470: *Collections Research in Cultural Anthropology* address this question through independently researching objects they selected from the University of Colorado Boulder Museum of Natural History's anthropology collections.

What our research reveals is that each item in this exhibit possesses a unique "story" or "life" of its own. We work to reconstruct these narratives by examining an item's history and utilizing a methodology called "close looking"—the practice of detail-oriented, intensive observational analysis. We also connect the items to information in archives and photographs and other museum collections. This research enables us to explore greater anthropological themes such as colonialism, commoditization, materiality, gender, and human-animal interactions.

**Follow along with us as we make exciting discoveries about our objects each week throughout the Fall 2019 semester—what can you discover about the lives they had and the ones they are still living alongside us?**

## SAYS WHO?

Selection is a crucial part of the curation process—this exhibit represents only a tiny fraction of our museum’s collections, and a fraction of the stories that could be told for each item on display. What stories are you drawn to?

Our class would like to acknowledge the communities from which these objects originated.



This semester, we learned that while we saw the lives of these objects as secrets to be revealed, they were already known by their originating communities.

We also challenged our own assumptions about objects and cultures. We learned to ask, “Says who?” This crucial question from collections research prompted us to ask from where and from who we are getting our information in our lives beyond the classroom.

As we hope you can see in this exhibit, we discovered that working together to explore collections from different parts of the world helped us all to better understand and appreciate cultural and global diversity.

# Sample Object Labels

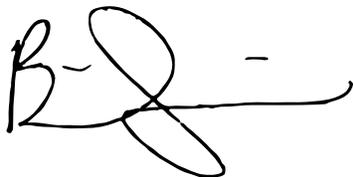
**Singer, Katsina (22483)**  
**Deer Dancer, Katsina (22482)**  
**Ohkay Owingeh**  
**New Mexico, Pre-1970**

During the mid-20<sup>th</sup> century, artists from the Pueblo of Ohkay Owingeh, an indigenous tribe in New Mexico, briefly experimented with making Kachina-style dolls for sale. Kachina dolls, mostly associated with Hopi, are often thought of as representations of supernatural beings. However, Ohkay Owingeh artists were carving dolls that represented people doing activities unique to their community such as specific dances rather than supernatural beings, like the Deer Dance represented here.

  
Patrick Cruz

**Dolls (10034a,b)****Peru****Pre-1950**

Dolls are not just toys, they represent unique attributes of the culture. These knitted dolls were made by the Quechua, an indigenous group from the high Andes of Peru who are known for their rich, diverse culture. Dressed in traditional clothing, these dolls give us insight into the lives of the Quechuans. The female doll is holding a spindle, which is associated with the economic success of Quechuan women through their textile production.

*Brianna Shriner*

**False Face Mask (10325)****Roy Jimerson, artist (Seneca/Haudenosaunee/Iroquois)****Wood, paint, horse hair/hide, copper, twine, nails****1935**

False Face masks, traditionally carved from living trees, are sacred to the Haudenosaunee (Iroquois). The masks are used in private healing ceremonies for their community and are considered powerful living beings. They are not intended for exhibition or public viewing. Out of respect for the Haudenosaunee and their cultural protocols, the mask is not on display. To learn more about the decision to not exhibit the mask, please refer to the policies provided above.



Ashley Muggli

**Buffalo Bow (23345)****Arapaho****Twine, wood, fabric, plant-based string****Pre-1934; likely pre-1865**

This wooden Arapaho buffalo bow was used to hunt buffalo. This bow was given to the 21<sup>st</sup> New York Volunteer Cavalry by Chief Friday's band of Arapaho in Fort Collins, Colorado in 1865. The pattern on the inside of the bow is similar to typical Arapaho patterns noted by Franz Boas. This indicates that the bow is likely Arapaho. The triangular pattern and the wrappings on the bow mimic the markings of Western Diamondback rattlesnakes.

*Brian Weinberger*

*Brian Weinberger*

## J. Shannon ANTH 4470 Lesson Plan Summaries

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Each class is 2.5 hours long, and it takes place in a classroom next to the anthropology collections workroom in the museum building where the anthropology collections are also housed. A significant amount of time outside of class is spent with museum studies graduate students, who are also taking the class, facilitating access to the collections for the other students in the class. This provides the museum studies students with resume building experience for working with researchers in collections. Each week there is a balance of hands on activities, lecture, individual work, and group work.

### ***Week 1 What is Museum Anthropology?***

**Handout: The Basics of Object Handling (handouts adapted from Candace Greene)**

**Quiz: Introducing Yourself**

#### *Readings:*

Greene and Kisin 2010 - A New Museum-Based Research Curriculum

CU Museum Anthropology Online Collections Portal

#### *Recommended:*

USCHR 2007 Indian Tribes

Erikson 2002 Introduction to Voices of a Thousand People

This introductory class introduces students to the field of museum anthropology, the course, and each other. There is also an object handling training session provided by the anthropology collections manager. The emphasis is to always experience in class an example of what students, together or individually, will need to do for their research projects.

- \* Introductions
- \* Review of syllabus
- \* Museum collections tour
- \* Object handling lesson
- \* Discuss etiquette/protocols for requesting collections access with graduate students

### ***Week 2 Collections as a Site for Research***

**Handout: Key Terms and Concepts (fill in definitions during class)**

**Quiz: Brainstorming your collection research interests**

From some interaction with personal objects, we move on to a lesson about developing documentation and attribution skills and key terms and concepts associated with them.

#### *Readings:*

CU Object Handling guidelines - general rules

CU Object Handling guidelines - specific objects (PERUSE)

Lange and Leonard 1993 CUMNH Collections - Legacy of Joe Ben Wheat

Greene 1992 Documentation, Attribution, and the Ideal Type

Collection Research Ideas Documents (suggestions from prior graduate students for objects to study)

- \* Personal Item exercise (adapted from Sue Rowley, UBC). Students were asked to bring in a "personal object" from home. During class, we pass the object to the person to the right, and ask that person to describe it. Once we get around to everyone, we then have the item passed back to its owner and

ask them to describe the object. Then we reflect on the difference between the two sets of descriptions and how that might effect, or be present, in collections research and museum exhibits.

- \* Collector exercise. Students are given the opportunity to do some quick object research, using an example of a carved stone figurine that I purchased from Iqaluit, Nunavut. They work in groups of two developing questions to ask me, the collector, and search online for clues to figure out who is the maker, where are they from, what is their relation to the market, what kind of item is it, what was it used for, and what is the cultural and historical context of the item. Discuss what was found.
- \* Review of toolkit: notebook, pencil (no pens!), magnifying glass, nitrile gloves, measuring tape, USB drive (for backing up research and photographs), and no sticky notes!
- \* Introduction to key terms and concepts, including always ask says who? (a frequent utterance throughout the semester), provenance v. provenience, documentation v. attribution, and problematic assumptions in collections research and documentation.
- \* Developing skills for documentation and attribution.
- \* How to “look for people” in the research of collections, like originating communities, donors, collectors, etc.
- \* Close looking exercise. Selected item from anthropology collections; use toolkit to see the different ways you can view and record information about the item.

### ***Week 3 Collections Resources: Artifacts, Documentation, Archives***

**Handout: Great Questions to Pursue in Collections Research**

**Quiz: Brainstorming possible research topics & Donor research**

#### *Readings:*

Greene 1996 Structure and Meaning in Cheyenne Ledger Art

Greene 2009 Ch1 Kiowa Calendar Tradition

Greene 2009 Ch2 The Silver Horn Calendar

Greene 2015 - Plant Fibers in Plains Embroidery

AHA 2013 Historical Research in the Archives: A Practical Guide (PERUSE)

#### *Recommended:*

Parezo 1996 The Formation of Anthropological Archives

This week the class learns about the various sources of information about collections items, including a tour of records and archives in the anthropology section. We also discuss the kinds of research questions students can ask as they develop their research projects. For the close looking item selected last class, students now visit the ledger, card catalog, database, online search, and associated Bureau of American Ethnology books and magazine articles to learn more.

- \* Discuss readings and their research projects as examples of different kinds of research questions and methods in collections research. Bell starts from fieldwork, Greene from collections. Greene offers several different approaches to collections work (qualitative and quantitative research examples, and also an example of materials focused research).
- \* Orientation to museum records, how each kind are created and what they can provide:
  - Catalogue records (cards, and database); Basic introduction to Re:Discovery Proficio, our museum collections database.
  - Accession Records
  - Donor files, object files, or associated archives or photographs

- Documents in collections (on cabinets, with objects, in drawers, etc); and discuss how items are housed in general (by type, cultural origin, etc)
- Other museum records (library archives, etc)
- Publications
- \* Object exercise, follow up from last class (adapted from Josh Bell). We take the item we had done close looking with, and now turn to the various museum records to see what more we can learn. A relevant article from American Indian Art Magazine is also provided, along with stack of the magazine for students to peruse during break to see what object research articles might look like.
- \* Learning from photographs exercise: We also talk about the importance of photographs in collections research, and do an exercise in which small groups take a jumbled up series of sequential photographs documenting a cave excavation collection they saw in their museum tour, place the photographs in chronological order, and explain their hypothesis for what the sequence is about and their reasoning for placing the photographs in that order to the class.

#### ***Week 4 Learning to Look***

**Handout: How to Write a Work Plan / Draft Object Research Documentation Form (fill in during class)**

**Quiz: Close looking observations**

In this class we think more critically about close looking, how we document what we are learning, and how we make a feasible plan to conduct and complete a research project. The latter half of class is spent with students doing close looking on objects they selected to be pulled the week before, including drawing the objects.

#### *Readings:*

Doyle 1890 Sign of Four Chapter 1 (Sherlock Holms' deductions about a pocket watch)

Banks 2001 Reading Pictures

Caple 2006 Investigating Objects

- \* We begin with a close looking exercise with a colleague's pocket watch (thank you Steve Lekson!), essentially doing the same thing as Holmes in Doyle's essay. Discuss observation versus deduction. We pass around the pocket watch and each student announces an observation, I put them on the board. As we go, students are looking up clues online, and attempting to deduce what kind of person may have used this watch and even who specifically it might belong to.
- \* Close looking at a scraper from the collection. Can tell how the person held the item due to its wear patterns. (Not how students usually imagine the item might be held when in use).
- \* Review readings, Banks and Caple. What is one thing that really stood out to you in the readings?
- \* Lecture: Building visual competencies, discussing how and what to record as you conduct research. And how that documentation can help or hinder analysis, in the moment and years later when you may have new questions.
- \* How to create a work plan.
- \* Close looking with students' selected objects.

#### ***Week 5 Research Design, Collections Notes, and Work Plan***

**Handout: Defining Your Research Question / Information Search Process (fill in during class)**

**Quiz: Any concerns about the work plan?**

*Readings:*

Readings: Books and articles about your specific research project!

Kuhlthau 1991 Inside the Search Process (students really loved this, surprisingly! And knowing where they should be, according to the ISP chart, throughout the semester)

*Recommended:*

Pitt Rivers Relational Museum Project materials

Kuhlthau et al 2008 The information search process revisited (update from 1991)

In this class we review the research process, student research questions and what they have learned through secondary sources so far, and we brainstorm research projects.

- \* Discuss student selected readings. Go around, what did you read this week for your research project?
- \* Discuss assigned readings. Kuhlthau and the research process (draw chart on board, discuss where we are in the ISP), and what research stages are and the names students given them... it's not all gathering). Don't let ease of access drive your research process. Munson on connecting questions with data. Discuss what kinds of questions you can answer by looking at objects; objects are not data, data are your observations.
- \* Review how to define a research question, how to identify the data needed to answer it. Students write down potential research questions, then share. Work on the questions as a group to ensure they are not too big or too small.
- \* Brainstorm/List. What are 8-10 search terms you are using in your research online/for online library resources? Review, if needed, online library resources and google scholar, art and other databases.
- \* Brainstorm student questions about their selected object(s). What do you know, how can we help?
- \* Workshop. Students may close look with their items, consult donor or other museum records, work on developing a research focus. Graduate students assist in access to files, instructor with ideas for research focus.
- \* Introduction to the class exhibit and what it is, start brainstorming a bit about what it might be about.

***Week 6 Theory, Models, and Assumptions***

**Handout: Theory, Models, and Assumptions (fill in during class)**

**Quiz: What objects will you photograph?**

**Due: Process Paper / Work Plan**

*Readings:*

Keep reading for your own projects!

*Recommended (presented in lecture):*

Munson 2011 Archaeology of Art in the American Southwest

Wisker 2008 Research Questions and Hypotheses

In this class we consider how we contextualize, frame our research, and bring assumptions to this process.

- \* Reading Check in. What have you found this week for your project? (reminder, keep updating your annotated bibliography each time you read something new).
- \* Review of defining your research question. Fill out worksheet, and share.

- \* Check in. Do you know these for your research project? Object(s), Collector/Donor, Context of collecting event/relation of collector to object(s), time and place context, materials/originating community.
- \* Object exercise. Students view collections items on the table. Pot: (raise hands) art or artifact? Discuss why. Sash: art or artifact? Why? Scarf, art or artifact? Discuss issues of labels, intellectual frames, and assumptions. What different kinds of questions might we have with these different frames? Sash as model of art/artifact for deeper discussion.
- \* What other models for understanding items in collections?
  - o On board as students suggest, may include or need to add: animate beings, stewardship, powerful/efficacious, art, artifact, tool, heirloom, toys, garbage, etc.
- \* Exercise. think about an object you have seen in collections, use the worksheet to consider different frames and what the consequences of those frames are for sources, interpretation, etc.
- \* Discuss. How do objects show relations between people and place?
- \* Contextualizing exercise (adapted from Jason Jackson). We take the sash from earlier, and place it with a number of different object groups. Sashes from the same community, sashes from different regions of the world, and as part of a group of clothing items for a wedding outfit. Discuss how this changes our frame of understanding and interpretation.

***Week 7 Photographing Objects & What is your Data?***

**Handout: Photographing Objects - Visual Note Taking in the Collections**

**Quiz: Collections documentation – submit three examples of your object research**

*Readings:*

Banning 2000 What are Data?

O'Hanlon 2000 Introduction - Hunting the Gatherers

Hasinoff and Bell 2015 Anthro of Expeditions

*Recommended:*

Photography Tips from Adrian VanAllen (SIMA 2015)

- \* Discuss readings. Lecture on collecting practices and agency.
- \* Object Photography workshop. Demonstrate using phone cameras, lighting, boxes and gray paper to create makeshift studio-like photographs of objects. Also introduce students to the digitization lab. Students then break into groups of 2 or 3 to work on photographing items they selected last week.



**Week 8 Critiquing your Data (install work in progress exhibit in anthropology hall)**

**Quiz: Midterm evaluation of class**

**Due: Process Paper / Annotated Bibliography**

*Readings:*

Babcock 1992 Artefact

Please be ready to discuss three readings from your research in class

This is a check in and workshop day.

- \* Collect printed copy of annotated bibliography.
- \* Brief review of reading. What object research approach are you taking?
- \* Midterm check in about research projects – go around and hear about each student’s progress, what resources they are finding, and start honing research question. Are you feeling good with where you’re at, without focus, need ideas for how to research something?
- \* Workshop. Students determine their plan for the class. Work time in photography lab, collections, museum records, or research design planning discussion with instructor.
- \* While workshop is going on, install is happening with collection staff. When a student’s object is being placed, they are asked how to orient it in the case, then can return to their individual work.
- \* Fill in sheets on the clipboard, be sure to add to them every week.

**Week 9 Connecting Collections to Communities**

**Handout: Connecting to Communities (fill in during class) & Research Design Check In**

**Quiz: Identifying some themes in your research for content development**

*Readings:*

SAR MUSEUM Museum+Community Guidelines

Brown and Peers 2013 The Blackfoot Shirts Project

Shannon 2017 Collections Care informed by Native Perspectives

Shannon 2019 Posterity is Now

*Recommended:*

Flynn and Hull-Walski 2001 Merging Indigenous Curation

Rosoff 1998 Integrating Native Views at the NMAI

Hollinger et al 2013 NMNH 3D Printing (with links to youtube videos)

Enote Museum Manifesto

Shannon 2017 Tentative Anthro

Digital Return Workshop Website (with Jim Enote keynote speech)

Atalay Shannon Swogger 2017 Journeys to Complete the Work

Echo Hawk 2002 Keepers of Culture

Shannon Content Development Plan 10-2016

Udvardy et al 2003 Transatlantic Trade in African Ancestors

- \* Review midterm class evaluation comments, positive and critical, and what changes are planned in response to comments.
- \* Discuss what is a main message in museum exhibits. Workshop and finalize Introduction panel for the exhibit (will go up following Monday).
- \* Discuss readings.

- \* Lecture/presentation about collaborative collections projects with tribes and cultural care practices.
- \* Worksheet/discuss your project in relation to these ideas. How might you incorporate communities, if given time and resources? Their perspectives? How might you share your work with them?
- \* Return to research design handout, any questions or concerns?
- \* Workshop time. Individual students use time as needed.

***Week 10: Collections research & Content/narrative development***

**Handout: Collections Research & Content/Narrative Development (fill in during class)**

**Quiz: What are some questions you might have for a design/content development consultation?**

**Due: Process Paper / Research Design**

*Readings:*

Strong 1997 Exclusive Labels

Peruse existing online exhibits that are related to your topic, region, or cultural focus - be prepared to show and tell

Smithsonian Institution How\_To\_Create\_An\_Exhibition

*Recommended:*

Exhibit Proposal Project Guidelines

SI Online Exhibit: Stories from Main Street

Walhimer 2012 Museum Exhibition Design

Soren and Chin 2005 Best Practices Online Exhibits

This class is focused on interpretation, and thinking about how students will interpret what they are learning for different audiences. It is also about planning to ensure they are able to complete the major assignments on time.

- \* Review project management outlines and theory/frameworks.
- \* Lecture. What is a TED-Style talk? How can you make an effective public presentation in five minutes? View an example and discuss. Create a brief public talk outline. Discuss.
- \* Online exhibitions show and tell, group critique.
- \* Discuss readings and learn what is a bubble diagram for exhibit planning. Create one for your topic (helps with research paper). Show don't tell. How might we communicate something visually instead of using text?
- \* Workshop object labels. What are your goals for the label? What effect do you want it to have on visitors? Write a quick draft. You will bring in a version of the label for consultation next week.
- \* Questions or concerns about next week's consultation with exhibit developer?
- \* Walk through the gallery space.

***Week 11: Collections research & Exhibition staff/design consultation***

**Quiz: What are some challenges you are facing at this point in the development of your project?**

**Due: Digitized Collections Sample (bring to class for exhibit developer consultation)**

*There are no more readings, students are assigning themselves readings pertinent to their own research.*

This class is a consultation workshop with the exhibit developer/designer. Each student gets one-on-one time reviewing their selected objects and draft object label with the designer for their feedback. Each student also, in rotation, gets one-on-one time with the instructor to brainstorm or troubleshoot their project. When students are not with either person, they are working on their own in whatever capacity is most beneficial at this time.

- \* Reading check in. Go around, what have you reviewed lately for your research project?
- \* Design consultation workshop / instructor office hours / individual work time.

***Week 12: Collections review & Troubleshooting (mounts, exhibit mockup due)***

**Handout: Example exhibition script (review, fill in at home)**

**Quiz: What is the narrative you have planned to present your work to the public? (due night before class to prep for this class)**

In this class, students will work together to address concerns about their assignments. The final information about mounts and an exhibit mockup (where each item and associated labels will be located) and labels will be finalized. This information needs to be supplied to the exhibits department to finish fabrication of the exhibit.

- \* Titles exercise. Write a list – for your public talk, your research paper, your exhibit label.
- \* Workshop your public talk with a partner. 30 minutes on your own in pairs, instructor checks in with each team during this time.
- \* Discuss challenges identified in student quizzes. 5 minute one student talks, other is silent. Then swap. Then each has 2 minutes to respond with feedback to what they heard. Then they make a haiku about what they learned from the other student and share.
- \* Exercise (adapted from Jim Hakala). Pass around an object. Observation in one word from each student. Tell a story about the object. Pass around and hear new one word observation. Tangible, intangible, universal. When someone walks away, what do you want them to remember?

***Week 13: Content development & Final exhibit label workshop (items to Exhibits to mount)***

**Quiz: Beyond the Classroom**

**Due: Process Paper / Final Project Outline / Label Draft**

**In class label review (individual say out loud, get feedback, rewrite) and concluding label.**

This class is a label writing workshop. Graduate students lead the review and finalizing of exhibit labels while the instructor is at an anthropology conference.

- \* Review of individual object labels. Go around, each student reads their 75 word object label aloud. Group feedback. After everyone has gone, rewrite/edit. Read aloud again.
- \* Creation of concluding exhibition panel. Discuss main messages, what students have learned over the course of this class through their research. Google shared document on projector. Each individual student writes a draft of a concluding panel. Go around the room and listen. Group themes, statements you like, etc. Craft into a final panel.
- \* After class instructor review of final text panels and object labels at shared google documents, email feedback/suggested edits to students, receive final copies and send to exhibits department.

***Week 14: Fall Break***

***Week 15: Practice Presentations in class & Feedback (final text panels to Exhibits)***

**Due: Final Project (research paper)**

During this class, students give their 5-10 minute presentations (depending on class size) in the Paleontology Hall with microphones and projector to rehearse the public event. Students fill out a feedback form for the speaker immediately after the talk. Then there is time for Q&A. Each student received feedback forms from all the other students.

- \* Collect research papers. Discussion about writing experience, what we learned. What was left out.
- \* Practice public talk presentations with feedback and discussion.

***Week 16: Class conclusion, Practice Presentations in Paleontology Hall (Exhibit opening)***

**Due: Final Project (curatorial talk)**

- \* Students practice their edited, final talk in the classroom.
- \* View and discussion of the finished exhibit.
- \* Class discussion and concluding remarks.

# The Secret Life of Objects

**Now in the Anthropology Hall at CU Museum of Natural History**

This exhibit from the Cultural Anthropology Collections Research class ANTH 4470/5470 is now open! Visit the Natural History Museum (Henderson Building) to learn what graduate and undergraduate students are discovering each week about the items they selected for research.



**Opening with Public Talks!**

**December 12, 5:30pm in the Paleontology Hall**

*Come to see the 75 words each student chose for their item's label after months of study... then stay for their talks!*

**Student Public Presentations will be 5 minutes each plus group Q&A**



## **ANTH 4470 Online Quiz Questions – updated 8/25/2015**

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Students must complete 10 out of 13; best 10 grades are used. They are all out of 10 points.

### **Week 1: Introducing Yourself (due 9/2)**

- Q1 (2pts) Name you prefer, Major (undecided is ok), and Year in School?
- Q2 (2pts) What are your goals for this course, what do you most want to learn?
- Q3 (2pts) Why did you choose this class? (if it just fit your schedule, that's fine!)
- Q4 (2pts) Have you learned about Native Americans before? If so, where, what, by whom? Have you worked in, or taken a class about, museums before? Please explain.
- Q5 (2pts) Is there anything else you'd like to share about yourself?

### **Week 2: Brainstorming your collection research interests (9/10)**

- Q1 (3pts) What kinds of collections do you think you might be interested in? Is it a particular type of object you want to study from different places or cultures, or is it a group of objects from one culture, or is it something else? Maybe from a certain kind of event, or time.
- Q2 (3pts) What world areas interest you?
- Q3 (3pts) What cultures, societies, or ethnic groups might you be interested in?
- Q4 (1pt) Any additional questions or additional comments?

### **Week 3: Brainstorming possible research topics & Donor research (9/16)**

- Q1 (5pts) What kinds of research questions are you considering? Keep in mind, they should be anthropological in nature... (we will discuss more in class what this means)
- Q2 (5pts) What have you found out about the donor you have selected? Include headings for the kinds of information you are finding, whether there are kinds of information you are missing, and be sure to include where you are getting the information from.

### **Week 4: Close looking observations (due 9/24)**

- Q1 (10pts) Identify an object by name and number, describe it, and then discuss the results of your close looking. Don't forget about smell or other senses that you noticed.

### **Week 5: Any concerns about the work plan? (9/30)**

- Q1 (10pts) Describe any concerns you may have about your work plan, and your project at this time. If all is going smoothly, explain that too.

### **Week 6: What objects will you photograph? (10/7)**

- Q1 (10pts) List the objects you intend to photograph and your reasoning behind selecting each of these items.

### **Week 7: Collections documentation – submit three examples of your object research (10/14)**

Q1-3 (3pts for each) - List the following information for this object in your answer box using the numbers provided below. (if you can't find, or didn't look, for this information please note that in your response):

1. Object – What is it?
2. Collector/Donor –Who collected it, who donated it? Relation?
3. Context of collecting event/ relation of collector to object or source community – what were the circumstances of collecting?
4. Time and place context – what were the historical, political, societal, regional circumstances in which this took place?
5. Materials/source community information –where do the materials come from, who made it and what was its role in the community?

Q4 (1pt) Additional Comments?

### **Week 8: Midterm evaluation of class (10/21)**

Q1 (4pts) These things are going well:

Q2 (4 pts) These things could be better:

Q3 (2 pts) Additional comments:

### **Week 9: Identifying some themes in your research for content development (10/28)**

Q1 (5pts) Describe (separated by paragraphs) some themes you are considering exploring in your interpretation of the items you have selected.

Q2 (5pts) What are some possible ways you are considering interpreting the items/themes? List and briefly describe at least two.

### **Week 10: What are some questions you might have for a design/content consultation? (11/4)**

Q1 (10pts) Make a list of questions to bring to your content developer/design/exhibit consultation. Include a brief rationale for each question.

### **Week 11: What are some challenges you are facing at this point in your project? (11/11)**

Q1 (10pts) What are some challenges you are facing at this point in the development of your project? Please be sure to identify specific challenges, and feel free to ask questions. This is your chance to get some very specific feedback from faculty and student mentors.

### **Week 12: What is the narrative you have planned to present your work to the public? (11/18)**

Q1 (10pts) What is the narrative you have planned to present your work to the public? This should be about a couple paragraphs. Do you have any questions or concerns about it?

### **Week 13: Beyond the Classroom**

Q1 (10pts) What are some things (ideas, skills, practices, ways of seeing, ways of thinking) that you have learned through this class that you can apply outside of class, outside of school? Explain.

## PUBLIC TALK PEER FEEDBACK FORM

Listener: please fill this out when the speaker is finished. Then share with the speaker. Speaker, no rebuttals, please just listen to feedback.  
Adapted from Andi O'Connor

*This form is for students to provide peer feedback after practice talks. They fill out immediately, and after all talks are complete we give feedback for each student's talk in turn and then give the feedback forms to the speaker.*

PLEASE FILL IN THEN SHARE THE FOLLOWING:

How long was the talk? \_\_\_\_\_

1. What is the **one big idea** they are conveying?
2. What did you learn from the talk?
3. What was the transformational moment in the talk? (or an "aha!" moment they communicated?)
4. What single moment in the talk was most memorable for you?
5. What is your personal take away, main understanding, or call to action? (What did this talk inspire you to think/feel/do?)
6. What is ONE change that might help improve this talk? (Please focus on **content**, not delivery). *May use the "When you talked about....I felt... How about if you..." optional format.*

**COURSE: COLLECTIONS RESEARCH IN CULTURAL ANTHROPOLOGY**

*This form is for instructor feedback on research paper and public talk.*

**NAME:** \_\_\_\_\_

**PRESENTATION NOTES**

*Elapsed Time:* \_\_\_\_\_

*Presentation Style: (✓-, ✓, ✓+)*

\_\_\_ Time management

\_\_\_ Organization

\_\_\_ Visuals

*Presentation Content: (✓-, ✓, ✓+)*

\_\_\_ Project Overview

\_\_\_ Content of Presentation

\_\_\_ Reference to Research

\_\_\_ Significance of Project

*Comments:*

**PAPER GRADE (1-100)**

**.10** \_\_\_\_\_ **Introduction:** Does it begin general and get specific? Effective lead in to thesis?

**.05** \_\_\_\_\_ **Thesis** - arguable, clearly established and maintained throughout essay

**.40** \_\_\_\_\_ **Content** – interesting, detailed, not generalizations

.10\_\_\_\_\_ **Organization**-topic sentences; guides reader; flows logically start to finish

.20\_\_\_\_\_ **Research**-effectively incorporates sources appropriate to thesis

.05\_\_\_\_\_ **Mechanics**- spelling, grammar, paragraphing; correct citation style

.10\_\_\_\_\_ **Conclusion**: Reminds reader of claims made, but does not restate the thesis? Extends the reader's understanding about the material presented?

\_\_\_\_\_/ 100 TOTAL

**Comments:**

## List of Additional Sources Provided Online at Course Website

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### RESOURCES: COLLECTION WEBSITES

CU Museum Anthropology Online Collections Portal  
Collections Website: MHA Collaborative Website - Mandan Hidatsa Arikara Collections (Plains)  
Collections Website: Project iShare / Selected Navajo Items (Southwest)  
Collections Website: Mantles Cave / Selected Items Archaeology (Colorado)

### RESOURCES: LITERATURE

#### *Digital Heritage Projects*

Christen 2005 Gone Digital  
Christen 2009 Access Accountability  
Glass 2012 WhitePaper\_13-106191 for Digital Project  
Hennessy 2009 Digital Matters  
Hennessy 2013 The Inuvialuit Living History Project  
Powell 2007 A Drum Speaks  
Srinivasan 2008 Digital museums and diverse cultural knowledges  
Srinivasan 2009 Indigenous Knowledge and Culturally Responsive Methods in Information Research

#### *Collaborative Museology*

Collaborative Museology  
1992 Task Force Report on Museums and First Peoples  
Ames 1992 Introduction to Cannibal Tours and Glass Boxes  
Bowe chop and Erikson 2005 Forging Indigenous Methodologies Review  
Brown 2016 Enlivening Blackfoot Collections  
Brown and Peers 2013 The Blackfoot Shirts Project  
Canadian Conservation Institute (2015) Caring for Sacred and Culturally Sensitive Objects  
Christen 2007 Following the Nyinkka  
Clifford 2004 Looking Several Ways  
Colwell 2016 Collaborative Archaeologies  
Conaty 2003 Glenbows Blackfoot Gallery  
Herle 2008 Relational objects  
Isaac 2005 Mediating Knowledges  
Kahn 2000 Not really pacific voices  
Kreps 2011 Changing the Rules of the Road  
Kreps 2008 Appropriate Museology  
Krpmotich and Peers 2014 This is Our Life selections  
McMullen 2008 Currency of Consultation  
Mithlo 2004 Red Mans Burden  
Mullins 2010 Practicing Anthropology and the Politics of Engagement  
Peers 2013 Ceremonies of Renewal Museum Space  
Phillips 2003 Introduction Part 3 in Museums and Source Communities  
Shannon 2009 The Construction of Native Voice at the NMAI  
Phillips 2006 Disrupting Past Paradigms NMAI  
SAR Community+Museum Guidelines for Collaboration  
Shannon 2013 CONF PAPER - Collaborative Museum Anthropology with the MHA Nation

Shannon 2014 Projectishare with images  
Smith 2005 Decolonising the Museum  
Swan and Jordan 2015 Contingent Collaborations  
Thomas 2010 The Museum as Method

### ***NAGPRA and Repatriation***

Royal BC Museum 2019 Indigenous Repatriation Handbook  
Christen 2011 Opening Archives Respectful Repatriation  
Colwell 2011 The repatriation of culturally unidentifiable human remains  
Cranmer 1995 Potlatch Repatriation  
Gould 2017 NAGPRA and Institutional Will  
Repatriation of Stone T'xwelátse - Burke Museum  
Stone Txwelaste repatriation - Medicine man is heading home to B.C

### ***History of Anthropology Museums***

Barker 2010 Archaeology Museums  
Boas 1907 Some Principles of Museum Administration  
Clifford 1997 Museums as Contact Zones  
Boast 2011 Neocolonial Collaboration - Museum as contact zone revisited  
Deloria V 1988 Anthropologists and Other Friends  
Errington 1998 Intro - Two Centuries of Progress  
Fitzhugh 1997 Ambassadors in Sealskins  
Frank 2000 That's my dinner on display  
Jacknis 2002 Collecting - Storage Box of Tradition  
King 1997 Here Come the Anthros  
Kreps 1988 Decolonizing Anthropology Museums  
Parezo 2006 Collecting Dine Culture in the 1880s  
Thomas 2000 A short history of scientific racism in America

### ***Just 'Cause...***

American Indians 101 FAQ 2011  
Colwell-Chanthaphonh and Ferguson 2004 Virtue Ethics and Practice of History  
Kopytoff 1986 The Cultural Biography of Things  
Lassiter 2005 Chicago Guide to Collaborative Ethnography Ch3&4  
NUIFC 2011 Urban Indian America Report  
NUIF 2015 Making the Invisible Visible  
Orwell 1946 Politics and the English Language  
Shoemaker 2002 Categories  
Smith 1999 Introduction - Decolonizing Methodologies  
Turner 1991 Representing Resisting Rethinking  
Wiley 2009 Legacies of Collaboration

### **COLLECTIONS REVIEW RESOURCES**

CU Museum Anthropology Collections Search  
CU Anthro Collections Survey - geographical regions  
Donor Files Inventory 4.21.2016.xlsx  
UCM collections for future grad study

### **ONLINE COMPARATIVE RESEARCH SOURCES**

Search ALL Smithsonian Collections (museums, archives, etc)

ArtStore - great for image comparative research - campus computer or VPN Links to an external site.

NMNH Anthropology Collections Search

UBC Museum of Anthropology Reciprocal Research Network

American Museum of Natural History Anthropology Collections Search

Pitt Rivers Museum Collections

Hearst Museum Anthropology Collections Search

National Museums of World Culture (Netherlands) Collections Search

Indian Arts Magazine Index

### **ADDITIONAL RESOURCES**

Greene 2017 SI Online Resources

Greene TOOL KIT \_1 HOW TO FIND 'EM

Greene TOOL KIT \_3 FINDING OBJECTS ONLINE 2017

Greene TOOL KIT \_2 FINDING LITERATURE

Greene HOW TO CITE COLLECTION OBJECTS AND RECORDS

Greene Object Record Form