



Council for Museum Anthropology Secretary's Report to the Board & to the Business Meeting 2012

NOTE: This report includes minutes from the 2011 CMA annual meetings, issues discussed by the CMA Board during 2012, and descriptions of awards given out by CMA at the 2012 Annual Meeting.

2011-12 CMA Officers:

President: Alex (Alec) W. Barker
President-elect: Howard Morphy
Treasurer: Karl Hoerig
Secretary: Margaret (Marge) Bruchac
Board Members: Kathleen Adams, Gwyneira Isaac, Jennifer Kramer, Christina Kreps,
Trudy Nicks, Morgan B. Perkins

New Officers, after the 2012 CMA Election:

President-Elect: Patricia Capone
Secretary: Margaret Bruchac
Board Position #1: Joshua A. Bell
Board Position #2: Cara Krmpotich

Retiring Officers, after the 2012 CMA Election:

President: Alex Barker
Board Position #1: Trudy Nicks
Board Position #2: Jennifer Kramer

2012 CMA membership vote on By-laws: Bylaws changes were adopted that: (1) established the voting status of council advisors; (2) added a student member to the Board of Directors; (3) created a webmaster position; and (4) allowed Board of Directors voting via email communications.

2011-2012 CMA Editors:

Editors of *Museum Anthropology*: Jennifer A. Shannon, Cynthia Chavez Lamar

Museum Anthropology Blog: Colwell-Chanthaphonh and Stephen E. Nash

See: <http://museumanthropology.blogspot.com/>

CMA Section Editor for *Anthropology News*: Margaret Bruchac

CMA Website Editor: Daniel C. Swan

See: <http://museumanthropology.org>

2012 CMA Board Discussions & Decisions

The CMA Board conducts routine business via email, given the speed of electronic communications and the ease of maintaining records of discussions among the members of the Board. The following is a brief summary of topics addressed and decided by the CMA Board in 2012:

February Communications via CMA Listserv

The Board re-affirmed the decision to limit mass emails to CMA Membership to Board business only, and to direct folks to the Museum Anthropology Blog for events, job postings, grants opportunities, etc.

February Orphaned Collections

CMA President Alex Barker suggested standards to guide the accession of “orphaned” study collections (typically small sherd collections) from overseas. Barker and Kaddee Vitelli have proposed the following principles: 1) they are accepted for educational purposes; 2) the donor received no tax benefit of any kind, derives no direct or indirect benefit from the transfer, and the transfer is treated as a transfer of custody rather than a gift or transfer of title; and 3) the museum notifies the country of origin, so items can be held with title granted by that country, as loans (permanent or otherwise) from that country, or returned to the source country. These are proposed as a CMA position to communicate to AAA.

February Clarification of CMA Election Cycle

In 2012, the CMA membership will vote on four Board positions: President-Elect, Secretary, and two Board members. Howard Morphy will step up from President-Elect to the President’s post.

February Spike TV Show on Pothunting

Members of the Board discussed the forthcoming show on Spike TV – “American Digger” – that highlights pot-hunting and other amateur archaeological salvage activities. Board members expressed concern, and suggested drafting commentary on the ethical breaches that these activities encourage.

February AAA-CoPAPIA Initiative to Form a T&P Expert Panel

The Board agreed to recommend panelists to serve in support of the AAA Committee on Practicing, Applied, and Public Interest Anthropology (CoPAPIA) and the Consortium of Practicing and Applied Anthropology programs (COPAA). These groups are compiling a panel of experts to consult on Tenure and Promotion cases. They will also create a database of successful dossiers as “examples” where applicants demonstrate the impact of their applied, practicing, and public interest anthropological scholarship and successful T & P applications. In May 2011, the AAA Executive Board voted to approve the “Guidelines for Evaluating Scholarship in the Realm of Practicing, Applied, and Public Interest Anthropology for Academic Promotion and Tenure,” developed CoPAPIA and COPAA. See: <<http://www.aaanet.org/resources/departments/upload/Final-T-P-Document-2011.pdf>>.

March Downloads from Museum Anthropology

The Board reviewed the statistics for articles downloaded from AAA journals. The flagship journal *American Anthropologist* is always the top scorer in downloads, by a large margin. In 2009, *Museum Anthropology* had 75,290 downloads, but these dropped to 26,086 in 2011.

Board members agreed that a cause of diminished downloads, across all section journals, appears to be the routine practice of scanning and duplicating academic articles for student use. Professors who compile copied course packets or scan and post pdfs on Blackboard are, inadvertently, reducing the income of their AAA sections. We encourage our colleagues, therefore, to share in increasing the readership and revenues of all AAA journals, by directing their students to access and download individual articles directly from the AAA website and other academic search engines.

May Museum Anthropology Journal Budget

Board members approved the new budget for the journal *Museum Anthropology*.

May Ames Award Prize

The Ames Award Prize Committee is seeking a suitable prize that will consist of a piece of Native American artwork. Rather than commissioning a Native American artist to create a unique prize, the Board agreed to allot \$500 this year to the purchase of a limited edition art print as a gift.

May Council for Museum Anthropology Budget

Board members approved the new budget for CMA.

May Reception and Museum Tour for AAA Meeting

The Reception Committee has arranged a behind-the-scenes tour at the Hearst Museum to coincide with the 2012 AAA meeting. Since the museum is undergoing renovation, CMA will host a Reception at the conference hotel, rather than at the museum.

June Changed Deadline for Ames Award Nominations

Board members moved the deadline for the Ames Award up to September 1, since no nominations have come in as yet. They also updated information on the CMA website regarding awards.

June Strategic Planning Fund

AAA has asked Sections to allocate 10% from publication revenues over the next five years, evenly split between the AAA Publication Program and publishing sections (5%/each), toward jointly developing anticipatory strategies and activities for addressing a fast-changing publication field. No vote was taken by the CMA Board.

September CMA (non-monetary) support for new publishing initiative

AAA has proposed a new initiative called *Open Anthropology*, best understood as an aggregator of existing content from the various AAA journals. Each "issue" would not necessarily be organized around a theme, although they could be (SAA Press has done something similar for a while now with published volumes)--think of readers on a given topic, bringing together important already-published articles from the various AAA journals dating back as far as 1888. Jen and Cynthia as incoming editors of *Museum Anthropology* both support the initiative, and have agreed to serve on the new journal's editorial board.

September Ames Award Prize

The Ames Award Prize Committee has selected a 2012 winner.

Minutes of the November 17, 2011 CMA Board Meeting

CMA Treasury: Karl Hoerig reported that CMA currently has a high ratio of reserved funds in the treasury, and that AAA encourages sections to spend up to 50% per year of funds. Board members discussed setting aside some funds in a restricted deposit interest account to be used for prize awards.

VOTE: The Board authorized the CMA Treasurer to create a restricted deposit account to be used exclusively for future Ames and Student Travel awards. The amount---proposed \$25,000 to start, and subsequent \$5,000 increments---will be determined by what is permissible under AAA guidelines.

CMA Receptions: We discussed whether to host a reception every year, given the costs, and considered whether to host a gala in alternate years. Howard Morphy noted that different institutions bear differing shares of the cost. Historically, the biggest expense has been transport to the museum; Board members agreed that attendees should be responsible for their own transportation. Gwyneira Isaac observed that ticket management was cumbersome, and suggested that attendees for tours and reception respond by email ahead of time. Alec Barker suggested approaching the Hearst Museum for the San Francisco meeting in 2012. Some support funding is available from CEMA and Berkeley.

Museum Anthropology Journal: Chip Colwell-Chanthaphonh noted *MA* is on task and in good shape to transfer editorship, and Christine Weeber will continue as Editorial Manager. This will ease the transition. Working with Wiley-Blackwell necessitates some changes in copy-editing due to the use of British English spelling and changes in bibliographic style.

Much of the financial stability of CMA at present is due to the new revenue-sharing agreement with Wiley-Blackwell, and the high volume of digital article downloads from *Museum Anthropology*. Chip Colwell-Chanthaphonh and Steve Nash have absorbed the cost of digitizing most of the past issues of *MA*. It was suggested that we track which types of articles are the most popular downloads. We should also continue advising faculty to send students directly to journals and *AnthroSource* to download individual articles (rather than post a single copy to BlackBoard), to keep the volume of downloads high. All section journals are being asked to consider the future of digital publishing, and the possibility of staying with *AnthroSource* versus open source. CMA Board members, although reluctant to give up the paper version of *MA*, are being encouraged to experiment with new possibilities. Bruchac noted that AAA is now asking all section editors to take on the work of digitally publishing columns and photographs.

CMA Sponsored Sessions at AAA: Howard Morphy discussed the work involved in vetting papers and sessions for the annual AAA meeting. All sessions came in only one week before the deadline; earlier submissions would be helpful. Good sessions were submitted, but scheduling with AAA is difficult. The computer system is quite rigid; only one author may be entered per paper, which obscures collaborative and co-authored work. It is also difficult to avoid conflict with other CMA sessions or meetings.

CMA By-Laws: CMA By-laws can now be changed by the membership via email vote. Alec proposed an amendment to Item 4, Section VIII, that would formally allow the Board to conduct business by email: "Ongoing business of the Board may be conducted by email or similar means unless otherwise prohibited by these bylaws, with a majority of the duly elected or appointed Board members voting constituting a quorum." He noted this definition of a quorum already exists in the bylaws in Section X.

VOTE: The Board voted, face-to-face, to allow Board business to be conducted with voting via email. A quorum consists of a majority of elected or appointed Board members voting. Since this constitutes a change to the CMA by-laws, CMA members will be asked to vote on this proposal.

CMA Communication: The CMA listserv has not yet been resurrected. AAA has arranged, however, a means for CMA Board members to send emails to all members of CMA, including lapsed, former, and current members. Alec Barker noted that an email was sent to everyone in this group. We can track who renews, and keep a separate list of those who wish to not be contacted.

VOTE: The Board agreed to use the CMA email list from AAA sparingly, with mailings vetted by the Communications Committee. Mass emailings will be used to send out notices only on CMA business (e.g., CMA award deadlines, CMA-sponsored events, elections, etc.).

The current CMA website is much in need of updating. The host, Dan Swan, can be contacted directly to make any needed changes. AAA is also willing to work with us to create an improved website that AAA can host. If we supply content, they can do coding, and also work with us on connecting to social media.

For up-to-date news, job offers, awards, and fellowships in museum anthropology, and timely commentary on issues of interest to museum anthropologists, the best source is still the Blog maintained by Chip Colwell-Chanthaphonh and Stephen E. Nash, former editors of *Museum Anthropology*.

The Board discussed increasing the frequency of CMA columns published in *Anthropology News*, which constitutes a primary venue for communicating with CMA members. Each year, only 8 slots are available for columns: January through May, and October through December; no issues are published June through August, and no section news is published in September. One column each year is dedicated to announcing CMA awards deadlines; two columns to statements from winners. Several Board members volunteered to draft columns, including a statement from incoming President Howard Morphy, and a column about the task force on anthropology in education. The Secretary urged contributors to be mindful of the deadlines and to submit their columns early.

CMA Student Travel and Ames Awards: Discussion was held about the timing for choosing and notifying award winners. Student Travel winners don't hear of their acceptance until August, and may not receive checks soon enough to help with travel. Ames awardees need to be notified far enough in advance to guarantee their presence at the meeting. We are often too late to list winners in the AAA program.

VOTE: Starting in 2012, the Board agreed to move up the deadlines for applications for both the Student Travel Award and the Ames Award.

The Board also discussed the possibility of accepting nominations from non-CMA members. They determined that it was best to keep the present requirement that formal nominators be CMA members. But we encourage CMA members to accept suggestions from non-CMA colleagues about candidates.

The Board also discussed requirements for recipients. Recipients of the Student Travel Awards must be CMA members (the eligibility to apply is one of the benefits of membership). Recipients of the Ames Award, however, need not be CMA members.

To generate memorable records of these awards, CMA will continue using the certificate style designed by Barker. In addition to the certificate, the Board discussed creating a unique and more tangible award for Ames winners. This discussion led to several ideas: giving a book as a prize; commissioning a Native American artist to create a limited edition print or artwork that could be duplicated with a new plaque for each year's winner; or purchasing a piece of Native American art.

VOTE: The Board agreed to form a new committee to investigate options for purchasing or commissioning Native American art as a gift for Ames Award recipients. This committee will also propose a specific piece of art to give to the 2012 Ames winner.

More publicity is needed for these awards. Gwyn suggested creating a postcard to insert into the *MA* journal and posting information on the *MA* Blog. We should be sending posters to Anthropology departments. It was also suggested that we add a list of past winners and photographs to the CMA website. We could consider having the previous Ames winner give a special lecture. Marge suggested we contact the Ames family to notify them of this award in Michael Ames' honor.

CMA Award for Lifetime Achievement: Amid discussions of present and possible future award categories, Kathleen proposed creating a Lifetime Achievement Award to recognize individuals. Howard agreed that this would be a useful and relatively easy award to add, and suggested we poll the membership for nominations. This award could be occasional, perhaps bi-annual.

VOTE: The Board agreed to form a new committee to generate parameters for a CMA Lifetime Achievement Award, solicit names, and present candidates to the Board for a vote.

Student Memberships: Revisiting a long-standing discussion about membership fees, Board members were reminded that most of the CMA revenue comes from publications, not from memberships. Membership numbers do matter, however, to CMA's mission and educational purpose: 1) the number of sessions CMA can designate in the annual AAA program is calculated based on the number of CMA members, 2) more members increase the visibility of museum anthropology among students and faculty; and, 3) increased student memberships help to build future generations of museum anthropologists.

VOTE: The Board agreed to lower the student membership fee to \$5 (if permitted by AAA).

VOTE: The Board agreed to add a student position to the CMA Board. Since this constitutes a change to the CMA by-laws, CMA members will be asked to vote on this proposal.

CMA Officers' Terms: In 2009, the CMA Bylaws changed to replace the Vice President's office with a President-Elect. In 2010, the Board realized it was necessary to stagger the terms of Officers to ensure continuity. Starting in 2011, all CMA Officers and Board members are expected to serve two years (instead of three). To cover the gap in the transition, Alec Barker agreed to complete a three-year term as President. Howard Morphy will serve two years as President-Elect, and begin his two year term as President in 2012 when Alec steps down. In the future, each year CMA will elect three board members to two year terms, and in alternate years elect either the treasurer or the Secretary and President-elect, with cycles timed so the new PE takes office when the former PE succeeds to the Presidency.

Current Issues: Board members discussed several current issues that affect museum anthropologists. See minutes of 2011 CMA Business Meeting for more details.

Minutes of the November 18, 2011 CMA Business Meeting

Museum Anthropology Editors' Report: (See full report from Chip Colwell-Chanthaphonh and Steven Nash for details.) Building upon the infrastructure built by Jason Baird Jackson, the editors have maintained quality and timeliness. Extra financial support has enabled them to create coherent, distinctive content in journal issues. The average time from submission to publication is 60 days, using three peer reviewers per article. The number of manuscript submissions has dropped this year, for reasons unknown. Chip and Steve will be stepping down as *MA* editors in June 2012, to be succeeded by incoming editors Jennifer A. Shannon and Cynthia Chavez Lamar

Statements from the President and President Elect: President Elect Howard Morphy discussed the process for choosing sponsored sessions, and asked members to propose sessions as early as possible for the 2012 AAA conference. CMA can sponsor several single sessions and at least one double session, and can also group individual papers into a session. The scheduling timetable is limited however, since CMA sessions should not coincide or conflict with each other, or with official CMA meetings.

President Alec Barker praised the financial strength of CMA, noting that our reserve to spending ratio is currently 10 to 1. He recognized the past, present, and future editors for *Museum Anthropology* for facilitating a smooth transition. He called for CMA members to continue generating broader interest in the field, and to encourage student members to step up as the next generation. CMA by-law changes will be voted on in the coming election, including formalizing the process of Board voting via email, and adding a student member to the CMA Board. (See President's Statement.)

CMA Board Members: Awards were given to outgoing CMA Board members Chip Colwell-Chanthaphonh and Joshua Bell in thanks for their service.

CMA Awards: At the 2011 meeting, two Student Travel Awards of \$500 each for travel to the AAA meeting were given out. Winners were Fiona McDonald, a third year PhD candidate in Visual Anthropology and Material Culture at University College London (UK); and Diana Marsh, a second year PhD student in Museum Anthropology at the University of British Columbia.

At the 2011 meeting, the Michael M. Ames Award for Innovative Museum Anthropology was given to Dr. Laura Peers (curator of the Americas, Pitt Rivers Museum and reader in Material Anthropology, University of Oxford), Dr. Alison K. Brown (lecturer, department of Anthropology, University of Aberdeen), and Ms. Heather Richardson (head of conservation, Pitt Rivers Museum, University of Oxford), for their collaborative "Blackfoot Shirts Project."

Current Issues: The remainder of the Business Meeting focused on several current issues.

AAA Task Force for Comprehensive: AAA is interested in making anthropology more relevant and useful in daily life. Principles include explicitly promoting the importance of preserving data (documents, collections, field notes, etc.), and paying close attention to the ethics of study, considering the potential benefits and harm to research subjects. Indigenous concerns and perspectives were included in the last round of discussions. These topics and concerns are timely and important to museum anthropologists.

AAA Section Assembly: Membership in AAA Sections has increased by 50%, and Sections have increased by 200%. Interest groups are increasing in number and expectations. AAA has set in place a dissolution rule that requires a minimum of 225 members to limit further Section proliferation.

Belitung Shipwreck: The Board discussed the exhibition "Shipwrecked: Tang Treasures from the Java Sea" proposed at the Smithsonian. The material was salvaged as a commercial venture by Seabed Explorations, Inc., which sold some material to Singapore (the wreck is in Indonesian waters). Other items have appeared on *Ebay*. Despite violations of archaeological and museological ethical standards, supporters argue that the works are too important to hold back. On April 4, 2011, CMA President Alec Barker wrote to Dr. Wayne Clough, Secretary at the Smithsonian Institution, raising these concerns:

Applicable codes of ethics, including several codes which the Smithsonian has explicitly endorsed, prohibit the disturbance of shipwrecks or other archaeological sites for commercial gain, and also

prohibit activities which result in the loss of academic and scientific data. Both of these prohibitions would appear to apply to the Belitung Wreck on which this exhibition is based. Nor is this a minority view--numerous other academic and scholarly organizations have already noted that the exhibition violates all applicable codes of ethics for museums, and further jeopardizes the already fragile underwater cultural heritage shared by all nations.

Doubtless you agree that museum exhibitions play a critical role in educating the public. And museum professionals recognize that the public learns from all aspects of exhibitions, not merely the topics or themes we choose to highlight or emphasize in label text and interpretive panels. As the nation's museum, the public rightfully expects the Smithsonian to be exemplary in its professionalism and stewardship. And the Smithsonian has a long and proud history of supporting best practices and protecting fragile and endangered resources. We would respectfully ask that you consider what the public must take away from a Smithsonian-sponsored exhibition mounted and presented in violation of all applicable ethical standards, which further commercializes underwater cultural heritage, and which specifically and demonstrably harms efforts by a range of academic and scholarly organizations--and other Smithsonian programs--to serve as responsible stewards of our cultural heritage.

At the Business meeting, CMA members expressed concern that exhibitions of this type celebrate and promote site looting. Candace Greene called attention to differences in attitudes and ethical standards between art museums and anthropological museums. The Smithsonian Department of Anthropology has submitted a petition protesting the exhibition of materials from the Belitung Shipwreck. Howard Morphy suggested that the salvage operation would have been illegal if the ship was in American waters, and that Australian underwater archaeology law has protections to address precisely this sort of issue. One must not confuse pragmatism with ethics; these laws are not ambiguous.

Marge Bruchac suggested that archaeologists and other museums be called to task on the degree to which exhibitions and routine practices encourage public acceptance of potential ethical violations. Gwyneira Isaac noted a parallel example at the National Portrait Gallery---“Hide and Seek”---and exhibition that was quickly taken down due to concerns about ethics. The Hall of Human Origins offers a potential model for building bridges between different perspectives and concerns. Disputes like this can also be built into programming as educational opportunities. A student CMA member noted that a class at Brown has done exactly that, discussing the Shipwreck as part of a study in museum ethics. All agreed that it's important to keep these issues visible, and to encourage discourse in public venues and academic journals.

NAGPRA 43CFR10: Proposed amendments to the federal National Park Service's Native American Graves Protection and Repatriation Act (NAGPRA) are being prepared; David Tarler is currently re-working the reserved sections of the regulations, in response to concerns raised by tribal nations and other stakeholders. This proposal was brought before the NAGPRA Review Committee in early 2011, and results will be officially announced sometime in 2012. Since these regulations govern classifications, consultations, and repatriations of thousands of NAGPRA-sensitive collections in museums, CMA will be watching closely to see how these changes are likely to affect museum anthropology.

AAA Committee on the Future of Print and Electronic Publishing: This committee is discussing long-term changes in publication for AAA that will place greater emphasis on digital resources and electronic publications. The editors of Museum Anthropology are following these discussions, and Board members will continue discussing how best to respond to, influence, and implement these changes.

Concern was expressed about the loss of print versions of journals. Steve Nash called “digital preservation” an oxymoron. Gwyn noted that if an organization or museum or college switches a subscription to digital, and then later cancels, they lose everything. Digital access is possible only as long as the bills are paid and the lights are on. It passes print costs on to consumers who then pay for printing out individual paper copies as needed. Marge Bruchac suggested that AAA compromise by offering both; consumers who want only digital can get it; others can keep getting paper copies as they wish. Journals can use “print on demand” services to limit printing costs. It was also noted that digital access is quite convenient at present, since all AAA members get access to all AAA journals.

Council for Museum Anthropology Michael M. Ames Award

The Michael M. Ames Prize for Innovative Museum Anthropology is awarded annually to individuals for innovative work in museum anthropology, which is understood to entail outstanding single or multi-authored books, published catalogues, temporary and permanent exhibits, repatriation projects, collaborations with descendant communities, educational or outreach projects, multimedia works, and other endeavors. Individuals can be nominated by any member of CMA. A letter of nomination and any supporting material should accompany a copy of the evidence of the work under consideration. The CMA prize committee reviews the works and prize-winners are notified in advance of the annual AAA meetings so that they can consider attending. The prize winner (or winners) are announced at the AAA Annual Meeting and presented with a certificate of the award.

Nomination:

- Nominator must be a current CMA member in good standing.
- Self-nominations are allowed.
- Hard copies or electronic copies of nomination packets and materials must be sent to each prize committee member.
- Nomination packets should include a cover letter, a copy or evidence of the work under consideration, and any supporting materials (letters of support, media coverage, DVDs, etc).
- If no qualified nominations are made, the committee may elect to refrain from presenting an award for that year.

Evaluation Criteria:

- 1) Creativity: Is the project a unique and creative exploration of museum anthropology's central themes, tensions, and histories?
- 2) Timeliness: Does the project say something important about museum anthropology's current predicaments and unknown future?
- 3) Depth: In what ways does the project penetrate into the complexity of material culture and the study of it through novel methods and theories?
- 4) Impact: Does the project have the potential to make broad and lasting impacts in museum anthropology?

2012 Ames Award Committee:

- Trudy Nicks, Senior Curator Department of World Cultures, Royal Ontario Museum, Toronto, ON
- Morgan B. Perkins, Associate Professor, Department of Anthropology State University of New York at Potsdam, Potsdam, NY
- Christina Kreps, Associate Professor of Anthropology, Director of Museum and Heritage Studies and Museum of Anthropology, University of Denver, Denver, CO

2011 CMA Ames Award Winners

Dr. Laura Peers (curator of the Americas, Pitt Rivers Museum and reader in Material Anthropology, University of Oxford), **Dr. Alison K. Brown** (lecturer, department of Anthropology, University of Aberdeen), and **Ms. Heather Richardson** (head of conservation, Pitt Rivers Museum, University of Oxford), were jointly awarded the 2011 Michael M. Ames Prize for Innovative Museum Anthropology for their collaborative "Blackfoot Shirts Project."

Building on relationships developed during a photo-elicitation project with Kainai people (*Pictures Bring Us Messages*, 2006), Peers and Brown worked with Pitt Rivers Museum conservator Heather Richardson to arrange for the loan of five historic hairlock shirts, housed at Pitt Rivers since 1893, to the Glenbow Museum in Calgary and the Galt Museum in Lethbridge, Alberta. There, the shirts were seen, handled, and studied by more than 500 Blackfoot youth, teachers, ceremonialists, elders, and artists from all four Blackfoot Nations: Siksika, Piikani, Kainai in Canada, and the Blackfeet of Browning, Montana, in the United States.

These five shirts were acquired by Sir George Simpson, governor of the Hudson's Bay Company, in 1841, and given to his secretary, Edward Hopkins, before landing in the collections of the Pitt Rivers Museum. Crafted from elk and deer hide and stitched with sinew, the shirts are adorned with porcupine quill embroidery, leather fringe, and strands of horse and/or human hair.

After leaving Blackfoot territory, these shirts became iconic representatives of Northern Plains culture and were trapped, physically and conceptually, far from their communities of origin. When Kainai ceremonialist Frank Weasel Head saw these shirts on display at Pitt Rivers in 2004, he expressed concern that these shirts be made accessible to the community: "These shirts are our curriculum; that's how we know who we are" (Peers and Brown 2011:2). As Peers notes, the symbolism and significance of each shirt is apparent:

"Examining them closely, one is aware of the presence of their makers: painted records of war deeds, enemies killed or scalped, weapons captured across a career...the painstaking work of porcupine embroidery, every fold of the quill stitched down. On one shirt, red ochre paint daubed down the body records the fingers of the man who painted it. One records the actions of sacred beings who brought great blessings to Blackfoot people. Some reveal parts of their history, such as the replacement of quilled strips over time. The ancestors who made and used these seem not very far away" (Peers and Brown 2011:1)

Peers and Brown asked Piikani ceremonialist Allan Pard, who is one of the few men to have ceremonial rights to hairlock shirts, to advise on Blackfoot protocols, and he came to Oxford to bless and paint team members. Richardson facilitated handing of the shirts—something usually not permitted by museums, but felt necessary to promote cultural learning and healing in this project--and also drafted patterns from one of the originals for use in making replica shirts. By restoring contact with these long inaccessible objects, the organizers hoped to stimulate interest in porcupine quilling, the making of shirts, and the intergenerational transfer of deeper cultural knowledge related to these important items. Community members quickly moved beyond these goals, recognizing these shirts as visits from Blackfoot ancestors. Peers recalled:

"Every time we uncovered the shirts, people gasped audibly, and sometimes burst into tears, in awe at the power of the ancestors...come home to visit their grandchildren" (Peers and Brown 2011:2).

Tribal members chose to revive the ceremony to ritually transfer the right to own hairlock shirts. One teacher brought in an artisan to teach traditional hide tanning and quillwork, and students who tried on replicas of these shirts felt a surge of cultural pride.

In sum, this project perfectly fits the Ames prize's rigorous criteria of creativity, timeliness, depth, and impact. Fittingly, Peers noted that it was Michael Ames' article, "How to Decorate a House," that "first made me realize that I wanted to do museum anthropology as a career." Trudy Nicks (Senior Curator, Department of World Cultures, Royal Ontario Museum) wrote in her nomination letter that this project "advances the literature on the role of objects in collective memory, history, meaning, identity and in the post-colonial context, in cultural healing." To ensure lasting visibility, the organizers also created a website that includes Blackfoot commentary and outlines by Blackfoot teachers for lesson plans, as well as historical and conservation information on the shirts (see <<http://web.prm.ox.ac.uk/blackfootshirts>>). The unanticipated and on-going ripple effects of this endeavor make the Blackfoot Shirts Project an excellent model of innovative museum work that could inspire future creative and generative border-crossing projects among countries, generations, museum cultures, and Indigenous cultures.

Sources cited:

- Brown, Alison K., Laura Peers, and members of the Kainai Nation. 2006. *Pictures Bring Us Messages/Sinaakssiiksi Aohsimaahpihkookiyaawa: Photographs and Histories from the Kainai Nation*. University of Toronto Press.
- Peers, Laura, with Alison K. Brown. 2011. "Making, Gifting, Healing: the Blackfoot Shirts Project." Paper presented at "Material Culture, Craft & Community: Negotiating Objects Across Time & Place" May 20-21, 2011, University of Alberta, Canada.

Council for Museum Anthropology Student Travel Awards

Two “CMA Student Travel Awards” of \$500 each are awarded annually to graduate students and recent Ph.D.s to support travel to the annual AAA meeting to present papers and/or posters.

Nomination Process:

Applications are due on September 1 of the given year. A brief letter of application must indicate the applicant’s status as a student or recent PhD holder, and explain how this paper/poster relates to their ongoing graduate work or current work as a recent PhD. Applicants must include a copy of the abstract for the paper or poster, the name and abstract for the session in which they will be presenting, and proof of acceptance for presentation at the 2012 American Anthropological Association annual meeting. All applicants must also submit a letter of endorsement from a present or former academic advisor at their most recent institution of study. Prize winners will be announced and presented with a certificate of the award at the CMA Business Meeting or reception during the AAA Annual Meeting.

Evaluation Criteria:

- 1) Creativity: Is the paper or poster a unique and novel contribution to museum anthropology?
- 2) Commitment: Does the student demonstrate a commitment to the field of museum anthropology?
- 3) Impact: Does the paper or poster have the potential to develop into a work that could more broadly impact the field of museum anthropology?

2011 CMA Student Travel Award Winners

Fiona McDonald, a third year PhD candidate in Visual Anthropology and Material Culture at University College London (UK), is a Principal Curator and Chair for the exhibition *Field, Studio, Lab* organized by the Ethnographic Terminalia Collective in collaboration with Dr. Erica Lehrer, Director of both the Center for Ethnographic Research and *Exhibition in the Aftermath of Violence* at Concordia University. *Field, Studio, Lab* is an official AAA Inno-vent supported by the Society for Visual Anthropology and the AAA Community Engagement Fund. As described by the curators, “the field, the studio, [and] the lab comprise their own communities of practice and form sites of inquiry and production for artists and anthropologists. Field, studio and lab are not only places where knowledge is produced or ethnographic data gathered, but are spaces of everyday life and local cultural production; they are generative sites of encounter, negotiation, conflict, celebration, failure, disappointment and revelations—all of which can unsettle (or ossify) discursive, disciplinary, and methodological boundaries.” Works included in the exhibition range from fine art to fieldwork studies, film and video works, sculpture, textiles and all modes of digital technology. The exhibition also includes a review and discussion session with artists, curators and Dr. Erica Lehrer. As with previous projects organized by the Ethnographic Terminalia Collective, *Field, Studio, Lab* is intended to encourage reflection on the intersection of art and anthropology, and bring a critical perspective to the analysis of modes of exhibition and public presentation of research.

Diana Marsh, a second year PhD student in Museum Anthropology at the University of British Columbia, was a panel organizer, chair, and presenter at the Montreal AAA meeting. Her panel, titled “Living Collections: Social Networks of Space, Place and Materiality,” considered the ways in which museums and collections are embedded in complex relationships with objects, persons and spaces. In Diana’s words, “Following the conference theme of traces and tidemarks, the panel interrogates the ways ‘thinking through things’ can both elucidate and be themselves kinds of traces across time and space.” Diana’s own paper for the panel, “‘Reassembling’ the ‘Social Life’ of a Medicine Man at the Science Museum, London,” analyzes the unexpectedly wide range of agents that have had an influence on a diorama of an Ibibio Medicine Man through time. Her analysis of the “social life” of the diorama complicates the notions of agency and authorship with regard to museum exhibitions. Diana is currently expanding her research on the factors affecting the interpretation of the Science Museum diorama to the level of an institutional ethnography of a large-scale USA museum. The site is under discussion with a particular interest in how the adoption of corporate business models in museum organization and fund raising influences the kinds of exhibition projects undertaken.

Council for Museum Anthropology Events at the 2012 AAA Meeting

Special Events sponsored by the Council for Museum Anthropology at AAA:

Wednesday, November 14 from 9-10:30AM: Hearst Museum Tour

Special behind the scenes tour of the Phoebe A. Hearst Museum of Anthropology's storage facilities, limited to 17 attendees. Hosted by Ira Jacknis and Jonathan Goodrich of the Hearst Museum. Tour attendees meet at the Hearst off-site storage facility at 1100 67th Street, Oakland. Contact CMA Board member Jennifer Kramer, email: jennifer.kramer@ubc.ca

Academic Sessions sponsored by the Council for Museum Anthropology at AAA:

Wednesday, November 14th:

12-1:45pm: Beyond Repatriation: Forging Collaboration Among Indigenous and Non-Indigenous Museums and Communities

Thursday, November 15th

8-9:45am: Audible Observations: Contemporary Art Practices in Conversation with Anthropologies of Voice and Sound

8-9:45am: Knowledge, Image and Identity

10:15am-12pm: "Bridging Borders, Collaborative Crossings: Papers in Honor of Mari Lyn Salvador"

1:45-5:30pm: Transcending Shifts and Frictions in the Museum 'Apparatus'

Saturday, November 17th

8-9:45am: A New Phase of New Institutionalism: The Museum and the Social Sphere

10:15am-12pm: Crossing Exhibition Borders: Telling Museum Stories in Unmuseum Places

1:45-3:30pm: Value and Trade in Material Culture

Friday, November 16th

1:45-3:30pm: Households Shape History in Ancient Mesoamerica

4-5:45pm: An Undisciplined Study of Sudan

Meetings of the Council for Museum Anthropology at AAA:

Thursday, November 15th

7:30-8:45pm: Council for Museum Anthropology Board Meeting

Friday, November 16th

12:15-1:30pm: Council for Museum Anthropology Business Meeting

Saturday, November 17th

6:30-8:30pm: Council for Museum Anthropology Reception



Council for Museum Anthropology Columns in *Anthropology News*

<u><i>AN</i> Issue</u>	<u>Title of Column</u>	<u>Author</u>
December	2011 CMA Student Travel Award Winners	Margaret Bruchac
January	Ames Award Goes to Blackfoot Shirts Project	Margaret Bruchac
February	[No CMA section news]	
March	[No CMA section news]	
April	Announcements for Invited Sessions, CMA Awards	Margaret Bruchac
May	CMA Board News, Digital Repatriation, Academic Recognition	Margaret Bruchac
June-Aug.	[Anthro News does not print during the summer]	
September	[No news from any sections included in this issue]	
October	[No CMA section news]	
November	Statement from Incoming CMA President	Howard Morphy
December	2012 CMA Student Travel Award Winners	Margaret Bruchac

Note re: CMA Column in Anthropology News:

CMA contributed columns to *Anthropology News* for 6 out of the 9 available slots between the 2011 meeting and 2012 meetings. Fewer CMA Board members contributed to CMA Section News in 2012, and it is hoped that this will change in 2012. Changes in the publishing structure for *Anthropology News* caused a delay in October, when the deadline changed from one month in advance to two months in advance of publication.

With the increase of on-line publishing, *Anthropology News* has decided to reduce AAA Section News to fewer times per year. There will be no Section News in the January 2013 issue. The next available issue, February 2013, will feature a CMA column on the 2012 Ames Award winner. Section editors are now responsible for on-line publishing, and can upload columns and photographs directly to the *AN* website.

The Secretary invites CMA members to consider contributing columns and information on topics of interest to the CMA membership. All *Anthropology News* Section columns are limited to 700 words each. Photographs are especially encouraged. Please send your column ideas to the CMA Secretary at mbruchac@sas.upenn.edu

Annual report submitted by Margaret M. Bruchac
Secretary, Council for Museum Anthropology
American Anthropological Association Meeting
San Francisco, CA 2012