

# Indigenizing the Database: **Embracing Indigenous Knowledge and Instructions**

Katherine Barry, *Registrar, School for Advanced Research, Indian Arts Research Center*

Stephanie Riley, *Registrar for Cultural Projects, School for Advanced Research, Indian Arts Research Center*





## Katherine Barry

Katherine Barry (she/her) is the Registrar for the Indian Arts Research Center (IARC) at the School for Advanced Research in Santa Fe, New Mexico, USA. Her work includes database management, accessibility of collections information (where culturally appropriate), and community-based collections care. Barry has previously worked with the IAIA Museum of Contemporary Native Arts, the Stark Cultural Venues, and Tamástslikt Cultural Institute. She enjoys working collaboratively to enhance stewardship of collections and prioritize Indigenous knowledge in collection records - including configuration to best meet user and community needs.



## Stephanie

### Riley

Stephanie Riley, a member of the Pueblo of Acoma tribe, received her BA in anthropology with an emphasis in cultural anthropology and museum studies from New Mexico State University. Prior to joining the Indian Arts Research Center, she worked for several years at the Sky City Cultural Center & Haakú Museum (Acoma, NM) and at the New Mexico State University Museum. She has also completed a residency at the Smithsonian's National Museum of the American Indian in collections management. Thanks to previous projects she has been involved in, Riley has become passionate about learning and sustaining traditional pottery-making practices.

Jennifer Day - NAGPRA Coordinator and Community Liaison, The Metropolitan Museum of Art  
[Jennifer.Day@metmuseum.org](mailto:Jennifer.Day@metmuseum.org)

We would like to acknowledge the work of Jennifer Day, previous Head Registrar at the Indian Arts Research Center, School for Advanced Research. In her 18 years at the IARC, she oversaw the conversion to TMS, co-developed the workflow for Collection Reviews, and implemented the necessary configurations to incorporate indigenous knowledge and protocols into TMS. Ms. Day joined The Metropolitan Museum of Art as NAGPRA Coordinator and Community Liaison in 2024.

# Terminology for our presentation

School for Advanced Research / Indian Arts Research Center is moving toward decolonizing terminology relating to the cultures represented in our collections.

- **Tribe/Community** – referring to Indigenous communities, American Indian Tribes, and Native Americans
- **Decolonize** – working with Indigenous communities to undo the lasting effects of colonialism and reclaim control of their items
- **Item** – We use the term item in place of “object”.
- **Native Artist** – The term Native Artist is being reclaimed by Indigenous artists in North America.
- **Pueblo** – There are 21 federally recognized (by the US Government) Pueblo tribes. Each Pueblo is a sovereign nation.
- **NAGPRA** – Native American Graves Protection and Repatriation Act (1990) – U.S. Federal legislation
- **Repatriation** – A museum or Federal agency relinquishes possession or control of human remains or cultural items in a holding or collection to a lineal descendant, Indian Tribe, or Native Hawaiian organization. <https://www.nps.gov/subjects/nagpra/glossary.htm>
- **Collaboration vs. Consultation** – ongoing relationship between museums or institutions and Indigenous communities vs. short and focused session. Indian Arts Research Center. 2023. Standards for Museums with Native American Collections (website). Facilitated by Deana Dartt and Elysia Poon. Santa Fe, NM: School for Advanced Research. <https://sarweb.org/smnac>.

# Where are we located?



This map [right] was modified by Nate Francis (Tewa), School for Advanced Research, for the Pueblo Pottery Collective, based on a map developed at the Museum of Indian Arts and Culture/Laboratory of Anthropology, Santa Fe, New Mexico.



# What is the School for Advanced Research?



*School for Advanced Research, Administration Building.  
Photo courtesy of the School for Advanced Research.*

- Established in 1907, the School for Advanced Research (SAR) advances creative thought and innovative work in the social sciences, humanities, and Native American arts.
- Located in Santa Fe, New Mexico
- SAR facilitates intellectual inquiry and human understanding through:
  - scholar residency
  - seminar and artist fellowship programs
  - SAR Press publications
  - range of public programs

# Brief overview of the Indian Arts Research Center (IARC)



*Indian Arts Research Center, collection open storage.  
Photo courtesy of the School for Advanced Research.*

A division of the School for Advanced Research (SAR)

- Research collection of over 12,500 Southwest Native American items
  - Pottery / Ceramics
  - Textiles
  - Clothing
  - Jewelry
  - Baskets
  - Paintings & Drawings
  - Carvings
  - Cultural Items (“ethnographic” items)
  - Mixed Media works by contemporary artist fellows

- Collection began in 1920s

# Indian Arts Research Center (IARC) programs

- Offers a range of programs and projects:
  - internships
  - artist fellowships
  - tours
  - research visits
  - Indigenous community visits
  - item loans
  - image requests
- Foster dialogue among community members, artists, and scholars, through collaborative projects, seminars, and symposia

# Collection Reviews at the IARC

Collaborative project between the IARC/SAR and Tribal Communities



Goals for collection reviews based on community input: correct inaccuracies, add interpretive and cultural information, establish any guidelines for our staff.

# Collection Review process:



- Physical review: Collections staff sets items on tables for easy viewing. Reports are printed and reviewed for each item.
- Data review: later – review new information to make sure we get it right!

# Collection Review process continued...



# Tribal Collection Review remarks and Tribal Instructions

- Notes combined into cohesive entries for **Tribal Collection Review Remarks** – for tracking new catalog and cultural info; and **Tribal Instructions** – a quick reference for staff to see how to approach each item.

 School for Advanced Research  
Indian Arts Research Center

**Collections Review Report - Standard**

**Object Number:** IAF.609    **Classification:** Ceramic    **Date:** 1880-1900  
**Item Name:** Water jar | Kyabokya    **Culture:** Pueblo | Zuni  
**Title:**  
**Artist or Maker:** Unknown

**Description:** White slipped exterior; black and red painted decoration; two bands of scroll and hachured meander and bird designs; black underbody and interior rim; concave base.

**Materials:** clay | paint    **Dimensions:** Overall: 22.9 x 29.2 cm (9 x 11 1/2 in.)

**Signed:**  
**Inscription:**

**Tribal Consultation Remarks:** As per Octavious Seowtewa during collection review visit Nov. 16 and 17, 2009 (Events Record "Collection Review: Zuni Tribe, Review 3"). The neck is decorated with a variation of a rainbird, similar to the one that appears on IAF.392. The neck also contains the ticking marks in the cloud portions of the design. A more recent version of the rainbird appears on the body, standing inside cloud designs. The rim exhibits wear indicative of use as a water jar. The base is fairly evenly worn.

The word for a water jar in Zuni is "kyabokya de'e," which translates to "water container vessel" in English. The intended use for these jars was to store and carry water, but they could also be used to store other items.

**Tribal Instructions:** SEE: Events Record "Collection Review: Zuni Tribe, Review 3"  
ACCESS: This item can be made available for research and photography to anyone.  
PUBLICATION RESTRICTIONS: None  
SPECIAL HANDLING CONSIDERATIONS: None  
SPECIAL STORAGE CONSIDERATIONS: None

**Notes:** Used.  
**Researcher Comments:**  
**Acquisition Const.:** Field Coll.  
**Ex-Coll. Const.:**  
**Provenance:** Purchased on behalf of the Indian Arts Fund  
**Accession Method:** Acquisition - Purchase  
**Accession Date:** 1926  
**Acquisition Lot:** SAR.1926-47  
**Object Status:** Accessioned object

Printed on 04/21/2015

1

# What IARC reports look like before adding in the Tribal Collection Review Remarks and Tribal Instructions.

Complete record is shared with the community participants.

 **IARC Collections Report**  
*Indian Arts Research Center*

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**IARC Collections Report**

**Obj. Number:** IAF.439 **Class.:** Ceramic  
**Item Name:** Water jar  
**Culture:** Southwest | Pueblo - Zia  
**Artist or Maker:** Unknown  
**Date:** c. 1870  
This date was estimated by Lanmon and Harlow in "The Pottery of Zia Pueblo," pg. 94.

**Description:** White slip with black and red painted decoration, two bands of triangles meander design, red band around underbody, red slipped interior, concave, fireclouded base.

**Materials:** clay | paints  
**Dimensions:** Dimensions: 15.2 x 17.8 cm (6 x 7 in.)  
Weight: 0.8 kg (1.7 lb.)

**Notes:**

**Researcher Comments:**  
**Acquisition Const.:** Donor Frank G. Applegate  
**Ex-Coll. Const.:**  
**Provenance:** Donated by Frank G. Applegate, Santa Fe, NM, in 1925.  
**Accession Method:** Acquisition - Donation  
**Accession Date:** 1925  
**Acquisition Lot:** SAR.1925-53  
**Object Status:** accessioned object

**Publications**

1. *The Pottery of Zia Pueblo* . 2003.  
Pg. 94, Fig. 6.7  
738.0978 Pueblo Har 2003

# Repurposed data fields: TCRR and TI

Indian Arts Research  
IAF.609

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Split Location  Public Access  On View  Accountability  Virtual Object  In Jurisdiction **Tribal Instructions**

**Classification**  
Ceramic

**Period** Date: 1880-1900 **Culture**: Southwest | Pueblo - Zuni

**Constituent(s)**  
Artist or Maker: Unknown  
Field Collector:

**Title**  
Object Name: Water jar | Kyabokya de'ele

**Front Card** **Notes** **Documentation** **Media** **Context** **Related** **Other** **Bibliography** **Flex Fields**

**Notes**  
Used.

**Label Text**  
Tribal Collection Review Remarks  
Octavius Seowtewa during collection review visit Nov. 16 and 17, 2009 (Events Record "Collection Review: Zuni Tribe, Review 3"). The neck is decorated with a variation of a rainbird, similar to the one that appears on IAF.392. The neck also

**Text Entries**  
Date Text Type Purpose Status Author Text Remarks

Add Edit Delete

Indian Arts Research  
IAF.609

1 / 1

Split Location  Public Access  On View  Accountability  Virtual Object  In Jurisdiction **Tribal Instructions**

**Classification**  
Ceramic

**Period** Date: 1880-1900 **Culture**: Southwest | Pueblo - Zuni

**Constituent(s)**  
Artist or Maker: Unknown  
Field Collector:

**Title**  
Object Name: Water jar | Kyabokya de'ele

**Front Card** **Notes** **Documentation** **Media** **Context** **Related** **Other** **Bibliography** **Flex Fields**

**Provenance**  
Purchased on behalf of the Indian Arts Fund by James H. MacMillan at Zuni in 1926.

**Exhibition History**

**Bibliography**

**Tribal Instructions**  
SEE: Events Record "Collection Review: Zuni Tribe, Review 3"  
ACCESS: This item can be made available for research and photography to anyone.

**Edition** **State/Pristine**

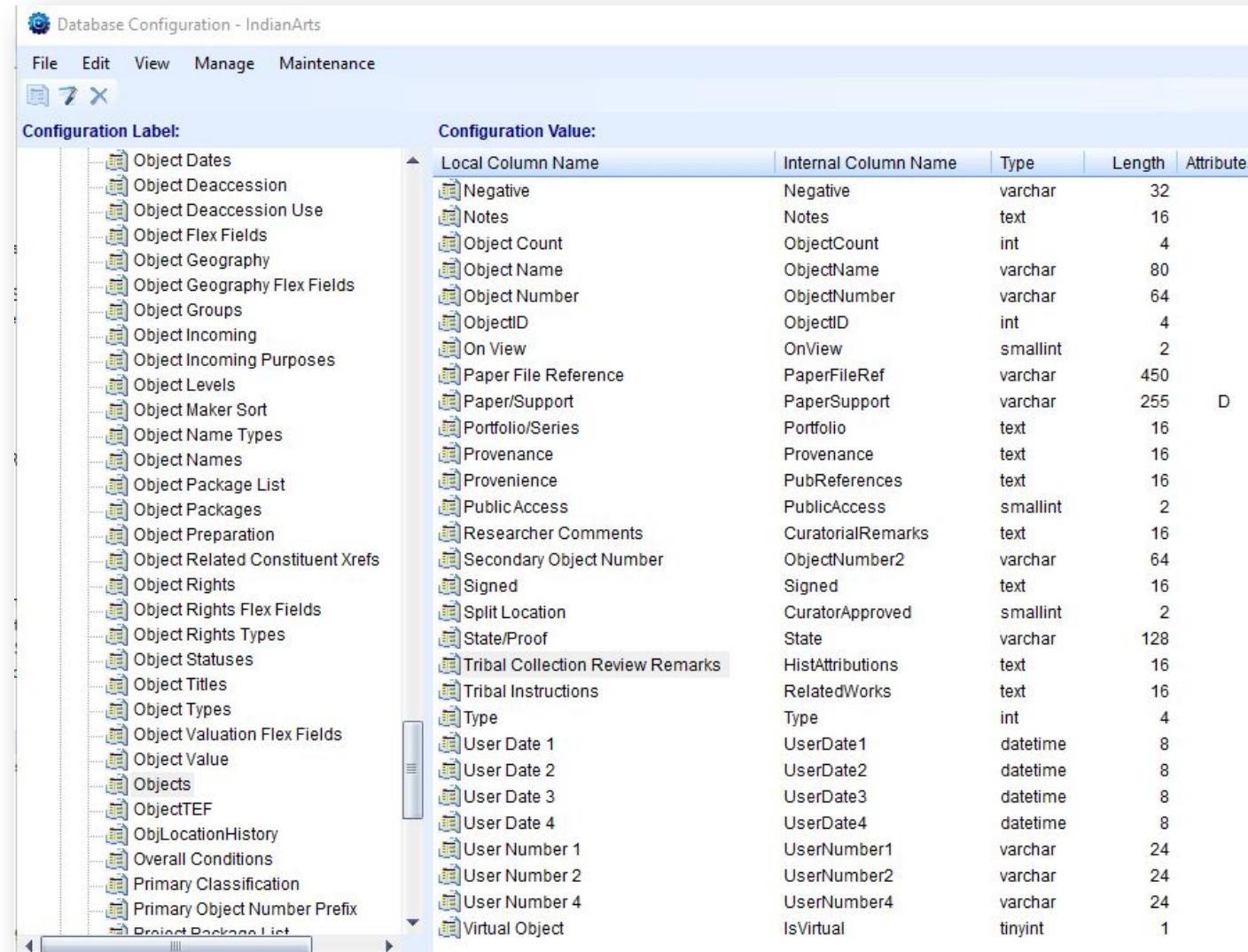
**User Number 1** **User Number 2**

**Condition**  
11/17/2009 - Fair

# Configuration: Local Column Names

Historical Attributions  
repurposed as  
**Tribal Collection  
Review Remarks**

Related Works  
repurposed as  
**Tribal Instructions**



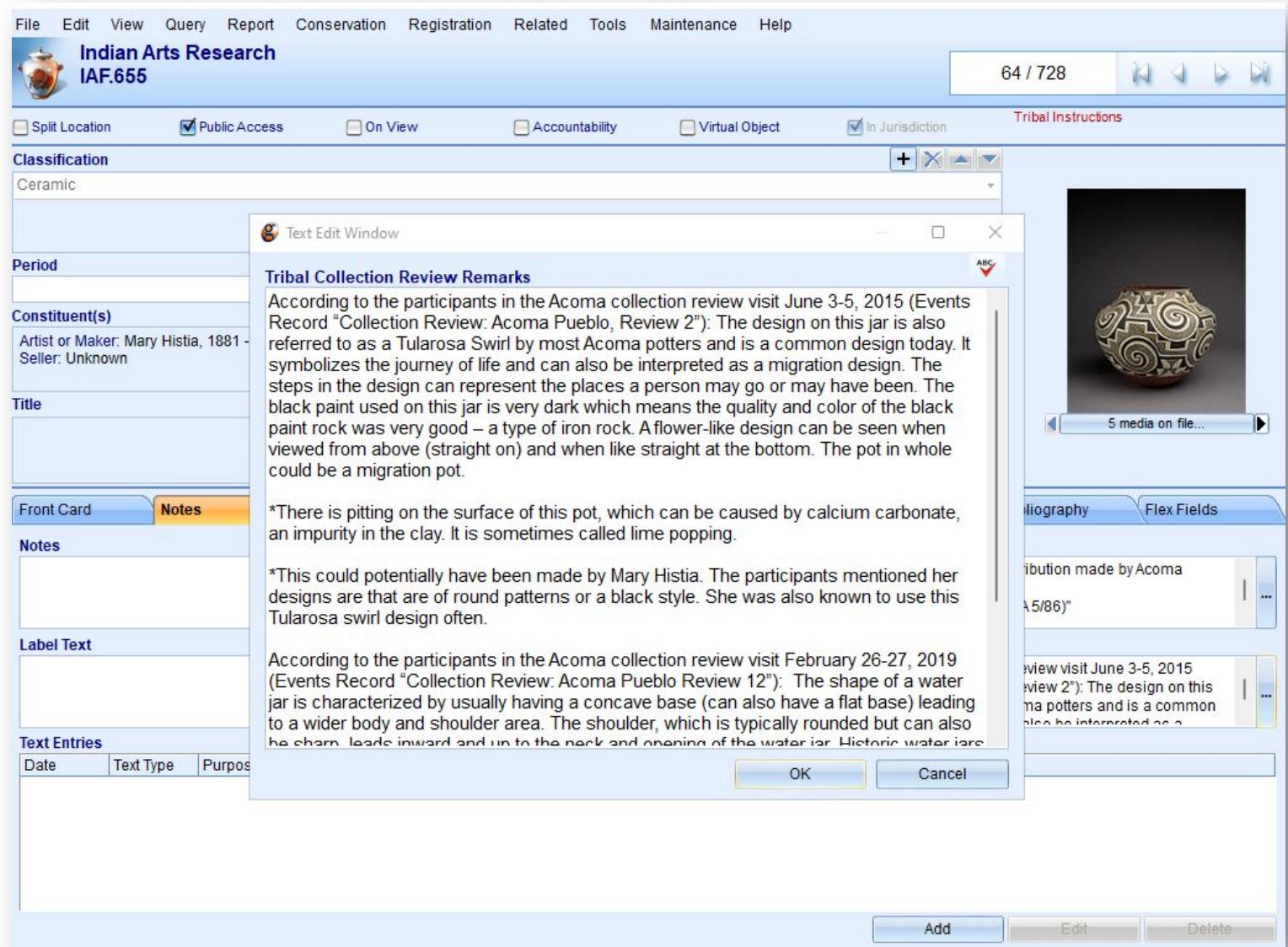
The screenshot shows a software interface titled "Database Configuration - IndianArts". The menu bar includes File, Edit, View, Manage, and Maintenance. The left pane is a tree view of "Configuration Label" items, such as Object Dates, Object Deaccession, Object Geography, and Project Backups List. The right pane is a table titled "Configuration Value:" with the following columns: Local Column Name, Internal Column Name, Type, Length, and Attributes. The table lists various configuration items, many of which are highlighted in blue, indicating they have been repurposed. The "Tribal Collection Review Remarks" label is also highlighted in blue.

Local Column Name	Internal Column Name	Type	Length	Attributes
Negative	Negative	varchar	32	
Notes	Notes	text	16	
Object Count	ObjectCount	int	4	
Object Name	ObjectName	varchar	80	
Object Number	ObjectNumber	varchar	64	
ObjectID	ObjectID	int	4	
On View	OnView	smallint	2	
Paper File Reference	PaperFileRef	varchar	450	
Paper/Support	PaperSupport	varchar	255	D
Portfolio/Series	Portfolio	text	16	
Provenance	Provenance	text	16	
Provenience	PubReferences	text	16	
Public Access	PublicAccess	smallint	2	
Researcher Comments	CuratorialRemarks	text	16	
Secondary Object Number	ObjectNumber2	varchar	64	
Signed	Signed	text	16	
Split Location	CuratorApproved	smallint	2	
State/Proof	State	varchar	128	
Tribal Collection Review Remarks	HistAttributions	text	16	
Tribal Instructions	RelatedWorks	text	16	
Type	Type	int	4	
User Date 1	UserData1	datetime	8	
User Date 2	UserData2	datetime	8	
User Date 3	UserData3	datetime	8	
User Date 4	UserData4	datetime	8	
User Number 1	UserNumber1	varchar	24	
User Number 2	UserNumber2	varchar	24	
User Number 4	UserNumber4	varchar	24	
Virtual Object	IsVirtual	tinyint	1	

# Remarks from multiple reviews

Each Collection Review Remarks entry is dated & refers to its associated Events record.

Remarks from multiple reviews are easily visible in reports pulling this field, as well on eMuseum (where approved by the community).



File Edit View Query Report Conservation Registration Related Tools Maintenance Help

Indian Arts Research  
IAF.655

64 / 728

Classification: Ceramic

Period

Constituent(s): Artist or Maker: Mary Histia, 1881 - Seller: Unknown

Title

Front Card Notes

Notes

Label Text

Text Entries

Date Text Type Purpose

Text Edit Window

**Tribal Collection Review Remarks**

According to the participants in the Acoma collection review visit June 3-5, 2015 (Events Record "Collection Review: Acoma Pueblo, Review 2"): The design on this jar is also referred to as a Tularosa Swirl by most Acoma potters and is a common design today. It symbolizes the journey of life and can also be interpreted as a migration design. The steps in the design can represent the places a person may go or may have been. The black paint used on this jar is very dark which means the quality and color of the black paint rock was very good – a type of iron rock. A flower-like design can be seen when viewed from above (straight on) and when like straight at the bottom. The pot in whole could be a migration pot.

\*There is pitting on the surface of this pot, which can be caused by calcium carbonate, an impurity in the clay. It is sometimes called lime popping.

\*This could potentially have been made by Mary Histia. The participants mentioned her designs are that are of round patterns or a black style. She was also known to use this Tularosa swirl design often.

According to the participants in the Acoma collection review visit February 26-27, 2019 (Events Record "Collection Review: Acoma Pueblo Review 12"): The shape of a water jar is characterized by usually having a concave base (can also have a flat base) leading to a wider body and shoulder area. The shoulder, which is typically rounded but can also be sharp, leads inward and up to the neck and opening of the water jar. Historic water jars

OK Cancel

5 media on file...

Biography Flex Fields

tribution made by Acoma A/5/86)"

view visit June 3-5, 2015 view 2": The design on this ma potters and is a common also be interpreted as a

Add Edit Delete

# Event Records

Use event records in TMS to track items that have been reviewed by community participants.

Keep a record of who participated in the collection review.

The Museum System - Indian Arts Research Center - [Events]

Collection Review: Acoma Pueblo, Review 1  
April 22 - April 24, 2015

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Collection Review: Acoma Pueblo, Review 1

Event Objects Constituent Li... Documentation Media Assets Sites Bibliography

Department (not assigned)	Date Label April 22 - April 24, 2015
Event Type Collection Review	Begin Date and Time Apr-22-2015 1:00:00 PM
Event Name Collection Review: Acoma Pueblo, Review 1	End Date and Time Apr-24-2015 12:00:00 PM
Sub-Title	<input type="checkbox"/> All Day <input type="checkbox"/> Recurring <input type="checkbox"/> Sub Event <input checked="" type="checkbox"/> Meeting <input type="checkbox"/> Active <input type="checkbox"/> Public Access
Event Alpha Sort Collection Review: Acoma Pueblo, Review 1 April 22 - April 24, 2015	Location Indian Arts Research Center (660 Garcia Street)
Description LOCATION OF REVIEW: Indian Arts Research Center	Event-Related Constituents IARC Staff: Brian Vallo IARC Staff: Jennifer Day IARC Staff: Sylvanus Paul IARC Staff: Lisa Hsu Barrera IARC Staff: Katherine M. Barrera
Attributes	Type Value Certain Path
Flex Fields	Name/Group Name Value Date Remarks Location Add Edit Delete

Collection Review: Acoma Pueblo, Review 1  
April 22 - April 24, 2015  
LOCATION OF REVIEW: Indian Arts Research Center  
Rebecca Lucario and Pearl Valdo reviewed each collection item listed in the Objects card. Mrs. Lucario and Mrs. Valdo are elders and potters from the Pueblo of Acoma who are very knowledgeable about pottery making and pottery traditions at Acoma. They were selected by

Add Remove

# Object Packages

- Create folders for Community Items:
  - Packages for each collection review to help track items that will be reviewed by the community participants.
  - Packages for Culturally Sensitive items for review by Tribal and/or Cultural Leadership.
  - Make any other packages that may be needed: i.e. items requested for repatriation, specific artists, data reviews.

Package Explorer - [Objects]

File Edit Action View

Execute Add Item Add All Save Order

All > SVR\_Isleta Review lists (All Users) (11)

Package Name	Record C...	Short...	Locked	Owner	Note
Isleta objects	85	No	No	riley	
Isleta Objects already Reviewed	15	No	No	riley	
JD-Isleta, for Data Review, Nov. 2022	67	No	No	day	
JD-IDR2, CS Ceramics	5	No	No	day	
JD-IDR2, Non CS Items	67	No	No	day	
SVR_Isleta Collection Review 1 items (Textiles)	14	No	No	riley	
SVR_Isleta Collection Review 2 Items	69	No	No	riley	
SVR_Isleta Collection Review 3 items list	11	No	No	riley	
SVR_Isleta Culturally Sensitive Items	8	No	No	riley	
SVR_Isleta items list updated (All)	76	No	No	riley	
SVR_J. Lente Paintings	3	No	No	riley	

Object Package: Isleta objects

Notes

Locked

Owner: riley

Date created: 6/25/2021 8:55:27 AM

Date modified: 6/13/2024 12:00:43 PM

Record Count: 85

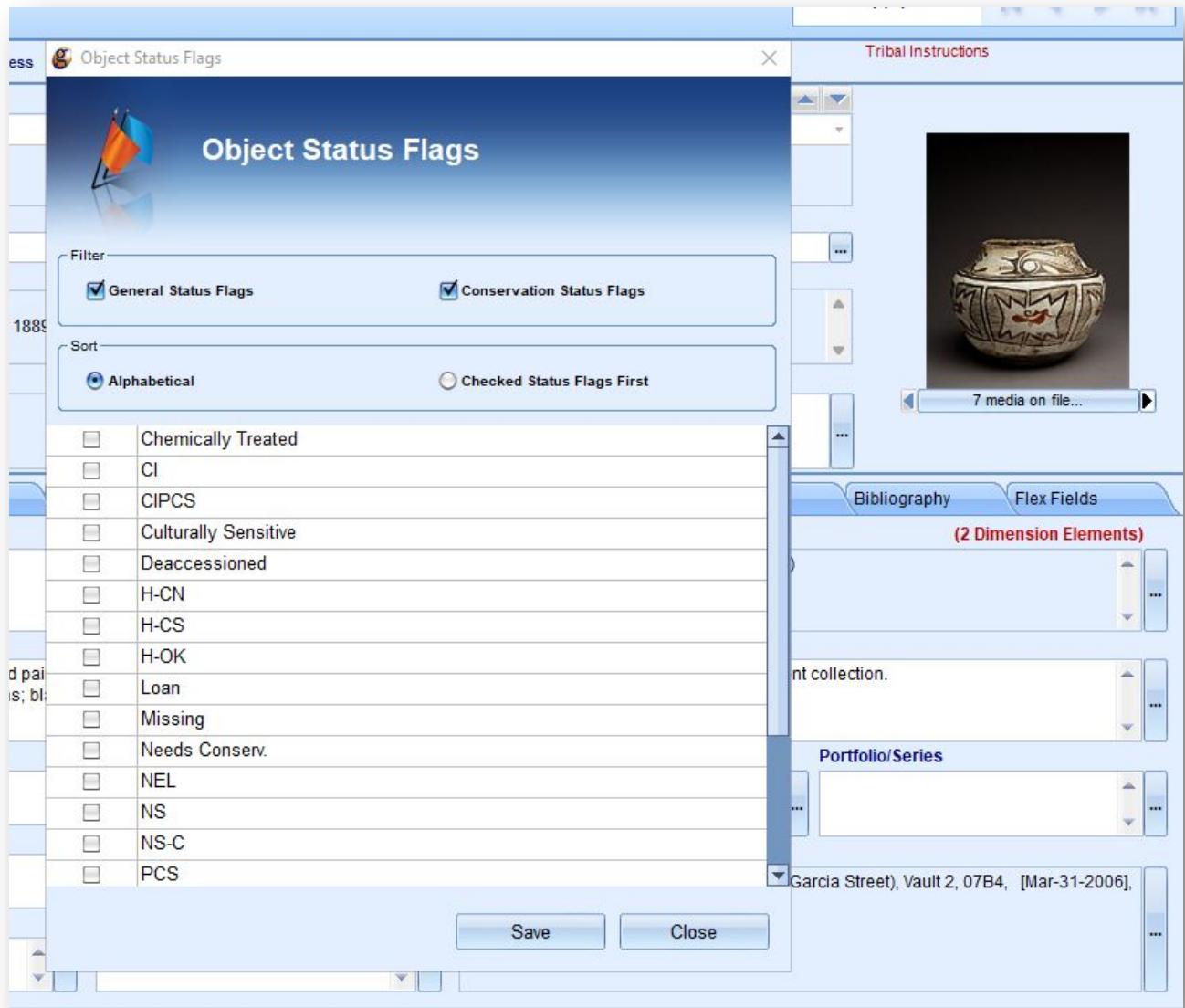
# Status Flags

Status flags are used as a quick reference for our staff for things like:

- Tribal Instructions
- Cultural sensitivity
- Restrictions
- Chemical treatment, etc.

Flags assist with filtering queries.

Abbreviations used to fit multiple flags on reports.



# Culturally Sensitive Records

## Tribal Instructions

SEE: Events record "Collection Review: \_\_\_\_\_ Tribe, Review 4"

ACCESS: \_\_\_\_\_ people may research, but must not photograph. {Can they sketch?} Must not be made available for research or photography to non- \_\_\_\_\_ people. (IARC staff may photograph, but only as needed for record keeping purposes.) The \_\_\_\_\_ should not be lent to other institutions for use in exhibitions.

PUBLICATION RESTRICTIONS: No publication of this piece is permitted.

SPECIAL HANDLING CONSIDERATIONS: None

SPECIAL STORAGE CONSIDERATIONS: The \_\_\_\_\_ does not need to be stored in a cupboard (entirely out of view), but should be stored toward center of shelf or toward back where it cannot be easily viewed.

Item moved to Culturally Sensitive Department – limited staff access (only Director, Registration, Collections)

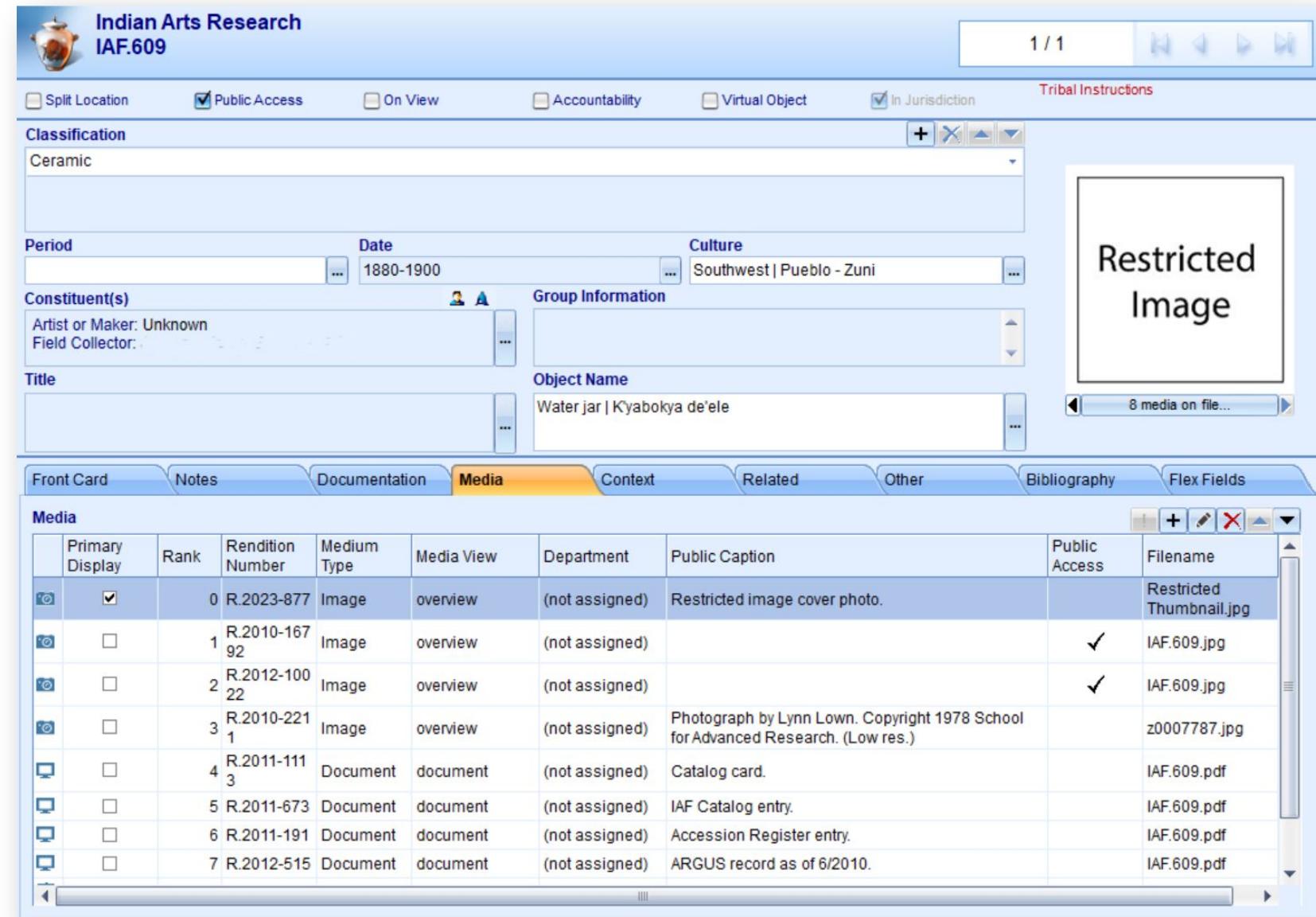
*Note: Details redacted to respect cultural sensitivity.*

# Image restriction - media record

“Restricted Image” thumbnail used as primary image for sensitive items.

Limits staff access to sensitive images except where necessary – including primary image on reports.

**Note: Item depicted is not sensitive.** Restricted image media temporarily added to create this example screenshot.



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Indian Arts Research  
IAF.609

Classification: Ceramic

Period: 1880-1900, Date: 1880-1900, Culture: Southwest | Pueblo - Zuni

Constituent(s): Artist or Maker: Unknown, Field Collector: Lynn Lown

Title: Water jar | Kyabokya de'ele

Media

Primary Display	Rank	Rendition Number	Medium Type	Media View	Department	Public Caption	Public Access	Filename
<input checked="" type="checkbox"/>	0	R.2023-877	Image	overview	(not assigned)	Restricted image cover photo.		Restricted Thumbnail.jpg
<input type="checkbox"/>	1	R.2010-167 92	Image	overview	(not assigned)		<input checked="" type="checkbox"/>	IAF.609.jpg
<input type="checkbox"/>	2	R.2012-100 22	Image	overview	(not assigned)		<input checked="" type="checkbox"/>	IAF.609.jpg
<input type="checkbox"/>	3	R.2010-221 1	Image	overview	(not assigned)	Photograph by Lynn Lown. Copyright 1978 School for Advanced Research. (Low res.)		z0007787.jpg
<input type="checkbox"/>	4	R.2011-111 3	Document	document	(not assigned)	Catalog card.		IAF.609.pdf
<input type="checkbox"/>	5	R.2011-673	Document	document	(not assigned)	IAF Catalog entry.		IAF.609.pdf
<input type="checkbox"/>	6	R.2011-191	Document	document	(not assigned)	Accession Register entry.		IAF.609.pdf
<input type="checkbox"/>	7	R.2012-515	Document	document	(not assigned)	ARGUS record as of 6/2010.		IAF.609.pdf

# Data Review

- Bring project participants back to review the new entries made into the TCRR and TI sections.
- Add any additional information that the participants would like to add.
- Confirm or change any instructions or restrictions placed on items.



Indian Arts Research  
IAF.655

Split Location  Public Access  On View  Accountability  Virtual Object  In Jurisdiction

**Classification**  
Ceramic

**Period**

**Constituent(s)**  
Artist or Maker: Mary Histia, 1881 - 1  
Seller: Unknown

**Title**

**Front Card** **Notes**

**Notes**

**Label Text**

**Text Entries**

**Text Edit Window**

**Tribal Collection Review Remarks**

\*There is pitting on the surface of this pot, which can be caused by calcium carbonate, an impurity in the clay. It is sometimes called lime popping.

\*This could potentially have been made by Mary Histia. The participants mentioned her designs are that of round patterns or a black style. She was also known to use this Tularosa swirl design often.

According to the participants in the Acoma collection review visit February 26-27, 2019 (Events Record "Collection Review: Acoma Pueblo Review 12"). The shape of a water jar is characterized by usually having a concave base (can also have a flat base) leading to a wider body and shoulder area. The shoulder, which is typically rounded but can also be sharp, leads inward and up to the neck and opening of the water jar. Historic water jars will sometimes have an indentation from the base the pot was built on (also known as a puk).

Water jars of all sizes are made and used. Medium to small size water jars are more commonly used to carry water as the weight of a filled water jar can become quite heavy. Large sized water jars would be used for storing water. Today at Acoma, water jars are still being used and made in both traditional natural and commercial materials.

**OK** **Cancel**

5 media on file...

Photography Flex Fields

ution made by Acoma

186)"

ew visit June 3-5, 2015

ew 2"): The design on this

o a potters and is a common

o be interpreted as 2

# Deaccessioning / Rehoming

Deaccession Records in Objects Module  
only at item level – no Deaccession lot  
function in TMS

Use of Events Module to track  
Deaccession lots and Rehoming events.

- Tracks all items deaccessioned together
- Separately tracks all items rehomed together – sometimes one rehoming/repatriation includes items from multiple deaccessions

Approval Date 1	Approval Date 2	Approval Date 3	Disposition Date	Sale Reported Date
Jun-12-1998	Aug-15-1998			

**Disposition Method**  
Voluntary Repatriation

**Auction house or transferee**  
United Mexican States

**Constituent(s)**  
Artist or Maker: Unknown  
Seller: [empty]

**Low Estimate**  
USD 0.00

**High Estimate**  
USD 0.00

**Net Proceeds**  
USD 0.00

**Sale Date**

**Sale Number**

**Lot Number**

**Contract Terms**

**Deaccession Remarks**  
See Events Record "Deaccession: DE.1998-2" for more information about this deaccession. Item repatriated to the United Mexican States on Oct. 19, 2023.

# Deaccession Event Example:

2023 Repatriation to El Instituto Nacional de Antropología e Historia (INAH)  
via Mexican Consulate in Albuquerque, NM

**Deaccession: DE.2023-1**  
2023-08-02

Deaccession: DE.2023-1  
Repatriation\_2023\_Mexico

**Event**

Department: (not assigned)  
Event Type: Deaccession  
Event Name: Deaccession: DE.2023-1  
Sub-Title: Deaccession: DE.2023-1

**Event Alpha Sort**  
Deaccession: DE.2023-1

**Description**

This bowl was not Southwest Native American in origin, rather it was from what is now Mexico. As far as our records indicate, it was never accessed for research in all of its 52 years at the SAR/IARC. Since it did not fulfill IARC's mission and was taking precious space on our shelves, it made sense to deaccession it. Furthermore, the other five items it was collected with were all previously deaccessioned.

The bowl was recognized by Mexico's Instituto Nacional de Antropología e Historia (INAH) as desirable for repatriation. IARC staff proposed to send it there via the Mexican Consulate in Albuquerque, along with 60 other Mexican items, previously deaccessioned, that have also been identified for repatriation. In Mexico, they will be back home and more likely to be used than here in New Mexico.

The bowl was returned, along with the other 60 items, to the Mexican Consulate in Albuquerque on Oct. 19, 2023.

**Deaccession: DE.2023-1**  
2023-08-02

This bowl was not Southwest Native American in origin, rather it was from what is now Mexico. As far as our records indicate, it was never accessed for research in all of its 52 years at the SAR/IARC. Since it did not fulfill IARC's mission and was taking precious space on our shelves, it made sense to deaccession it. Furthermore, the other five items it was collected with were all previously deaccessioned. The bowl was recognized by Mexico's Instituto Nacional de Antropología e Historia (INAH) as desirable for repatriation. IARC staff proposed

OK Cancel

**Deaccession: DE.2023-1**  
2023-08-02

Deaccession: DE.2023-1  
Repatriation\_2023\_Mexico

**Event**

Department: (not assigned)  
Event Type: NAGPRA Repatriation  
Event Name: Repatriation\_2023\_Mexico  
Sub-Title: Repatriation\_2023\_Mexico

**Event Alpha Sort**  
Repatriation\_2023\_Mexico

**Description**

Rece it did not fulfill IARC's mission and was taking precious space on our shelves, it made sense to deaccession it. Furthermore, the other five items it was collected with were all previously deaccessioned.

**Event-Related Constituents**

**Flex Fields**

EventID: 582

Date Label: 2023-10-19  
Begin Date and Time: Oct-19-2023  
End Date and Time: Oct-19-2023  
 All Day  
 Sub Event  
 Meeting  
 Location  
**Attributes**

**Note:** Highly publicized repatriation – with permission from Consulate

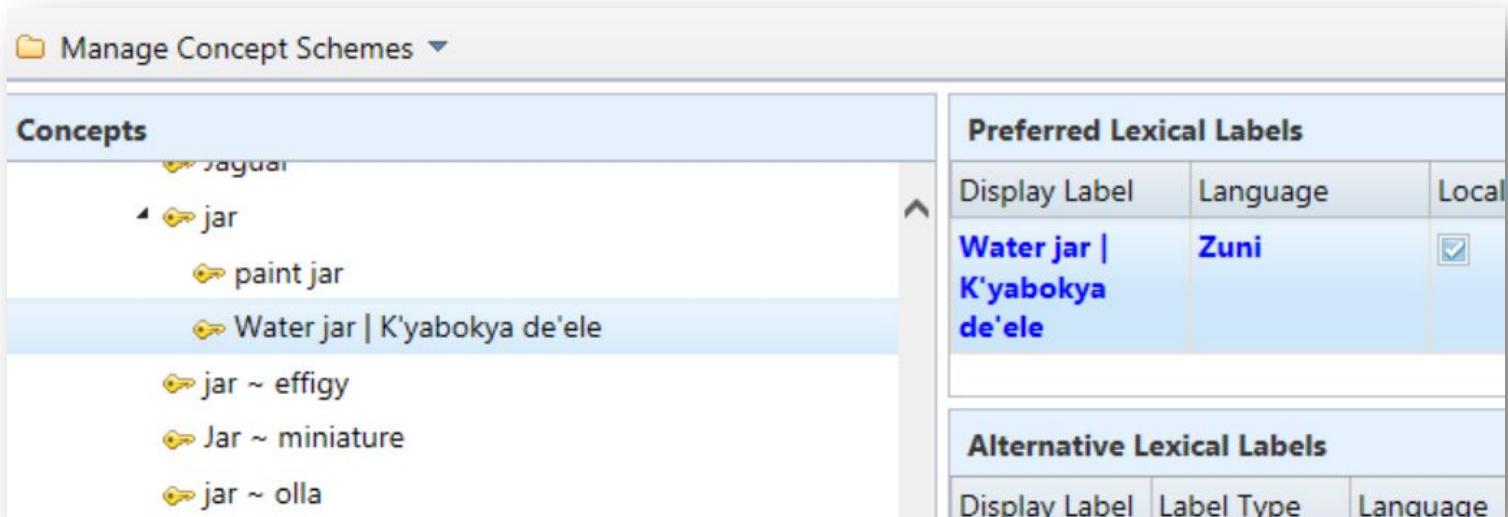
# Additional TMS Tools & Workflows



- Function Keys
- Flex Fields – project tracking / collection review cataloging checklists
- Custom Data Entry Form
- Package Folders – tracking NAGPRA lists for letters & consultation
  - “remove from query” feature useful for building packages
- Custom Reports

# Additional TMS Tools for Incorporating Indigenous Knowledge

- Text Entries – Internal notes for staff vs. public facing data
- Constituents & Role Authority
- Thesaurus
  - Object Names – incorporate indigenous language where requested by community
  - Attributes – Typology vocabulary for pre-contact items (Western & Indigenous)



The screenshot shows a 'Manage Concept Schemes' interface. On the left, a tree view under 'Concepts' shows categories like 'jaguar', 'jar', 'paint jar', 'Water jar | K'yabokya de'ele', 'jar ~ effigy', 'Jar ~ miniature', and 'jar ~ olla'. The 'Water jar | K'yabokya de'ele' node is selected. On the right, the 'Preferred Lexical Labels' table is displayed, showing two entries: 'Water jar | K'yabokya de'ele' with 'Zuni' as the language and a checked checkbox for 'Local'. Below this is an 'Alternative Lexical Labels' table, which is currently empty.

Display Label	Language	Local
Water jar   K'yabokya de'ele	Zuni	<input checked="" type="checkbox"/>

Display Label	Label Type	Language

# Summary

- Collaboration with Indigenous Communities
- Incorporating Indigenous knowledge, community instructions, sensitivity restrictions into TMS
- Configuring TMS to reflect inclusive terminology
- Needs: expanded features for tracking deaccession lots & repatriation/rehoming of cultural items



# Open Discussion

- Share your experiences collaborating with diverse communities – what feedback has informed changes in your registration and collections practice?
- What challenges have you faced in adapting your database to better reflect multicultural collections?
- How can we collectively work with CMS developers to offer more customizable options for decolonizing our databases?



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### **Additional Resources:**

Guidelines for Collaboration: Guidelines for Museums, Guidelines for Communities <https://guidelinesforcollaboration.info/>

Standards for Museums with Native American Collections (SMNAC) <https://sarweb.org/smnac/>

Indigenous Collections Care (ICC) Guide – *to be completed Fall 2026* <https://sarweb.org/icc>