

Volume 44, Issue 1, Spring 2021

GRADUATE HUMANITIES

Students and faculty from a variety of backgrounds collaboratively explore interdisciplinary intersections of the arts, historical, cultural, and literary studies within an open, exploratory, and experimental graduate-level educational environment.

Cultural Equity

Why can't I get it out of my mind? Since I first read it in Emily Hilliard's "Art In Society" seminar (page 6), I've come to recognize cultural equity as another way of describing our program, what we strive for. It's what we highlight in this issue, and in every issue from the time we began publishing newsletters in 1977.

For a definitive statement of Cultural Equity, here's a quote from ethnomusicologist Alan Lomax: "Scientific study of cultures, notably of their languages and their musics, shows that all are equally expressive and equally communicative. They are also equally valuable; first, because they enrich the lives of the people who use them, people whose very morale is threatened when they are destroyed or impoverished; second, because each communicative system (whether verbal, visual, musical, or even culinary) holds important discoveries about the natural and human environment; and third, because each is a treasure of unknown potential, a collective creation in which some branch of the human species invested its genius across the centuries."

Keep cultural equity in mind as you read this newsletter. Does it have the same effect on you?

– Trish

In this Public-Private Partnership **EVERYONE IS A WINNER**



As a critical part of its mission, the Graduate Humanities Program develops community partnerships that advance outreach, civic engagement, and community-university collaborative research. One of the most important of these is with the Historic Glenwood Foundation, which owns and operates the Glenwood Estate, a house museum on Charleston's west side.

Last month, Graduate Humanities Program Assistant Director Trish Hatfield sat down with Kemp Winfree, Executive Vice President of the Historic Glenwood Foundation, to talk about this partnership and its value to both Marshall and Glenwood.

TH: Thank you for giving us time for this interview, Kemp. Eric has spoken so highly of you and appreciates your role in this public-private partnership known as the Glenwood Center for Scholarship in the Humanities.

I've worked with community development and nonprofits in another life and I admire the partnerships that work together so well over time like this one has. So, let's begin with your role.

KW: Officially, I am the Executive Vice President and Treasurer of the Historic Glenwood Foundation. And from a practical standpoint, that translates into me being the Chief Operating Officer of the foundation and the property.

TH: What does this entail?

Soup to nuts. And some of the stuff is a little bit nuts. *[laughter]* It means managing the Glenwood Estate property on a daily basis and helping the board determine how they would like to make it available to members of the community.

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Graduate College South Charleston
Graduate Humanities Program
Dr. Luke Eric Lassiter, *Director*
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The discussions involve everything from physical aspects of maintaining a property that, let's see, dates from 1852 and trying to integrate it programmatically into helping people have a better understanding for the property and the folks who lived here over the years. We own a couple of pieces of property next to the Glenwood house itself. One of them is a two-story house, which we use for related projects. Before the pandemic, Royce Diehl ('19) was putting together a display in that house that portrayed some of the history of the West Side and the development of the Glenwood property.

KW: Uh-huh. Sure. We've got plenty of stuff to transcribe.

TH: What have been the discussions among the members of the Historic Glenwood Foundation about sharing the history of the property?

Other house museums may be open to the public, but they don't have the academic connection that we can take advantage of.

– Kemp Winfree

Plus, the overall perspective that the humanities bring to the property. If you look back at the folks who occupied the property, they were, for the most part, well educated. If you look at the libraries that they left behind, you'll find all of the great literary works of the ages there. They were well read. They were just learned people even though the history of Glenwood shows it was served by slaves. The folks who occupied the property would have been enlightened compared to the typical situation you might have found during those times.

TH: You mean other slave holders?

KW: Well, for example, George Summers, who occupied the property, owned slaves. And we don't back away from that. It wasn't the right thing to do but he did it, as did all the other plantation owners on the West Side, who were slave owners. But he was distinguished from others because he was not a Confederate sympathizer during the war. In fact, he was an absolute Unionist. He fiercely opposed the breaking up of the Union and he spoke to that issue at a number of conferences in Richmond and in Washington. So, you know for the times they may have taken part in something that was wrong, but compared to a lot of other people, they were fairly enlightened.



Inside the Glenwood house, Kemp Winfree and Eric Lassiter listen to questions during a 2013 public presentation, "Window to the West Side: History of the Glenwood Estate, 1852-2013."



The pandemic has put a pretty big stop on just about anything we do on the property. We're hoping to be back in operation and open for the 2021 West Virginia Day on June 20th.

TH: I hope so, too. I looked at the Center's activities listed on the Graduate Humanities Program website. The quality and range of the programming is remarkable.

When my husband and I took part in the 2015 Glenwood / History of Charleston seminar taught by Dr. Billy Jo Peyton, we helped transcribe letters and journals from the Glenwood collection.

KW: I think the Glenwood Board is interested and willing to share publicly what we have. It's just a matter of sorting through all of it.

We have thousands of documents that need the careful attention of a good eye and an understanding of what was going on when those documents were written.

And that's why making it available to graduate students to study those things is important to Glenwood and I also would assume to the graduate students themselves, to get some hands-on experience with 150-, 160-year-old documents.

TH: Having awareness of the context is important for determining what's of value and what Glenwood can bring to the area.

KW: And it's the understanding and inquiry-based approach that humanities classes bring to those issues that will help shed light on them and make them more understandable to people as we try to interpret the property and present it to the public.

I think it was this past May we had two days of tours with West Side Middle School history classes. They came over to the property in six groups of fifteen or twenty each day. And it was our opportunity to show the house to the

children, young adults, many of whom had very pointed and difficult questions about things such as slavery, and we, of course, didn't back away. I mean, we don't back away from any of that because it's part of the history of the property. But it gave us an opportunity to explain or help explain what life was like in 1862 and how things were different and all of that.

For the most part, it was well received, and the young people were very respectful of the property and were attentive. And, I'll tell you, some of them will be in the humanities program in a matter of a couple of years because they were really, really sharp and inquisitive. So, that's part of our mission of interpreting the property to the public.

In terms of what the future holds, I would be quite satisfied, if we're able to return after this pandemic has ebbed, that we're able to provide class opportunities and other kinds of enrichment activities.

TH: What do you have in mind when you say "other" kinds of activities?

KW: Well, two years ago Dr. Lassiter secured the participation of Dr. Susan Crate from George Mason University for our Major Scholars Seminar, "Stories of Climate Change." Our partnership brought her to Kanawha Valley and Huntington for a couple of lectures and a reception in the main house at Glenwood. And while it might seem a little bit removed from the everyday activities of Glenwood, it still fits under the umbrella of the humanities and we were pleased to participate in that.

We had another Major Scholars Seminar event scheduled at the main house with Dr. Jon Marks from University of North Carolina at Charlotte talking about "Mapping Human Diversity: Genetic Testing, Folk Ideologies of Heredity, and Race." But we had to cancel because of the pandemic. We're pleased to be a part of that, too. It relates to the spirit of Glenwood to try to address issues that

may be controversial and may have been important to the folks who lived in the house at certain time periods.

TH: In considering what they might have been interested in as "learned" people themselves?

KW: Yes, and we've also been able to bring in History Alive! Programs sponsored by The West Virginia Humanities Council. We brought the Harriet Tubman enactment to Glenwood, which I think was the right thing to do because Glenwood had been a slave property and Harriet Tubman had been active with the Underground Railroad.

TH: I'm gathering that this partnership is essential to meeting your mission.

KW: If we didn't have these relationships, we would be one of a hundred. I don't know how many historic house museums are in West Virginia but I would guess something between fifty and hundred. They're scattered all over the place. What helps distinguish the Glenwood house is, first, that the Glenwood property remained in the same family for 140 years. And second, our partnership with academic institutions like West Virginia State University and Marshall University. Other house museums may be open to the public, but they don't have the academic connection that we can take advantage of.

A lot of people lose sight of the fact that even individuals who occupied Glenwood from the 1950s



Seminar students along with Billy Joe Peyton and Kemp Winfree discuss Glenwood House property in 2006.

on were distinguished members of the community and contributed to the community. For example, Lucy Quarrier, who was the last family member to live at Glenwood, was instrumental in starting the West Virginia Cedar Lakes Arts and Crafts Festival. She demonstrated and taught weaving there and also at Glenwood. There is now a group in Charleston that meets on a weekly basis, called the Lucy Quarrier Weavers. And they practice weaving the same way people have done it for centuries.

TH: With the floor looms?

KW: Yes, you know, that's the humanities at work in our daily life.



Graduate students, experts, and the public, including children, participate in a 2015 archaeological dig on the Glenwood property.

A lady came to a tour one day that I went to high school with and she said that her grandson, who was twelve years old, had taken part in that archaeological dig and it was a moving experience for them. That was really hands-on, public involved, students involved, and experts in the field involved. I mean it covered top to bottom in terms of skill levels and abilities.

TH: I have some pictures of that dig. One of our students, Josh Mills, who graduated in 2016, was sitting beside a larger dug out area, jotting down notes on a clip board. Looks like there's a short wall and a roundish feature he's uncovered. While I stood there taking pictures, I don't think he raised his head once to see what was going on around him.

KW: Is that right? *[laughter]*

TH: Kemp, if you had a magic wand and could make wishes come true for the partnership, what would they be?

KW: Well, one big wish would be that we would be able to get through this health emergency that we're in and return to something that resembled what we were doing before this all started. And that would include a number of seminar opportunities for students at the Glenwood Estate and members of the community to participate in some ways similar to the archaeology dig. That's what I would really hope for and I think somewhere along the way someone would contribute two million dollars to the programs *[laughter]*.

TH: Is there anything that you envision adding, besides the two million dollars?

KW: I tell you what now, I'm not a very creative person. We'd have to rely on Billy Joe and Eric for that. I'm the guy who can make the trains run on time. They can produce more ideas than a freight train can carry. *[laughter]*

TH: That's a great way to think about it. When we moved here forty some years ago, I was looking for a weaving group to join. I remember there was a group . . . Was it downtown, upstairs in a building?

KW: They met downtown. They had space on, let's see...on Lee Street. I think they were in the block between Summers and Capitol Street in one of those buildings. I think they have since moved and I'm uncertain if they are at the Schoenbaum Center or where they are right now. In fact, we had a gathering for the Lucy Quarrier Weavers last year at Glenwood and I bet you twenty-five weavers showed up.

TH: So, Glenwood has supported an impulse for creativity and humanity for a long time.

KW: Yes, yes, absolutely.

TH: Going back to the partnership with Eric Lassiter and Billy Joe Peyton, was there a particular moment or event that jumps out for you as memorable?

KW: One of the more tangible ones, occurred a couple of years ago when we hosted a seminar in archaeology, taught by Dr. Bob Maslowski, faculty member of the Graduate Humanities Program. He brought in archaeologist, Dr. Stephen McBride. They dug foot-deep square spaces all over the property, every so many feet or yards, to check for archaeological evidence that may be still on the property. They ran the dirt through a sieve and documented the findings.

Graduate students took part as did members of the community, including children, who wanted to be a part of that. They came on the property and helped them dig and go through all of whatever they had found and were looking for.



During a Glenwood House tour in 2006, Kemp points out details of crystal chandelier originally located in the Hotel Kanawha Crystal Room in downtown Charleston (1903).



TH: Two more questions. Is there a visual metaphor that would describe the partnership?

KW: Um . . . it's like, it's like a situation where all the parties in the arrangement come out winners. We are a winner at Glenwood because of it. I think the Graduate Humanities Program is a winner because of it. I think the History Program [at WVSU] is a winner because of it. There aren't very many things in life you enter into and everybody comes out a winner. But this is one where all three are indeed winners.

TH: So how do you three make this happen?

KW: We're fortunate in that we have the same goals. And we're willing to help each other achieve the goals that are important to each individual one—that, combined with respect.

I know, beyond a shadow of a doubt, that the Glenwood Board has the absolute, *total* respect for Billy Joe Peyton and Eric Lassiter. And that's what the Glenwood Board has hung their allegiance to this partnership on—the respect for those two individuals and the organizations they represent.

History of Public-Private Partnership

Our program partnership with the Glenwood Foundation had its beginnings in 2007 when the Graduate Humanities Program initiated a collaborative research project to facilitate public engagement with the rich history of the Glenwood Estate. Through the auspices of that original collaboration, the Program engaged faculty, students and community participants in research and graduate seminars on the Glenwood Estate, Charleston, and the Kanawha Valley. Called the "Glenwood Project," that work became the impetus for

establishing a new Glenwood Center for Scholarship in the Humanities in 2014, a public-private partnership between the MU Graduate Humanities Program, the WVSU History Program, and the Historic Glenwood Foundation. The center is based at the Glenwood Estate and is co-directed by Drs. Luke Eric Lassiter at Marshall University and Billy Joe Peyton at West Virginia State University. It hosts regular speaker series, seminars and workshops in conjunction with academic programming provided by the two universities.

Art in Society

In the initial weeks of the seminar, we engage with readings and works ... to draft a working definition of art. Is it a behavior? A social practice? A commodity? What is art's purpose? What is its power?

— Emily Hilliard



"This image alone characterizes the best example of museum conceptualization and representation of past and modern Seneca people." - Alexander Griffith, graduate student. Griffith's paper for the Art in Society seminar begins on page 8.



Zoom screen image of faculty, Emily Hilliard, listening to students discuss readings during an online seminar.

By Emily Hilliard

Rather than merely a chronological survey of the arts, HUMN 603, Marshall Graduate Humanities Program's History and Theory of the Arts seminar emphasizes the social, political, and/or

religious motives that underlie artistic production.

Through participatory class discussion, readings, films, and other resources, we explore practices of expressive arts across time, culture, and genre,

with consideration of visual, verbal, cinematic, public, protest, visionary, and performance forms, among others.

Using anthropological, folkloristic, and arts and cultural studies theoretical frameworks, we examine the engaged relationship of the arts to society and consider how these concepts can inform current work in arts administration, museums, public folklore, and community development.

In the initial weeks of the course, we engage with readings and works by Gerald Pocius, Cynthia Freeland, Stuart Hall, Simone C. Drake, John Berger, Native American women artists like Rose B. Simpson and Jamie Okuma, the New York graffiti artists depicted in *Style Wars*, and others to draft a working definition of art. Is it a behavior? A social practice? A commodity? What is art's purpose? What is its power?

That working definition continues to deepen and evolve as we move into units on art, commodity, and capitalism; folk, traditional, and visionary art; cultural equity and collaborative ethnography; gender, power and the gaze; and public art, monuments, and protest.

In our unit on photography and representation, we look specifically at how photographs have been used to represent the people of Appalachia, from photos of coal miner families in Scotts Run, West Virginia, taken by the likes of Walker Evans, Ben Shahn, and Marion Post Walcott as part of Farm Security Administration, to *LIFE Magazine* images used to illustrate President Lyndon B. Johnson's War on Poverty in the mid-1960s, to the corrective efforts seen in today's crowdsourced *Looking at Appalachia* project.

We also consider issues of gender and

race in photographic and cinematic representation, reading Laura Mulvey's "Visual Pleasure and Narrative Cinema," and listening to the *Seeing White* podcast episode "My White Friends," about Black photographer Myra Greene's project, in which she turns the camera on her white friends to reveal the often unmarked and unquestioned qualities of whiteness.

For their final project, students are encouraged to pursue an applied arts project, such as an exhibit, community-based arts project, ethnography, curriculum, website, journal article, podcast, or documentary, that aligns with their background, interests, and career goals, while engaging main concepts and theories we've explored in class.

This past semester two students, Shannon Cook and Alexander Griffith, chose to dig deeper into our unit on "museums as cultural mediators," through close studies pertaining to their own work in

collections and archaeology, respectively.

Cook, who works at the West Virginia State Museum and Archive, wrote her final paper on how the State Museum presents West Virginia identity and culture through its holdings of art objects by West Virginia artists.

Griffith, whose undergraduate degree was in anthropology with a focus on archaeology, examined how artifacts and art objects of the Hopewell people are presented in museum contexts. He calls for museum professionals to engage in greater collaboration with Native communities in determining how artifacts of the community's descendants are presented and contextualized.

Other final projects included a cultural exploration of Japanese kimono, a syllabus for an Appalachian arts course, a study of the vernacular aesthetics of family photos, and a historical examination of industrial photography, considering the form an aesthetic

movement rather merely a genre, and tracking its evolution against those of modernism and post-modernism.

Emily Hilliard is our new faculty for the History and Theory of the Arts Courses offered by the Marshall Graduate Humanities Program. She is the West Virginia state folklorist and founding director of the West Virginia Folklife Program at the West Virginia Humanities Council. She also serves on the board of the Appalachian Food Summit and is the Film and Video Reviews Editor for the Journal of American Folklore. Hilliard is currently working on a book, tentatively titled, Making Our Future: The Power and Possibility of Community-Based Culture in West Virginia, based on her folklife fieldwork in the state. Find more of her work at emilyehilliard.com.

“Museums as Cultural Mediators”

Graduate students Shannon Cook and Alexander Griffith graciously allowed us to publish excerpts from their papers for Emily Hilliard's seminar. Because they see themselves working in the world of cultural preservation through collection and archaeology, respectively, we asked Shannon and Alex to share a personal story of when their passion for this work was ignited. Thank you, Shannon and Alexander!



Zoom screen image of Shannon Cook presenting her final paper in the Art in Society seminar.

"I always loved museums as a child. I was lucky enough to visit France and England as a 12-year-old and visited the Louvre and the Musée d'Orsay in Paris, as well as the Tower of London and various history museums in England.

"I loved the atmosphere and looking at the paintings, sculptures, and whatever else I could lay my eyes on. I remember soaking it all in, spending a dedicated amount of time to each work of art. I wondered about the style, the subject matter, the artist. My mind always wandered because of how atmospheric and quiet museums were. There is a stillness that cannot be replicated anywhere but in museums.

"My real passion came when I was able to take AP Art History in high school and learned more about museums, art, and history as profession. My teacher fueled my love for art. My professor in college called me her 'little art history genius' and it is just something that always felt like home for me. I suppose it was a mixture of things then that caused me to be so enthralled with art and museums. Of course,

later on, I began developing a deeper love for Appalachia and the passions combined into a deep rooted, intertwined love that has caused a spark in me and an awareness of a profession that I hope to stick with."

Shannon's passions make her fearless in delving into the issues that significantly hobble museums from performing their role as "cultural mediators" on behalf

of the public good. She has an undergraduate degree in art history and is now working on her Masters in Humanities (with an emphasis in arts and culture). She is also completing an Appalachian Studies Certification. Shannon is a Guest Services team member at the West Virginia State Museum and loves working in the museum. Oh, and perhaps her rambunctious two-and-a-half year old fuels her passion so that he may know more of the larger world he's inheriting.

Preserving West Virginia & Appalachian Culture through Collections at the West Virginia State Museum

By Shannon Cook

< . . . Let us discuss how museums act as mediators of culture. There are various representations of museums, however, most people have a general idea of what a museum is and what is included within a museum's walls. . . . While in a museum, you are able to be transported to different time periods, places, and people. People are allowed to explore various cultures through a simple walk through a museum.

It is important to note that "Museums are . . . places that assert values. . . . For example, a museum's tax exempt status and receipt of government grants reveal a belief that art should be available to

everyone. . . . Furthermore, the stress on education in a museum—undertaken by docents, audio tours, lecture halls, and the bookshop—arises from a belief that art can improve people. . . ."¹

. . . There seemed to be a heavy emphasis on proving the Western, classical ideal within museums and seemingly excluding any other culture. Even if there was another culture involved, it was almost included in such a way that they were being "civilized" rather than displaying works in a way that is true and informative to the culture.

. . . So therefore, what art is placed in a museum and how that art is presented within each space is entirely reliant on how the museum chooses to present the art and the information about the piece as well. They "curate" what and how these pieces are shown, so how culture is represented is entirely dependent on how the museum staff

choose to present the information, art works, and artifacts. How they talk about the art and culture will thus reflect how museum goes interpret and absorb the information being presented to them.

Thus, how museums include more diverse subject matter and how they discuss the identity of a place and person requires extreme care and consideration. All too often, however, museums simply miss the mark when educating and displaying diversity and cultures outside the Western European norm. This is important to consider and discuss especially in the context of not only just cultures outside of our own, but how diversity is represented within places such as Appalachia. . . . >

1. Diepeveen, Leonard and Timothy Van Laar. "Art Museums: Organizers of Culture" in *Art with a Difference: Looking at Difficult and Unfamiliar Art*. (Boston: McGraw-Hill, 2001), 9.



Zoom screen image of graduate student, Alexander Griffith, presenting his final paper in the Art in Society seminar.

"I would say that it all began when my papaw took me on trips up the holler he owned and would plow the garden he cultivated. He would find so many things like arrow heads, pottery, and fossils. I would find fossils on my own in a nearby creek and I always liked being in nature and finding treasures like that.

"It amazed me that something so old would just be unearthed and existed so long before me. Destiny put those items in the ground and destiny had it that I found them to the surface again."

Alexander's professional goals are to work with Native American communities, and present cultural and historical understanding to others through archaeological research. He has a background working with prehistoric archaeology and historic preservation. He acquired his education in anthropology from West Virginia University, and continues his studies through Marshall University's Humanities program.



Examples of beadwork and pottery found in the Seneca-Iroquois National Museum.

Reformation of Representation: How Modern Museums Shape our Understanding of American Indian Cultures

By Alexander Griffith

< . . . Museums are seen as both overpowering forces of philosophy by most and bellowing attempts to display “civility” to others. They are warehouses, art halls, record keepers, and living history all at once. People hold museums in high regards; by all means, the very mentioning of the term *museum* utters the image of sophistication in the minds of all. But there is a dark side, a hidden blackened corner, within every museum that not everyone is quite aware of.

. . . According to Ethnologist, Christian Feest, museums are basically designed to fail when it comes to representation. It has only been the past 30-40 years for which museums, and the powers that control them, have been reexamined by internal and external personnel of the authority held to conceptualize American Indian cultures, and other cultural nations subjugated by Western civilization. Internal members of museum institutes and graduate students who have links to historic preservation now seem to question the who, what, when, where, and why things are the way they are. They have discovered not only the deep scars that museums have left on society, but discovering that some wounds were never sutured at all. Left to fester for so long that it is now leaving a fever in the body of American society that is spreading.

. . . So, what is the solution to all this confusion and misdirection? Do we continue to allow outsider perspective to be the only arbiter for which a voice can be heard, or should we help elevate [insider perspectives] so their voice may travel? Do they even need our help? So many countries now have followed the modern Western style of historic and cultural presentation in the form of a museum, and for many of the American Indian nations that are able to build their own museums on their land. A good example of this is that of the Seneca-Iroquois National Museum.



This is an example of a piece of art that the Seneca-Iroquois National Museum has on display on their website and within the museum itself. – AG

They have created a professional website of their heritage center that displays the different exhibits, artwork, and collections that display the history and modernity of the Seneca people.

. . . Their website seems to have many images that show how progressive and inclusive the Seneca-Iroquois Museum is. Not only do the Seneca display their lineage and history of their people, they do so in a way that incorporates traditional behaviors practiced by modern members.

It is always refreshing to know that American Indian nations, like what we see with the Seneca-Iroquois, have reclaimed sovereignty and preserve what identities they had and continue to have.

How Seneca present their centers of culture and history might be a viable solution to the issues that modern museums are facing today. It is always

preferable that artwork by the insider culture is also conceptualized by the same insider culture. There is less room for misunderstanding and appropriation in this scenario.>



Antler art made from Whitetail deer.

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This image, from the Seneca-Iroquois National Museum, characterizes the best example of museum conceptualization and representation of past and modern Seneca people. Though this is a simple display of tattoos, it demonstrates to the outsider perspective an image that is contrary to the idea of the "Indian Other" that has been normalized. We see what the Seneca once were, and what the modern Seneca looks like now. -AG



Summer & Fall 2021 SCHEDULES

See [Upcoming Seminars](#) on the Graduate Humanities Program website

Recent GRADUATES

Tyler Lucas '20
Cultural Studies

Project Title: "Policing Creative Queer Bodies"

Mikhaela Young '20
Cultural Studies

Project Title: "Recovery Appalachia and the Art of Recovery: Representations of Hope and Healing in West Virginia"

Publication Permission

We asked the Seneca-Iroquois National Museum (SINM) permission to publish the pictures you see here that accompany Alexander's paper. They gave us the go-ahead along with these explanations through follow-up emails and phone calls with Hayden Haynes, Operations Manager:

"SINM ... is owned by the Seneca Nation and is operated by Haudenosaunee people. It is located on the Seneca Allegany Territory. There is a huge difference in what archaeology pieces we have in our collections compared to what other museums have 'collected,' ... the objects that are here, *belong here*. The same cannot be said to be true regarding other museums who have Haudenosaunee pieces in their collections.

"I think people should educate themselves before visiting other museums, and be aware of which museums they choose to support. Not all museums have respectable histories or operate with the level of respect and consideration for Haudenosaunee peoples and the objects they "collect."

Hayden explained that if ceremonial objects are donated to the SINM, like masks and turtle rattles, they are given to the "medicine societies in the community because those objects belong in those societies for ceremonial purposes." They are not kept by the museum to be put on display. If bones have been dug up from burial grounds and donated to the museum, "the SINM has them re-buried by those people in the communities who are responsible for carrying out Seneca ceremonies and caring for the deceased." – TH