

ARTICLE

Teaching and Learning Anthropology in the Museum: Developing an Exhibit with the Ignatian Pedagogical Paradigm

Catherine A. Nichols

Loyola University Chicago
cnichols@luc.edu

Abstract

Elements of the Ignatian Pedagogical Paradigm (IPP), or teaching and learning in the Jesuit tradition, can be successfully integrated into both formal anthropology courses and informal environments such as museum exhibits to advance anthropological pedagogy. This article discusses how I integrated the IPP into the design of an anthropology course on museum exhibit development and into the exhibit itself. Students benefitted from direct activities such as opportunities to study and interpret material culture, and they were asked to reflect on the experience of applying their anthropological knowledge and interests in a public venue. Visitors to the exhibit were provided opportunities for reflection, which may lead to changes in their actions.

Keywords: Museums; Anthropology; Pedagogy

Introduction

Each semester, when I ask my undergraduate students how many of them have been to our university's museum, I am always disappointed to see only one or two hands go up. In an effort to increase student attendance figures, coupled with my own motivations to encourage life-long learning, I assign university museum visits for my anthropology students. Their oral and written reflections consistently indicate that the experience is an enjoyable one, and they are able to make connections to some aspect of the broad range of topics I cover in my courses. This is a win-win outcome: museum attendance goes up and students' learning is scaffolded through engagement with art or scientific collections.

In this article, I position myself as both a traditional faculty member who teaches introductory-level anthropology courses as well as upper-division courses in my specialty, and an anthropologist with professional training in collections-based research and museum exhibition and programming development. Because I identify as both a teacher and a curator, I observe that I am more likely than the majority of my anthropological

colleagues to incorporate museum-based experiences into traditional anthropology courses. Though I have clear inclinations toward the museum, there have been widespread, long-term efforts to encourage collaboration between university museum staff and faculty. The best known of these is the College and University Art Museum Program, funded by the Andrew W. Mellon Foundation (Goethals and Fabing 2007). University museum professionals are increasingly engaged in aligning their activities to university missions, especially those that support student learning. In this article, I present some of the ways I have made use of our university museum within anthropology courses, and I suggest pedagogical benefits that museums may offer to students.

The purpose of this article is two-fold. First, it demonstrates how the Jesuit approach to education as modeled through the Ignatian Pedagogical Paradigm (IPP) can inform existing teaching methodologies. I do this through an exploration of how I incorporated the IPP into a course on museum exhibit development using anthropological collections. Second, it explores how the IPP creates particular kinds of learning experiences in museum exhibits that employ anthropological content and collections. This research is largely based on an exhibit development course with nine undergraduate anthropology majors or minors that resulted in a temporary exhibition at the Loyola University Museum of Art (LUMA). The exhibit, entitled "Wayang: The Art of Indonesian Puppetry," was shown February through June 2017 (Photo 1).



Photo 1. Gallery view of the exhibit

Photo Credit: Grace Iverson

The Ignatian Pedagogical Paradigm

At Loyola University Chicago, the IPP provides a general structure for various aspects of educating students. Its emphasis on experiential learning correlates with an academic requirement for students to enroll in courses designated as “engaged learning,” which indicates that the student will complete fieldwork, service-learning activities, or an internship. It also structures the university teaching center, which provides professional development opportunities for faculty through regular lecture series and conferences, teaching certification, and research programs. As a faculty member at Loyola since 2014, I have participated in all of these offerings in order to develop my knowledge and skills as a teacher. This article presents the findings of a center-sponsored pedagogical research project.¹ As a non-Catholic, I have not found the IPP to involve or invoke any religious dogma or faith-based proscriptions. However, as Rebecca Nowacek and Susan Mountin (2012) argue, the structure of the IPP is rooted in the *Spiritual Exercises of St. Ignatius*, in which the *Examen of Consciousness* plays a central role (133-135). The original *Examen* assumes monotheistic faith adherence, but in my view, the translation of the *Spiritual Exercises* into a contemporary pedagogical approach employed by Jesuit universities does not necessarily require any religious practice or belief.

Sharon Korth (2008) has summarized the most recent document on the IPP developed by the International Center for Jesuit Education in Rome in 1993. Paraphrasing and quoting directly from Korth’s text, I introduce the goal of the IPP and briefly outline the five elements of the pedagogical process. The Jesuit education tradition commonly emphasizes the “development of men and women for others.” Korth articulates this goal through the claim, “Ignatian education strives to develop men and women of competence, conscience, and compassion” (2008, 280). The faculty’s role is to create the conditions, lay the foundations, and provide opportunities for the intellectual, spiritual, and emotional development of their students. This pedagogical process involves five elements: context, experience, reflection, action, and evaluation.

Context involves getting to know the worlds of our students and building mutual respect and trust, so that the teacher and the students are “genuine companion[s] in learning” (Korth 2008, 281). My general approach to context is not only to inquire as to my students’ backgrounds and interests, but also to actively solicit and validate their existing knowledge and perspectives. **Experience** requires students to distill what they already understand while assimilating new information and additional experiences to broaden their knowledge. This is done through “direct activities” such as discussions and projects, as well as “vicarious activities” such as reading and listening (Korth 2008, 282). Experience seeks to engage both cognitive and affective realms. As an anthropologist, I

¹ I was awarded an Ignatian Pedagogy Research Grant for the 2016-2017 academic year through the Faculty Center for Ignatian Pedagogy, Loyola University Chicago. The project, “Curating Museum Exhibitions in the Jesuit Tradition of Teaching and Learning,” was approved by the LUC IRB (Project #2157). Students enrolled in the museum exhibit development course consented to have their reflections included in this publication.

prioritize opportunities for students to use anthropological research methods to gather and then analyze data, specifically ethnographic and object-based methodologies.

Reflection involves “thoughtful reconsideration” of an idea or experience, with an emphasis on “understanding the sources of one’s sensation or reactions” (Korth 2008, 282). This aligns closely to the basic anthropological concepts of ethnocentrism and cultural relativism, especially as students encounter unfamiliar cultural practices and take stock of their initial reactions. Reflection is a process that “forms the conscience” of learners (Korth 2008, 282), but also, in my view, promotes consciousness about the learning process. Through validating existing understandings, adding knowledge, and reflecting on this process, students are then led to **action**, or informed decision-making. While the IPP emphasizes actions that serve others, my position as an anthropologist is to ask students to consider how their actions in the future will impact the lives of those with a relatively more precarious existence (i.e., many anthropological research subjects). The final element, **evaluation**, asks teachers to consider how “individualized encouragement” can contribute to a student’s growth and how student self-evaluation can bring into relief how they are pursuing being a person for others (Korth 2008, 283). I approach evaluation as an opportunity to have students consider how they are responsible for their own growth, particularly in the intellectual realm.

The IPP and Engaged Anthropology

The goal of Ignatian pedagogy “is to link the cultivation of intellectual accomplishment and scholarly expertise to the moral and spiritual dimension” (Nowacek and Mountin 2012, 131). In short, the Ignatian pedagogical approach is the acquisition of knowledge, skills, and positions in service of others. This strikes me as similar to what anthropologists have termed advocacy, engaged, and/or public anthropology (Holland, Powell, Eng, and Drew 2010; Horton 2016, 186-187). Within this realm, work by anthropologists takes various forms of social engagement that extends beyond the classroom and academy. It may involve the shaping of public debates, as well as creating and implementing policy solutions that improve the lives of research subjects. Further, an Ignatian approach prioritizes service that seeks justice for all members of society, with a focus on addressing “economic and political structures and institutions” that contribute to inequality and suffering (Hollenbach 2010, 21). In practice, this means working with and on behalf of impoverished and marginalized communities. Anthropologists have advocated for similar activities, which Charles Hale (2006) refers to as “activist research” that involves affirmation of a “political alignment with an organized group of people in struggle” in which they shape the research process (97).

Perhaps the strongest affinity between the IPP model and advocacy/activist/engaged/public anthropology is the element of action. In the context of teaching in the classroom, action may range from thought experiments to direct activities that seek to improve the lives of others and thereby work toward social (or

collective) justice. In the context of research and applied practice, it calls on anthropologists to direct their efforts toward the public and civic spheres. As a discipline, anthropology has promoted models of faculty-student-community engagements in which students learn through experience (Beck 2001) and communities' agendas and needs are prioritized and addressed. Students "learn better and remember more what they are taught through service-learning" (Whiteford and Strom 2013, 78), which indicates that this type of pedagogy is not *only* the application of knowledge in service of others, but is critical in the formation of knowledge within students. The link between experience and action (perhaps an anthropologist might gloss these as participant-observation and engagement) is mediated through reflection, in which the faculty may play a prominent role, guiding students through critical thinking and ethical arguments to contribute to broad social justice changes.

Does working with a university museum as a community partner differ from work with traditional anthropological research subject-communities? I think in some ways it does. Students were asked to produce an exhibit to suit the museum's needs, which focus on educating visitors. They experienced moments of conflict when organizational needs conflicted with their own interpretive interests or when they felt too inexperienced to provide what the museum requested. Though the museum serves *some* relatively marginalized communities, museums are social institutions that have been historically aligned with powerful class positions. Instead of directly serving communities experiencing persistent marginalization and unequal access to resources, students were directly serving professionals with significant educational credentials and professional experience. In this way, the museum as a site of engaged anthropology requires consideration and reflection on the relationship between service provider and recipient. For example, it would likely be fruitful for students to consider what they learned by working with academically credentialed professionals whose organizational needs they were asked to meet, in contrast to how they might conceptualize learning from a group of school-aged children visiting the exhibit.

Identifying Resources: General and Specific Considerations

The process of exhibit development is one I learned through both professional practice and teaching museum anthropology graduate students. There is no one method or approach to exhibit development, though the critical evaluation of curatorial practices has been a subject of expansive scholarship by anthropologists (Karp and Lavine 1991). One of the most important critiques of past curatorial practices is a lack of source community consultation, in line with the larger disciplinary critique surrounding the crisis of representation (Marcus and Fischer 1999). The involvement of source communities through multi-vocal or collaborative curatorial approaches is becoming a normative practice for museums exhibiting anthropological collections (Phillips 2003). Museum anthropologist Christina Kreps (2015) has detailed how museum exhibits developed in the context of service-learning courses can accompany existing community-engaged

research projects, inviting students to triangulate between material culture, community members, and the museum-as-site for public anthropology. It is my view that relationships with source communities must be thoughtfully developed and sustained over the long-term as an institutional strategy and commitment to decolonial museum practices (e.g., Shannon 2014; Sully 2007). If these relationships are not already in place and informing various realms of museum practice, it can be problematic to hastily cobble together an advisory structure for the development of a temporary exhibit or program. It is more fruitful to consider, through reflection and discussion, how the exhibit development process could benefit from an existing relationship with source communities and make actionable recommendations for a long-term institutional strategy. In this case, because we had no existing relationships to Indonesian (Javanese) communities, we relied on anthropological knowledge to inform exhibit interpretations, but we prioritized educational programming that would allow for self-representation.

A common approach to teaching exhibit development with museum collections is to make use of university resources such as museums that can offer student and faculty access to permanent collections and/or exhibition space. The Loyola University Museum of Art (LUMA) provided exhibition space, staff time and expertise, and a modest budget. The objects were drawn not from LUMA's permanent collection, but from another university resource: the May Weber Ethnographic Study Collection, managed by the Department of Anthropology. The decision to exhibit the collection of Javanese puppets (*wayang*), including both shadow puppets (*wayang kulit*) and stick-and-rod puppets (*wayang golek*), and the exhibition dates were the only major aspects of the exhibit that were determined prior to the course. I, as director of the Weber Collection, and Dr. Natasha Ritsma, as LUMA's curator, mutually agreed upon the exhibit subject and dates.

As an anthropology faculty member and collections director, I am accustomed to teaching with the collection. After four semesters teaching an internship course focused on collections management, I created a new curriculum to focus on exhibit development. Nine undergraduate students over one semester would create the exhibit, and each student was required to meet a 100-hour requirement for the course. As a general recommendation, when designing a course with a final deliverable for an external organization, it can be helpful to establish the parameters of the final product(s) at the start. In this case, I incorrectly assumed that LUMA would not need students to design exhibit mounts or public programs, but I was able to accommodate these requests as they came up through a flexible course design and willing students.

Applying the IPP in Course Design and Exhibit Development

I designed this course with two major considerations in mind: 1) provide students with basic foundational knowledge and techniques to allow them to deliver the necessary components of a temporary exhibit for the university museum; and 2) apply IPP elements to the course and the design of the exhibit.

Exhibit development is almost always a team-based activity in which team members are responsible for different aspects of the final product. Based on my previous experience developing exhibits with groups of students and the pre-established parameters for this course, I had a rough idea about how students would need to divide their time over the course of a fifteen-week semester.

Orientations and Initial Encounters

Students were either anthropology majors or minors (with one art history student) and none had taken a course on museums or material culture. The first five weeks were dedicated to practical object engagements to foster familiarity and build confidence in accessing and handling anthropological collections. During this time, students were also asked to read from a selection of published sources on *wayang*. This time allowed me to learn about student contexts (their backgrounds and interests) through informal conversation in the space of the collection work area. It also provided them with experience through direct activities with collection objects. Students were given a variety of general tasks that required them to learn basic museum-based terminology and practices surrounding cataloguing (how objects are described), attribution (how the lack of descriptive information can be augmented through comparison), and handling and preventive conservation (in this case, by rehousing textiles).

Assessing Existing Exhibits

The following two weeks were dedicated to experiencing and assessing exhibits in the Chicagoland area. I provided students with a general theoretical introduction to exhibits as representations (Lidchi 1997). Students were then asked to visit an anthropological exhibit of their choosing and assess the exhibit using Serrell's (2006) "Framework for Assessing Excellence in Exhibitions from a Visitor-Centered Perspective." This tool allows for consideration of how well an exhibit provides comfort, engagement, reinforcement, and meaning-making. Though the students all visited different exhibits, their use of a uniform assessment tool created a common basis for discussing and mapping out the basics of the exhibit they were developing.

Initial Development

With eight weeks remaining in the course, the team began planning and developing the *wayang* exhibit in earnest. They visited LUMA to view the exhibit space and then met with LUMA's curator, Dr. Ritsma, to learn about LUMA's mission and engage in a roundtable discussion about her curatorial experience. Based on this conversation, students then organized themselves into three teams: four students on curation (objects and content), two on design (spatial layout and mount-making), and three on "supplements" (public programs, docent training, and marketing). Following exhibit developers McKenna-Cress and Kamien (2013), we employed a collaborative

development model where collaboration is defined as “the intersection of thoughts and ideas from varying points of view to create multifaceted narratives and diverse experiences for a public audience” (2). In this sense, collaboration does not equate to the division and delegation of particular tasks, but encourages the creation of an environment where each team member can “assess, engage, agree or disagree, in order to make significant contributions to the depth of discussion and strength of final outcomes” (McKenna-Cress and Kamien 2013, 2). I spent a significant amount of time planning group activities early in the semester in order to build this environment and support a team sensibility among all the students in the class.

The Charette

In order to establish the exhibit’s “big idea” (McKenna-Cress and Kamien 2013, 104; Serrell 1996) we convened a development charette in order to establish, as a class, the overarching approach to the exhibit. This two-hour session was a critical juncture in which all students contributed their ideas about the exhibit’s approach and content based on their recently acquired knowledge of the history, material culture, and expressive practices associated with Javanese *wayang*. I acted as recorder and facilitator, writing student contributions on a whiteboard. I began by soliciting ideas for interpreting *wayang* from individual students. These ideas were based on both student interests and their new understandings from the literature. We came up with thirteen ideas (Table 1). We stopped at thirteen because we had filled the whiteboard space.

Table 1. Idea Statements from Individual Students

1	Represents a dying art form of puppetry and oral transmissions of narrative and history (stories/myth).
2	Puppets as symbols (signs) of Indonesia (national heritage).
3	Javanese puppets’ role in the cultural legacy of the Mahabharata/Ramayana.
4	Construction of cultural narrative & history; how cultural meaning is created and how history (especially colonialism) shapes this process.
5	How stories have changed over time. Outside influences changed moral compass and other aspects of society.
6	Western perceptions of Indonesia; reveal cultural practices/aesthetics of Indonesia/Javanese culture/play/entertainment.
7	Relation to social hierarchies (puppets themselves; Indonesian society – who hosts)
8	How form (aesthetics) of puppets create meaning.
9	Puppets’ role in moral education.

10	Puppets' role as mediators of religious hierarchies.
11	Puppets as both secular and religious agents (significance/connotations).
12	Puppets' role in facilitating/provoking a discussion in contemporary and historical political discourse.
13	Javanese puppets are contributors to tolerance and global understanding.

Akin to inductive coding, we experimented with various groupings/combinations of the ideas in order to generate distinct but inclusive thematic areas which would inform what content was presented in the exhibit and how that content would be established within the space of the gallery (Bernard and Gravlee 2014, 509) (Tables 2 and 3).

Table 2. First set of themes, based on initial combinations of ideas

Idea Number	Theme
2, 3	Heritage
6, 13	Java in Global Perspective
9, 10, 11	Religion
4, 5	Stories
1, 8	Art
7, 12	Role of Puppet Show in Society

Table 3. Second set of themes, based on another combinations of ideas

Idea Number	Theme
2, 3, 6, 13	World Heritage
9, 10, 11, 7, 12	Religion in Society
1, 8, 4, 5	Art and Narrative
1, 8, 2, 3, 6, 13	Expressive/Visual Heritage
9, 10, 11, 7, 12, 4, 5	Religion & Myth

Using the initial theme descriptions, we moved toward more content-oriented sentence-like themes that could function as sub-titles for different sections of the exhibit. They included:

- Changing and Enduring Stories
- Teaching Culture and History through Puppets
- Epic Stories: Through the Visual Narrative of Javanese Puppets as World Heritage
- Javanese Art in Global Perspective
- Ethical and Moral Messages of the Epic Stories of Javanese Puppets as World Heritage

These longer, more sentence-like themes served to move the ten of us toward narrowing the scope of the exhibit while prioritizing what aspects of *wayang* would be emphasized within the exhibit content. These statements can be understood as precursors to the final “organizing concepts” that would structure the exhibit (McKenna-Cress and Kamien 2013, 109). The length of this process characterized by multiple recombinations of individual ideas was critical in building consensus among all team members. By writing initial ideas on the whiteboard and keeping them there, each team member was able to see how their contribution was being included (and refined) through the process of narrowing and revision. Ultimately, we agreed on a single sentence that would be our common reference point throughout the remainder of the development process: *Javanese puppets promote local/national ethical and moral messages via expressive performance of religious and secular narratives, becoming a prominent piece of global heritage.*

It was important to go through this process of consensus building and mutual agreement in order to develop the exhibit as a team. Though only four students would work on the traditional curatorial activities of object selection and label writing, it was critical to generate buy-in from all members of team while having a concise thesis from which each team’s effort would build.

Critique & Presentation

Over the next five weeks, each team worked on their piece of the exhibit. I met with each team on a regular and as-needed basis. The supplements team did the most individualized work and each member consulted with Dr. Ritsma, the LUMA curator, to gain an understanding of how programming, docent training materials, and marketing and promotional materials were carried out at LUMA. The design team worked with LUMA’s preparator (the museum professional who constructs mounts, paints, and arranges lighting) to engineer custom mounts for both kinds of puppets, source the materials, and then construct the mounts. They also worked with the curatorial team on object placement, ultimately creating a schematic layout (Photo 2). The curatorial team faced the challenging task of puppet identification and interpretation, a weighty responsibility shared by two members, and thematic interpretation, which was carried out by the other two members. I assisted more with puppet identification, discussing and coming to a consensus on the character each of the puppets represented. I provided these team members with previous exhibit catalogues and puppet typologies to help them develop and refine their attributive skills. One of the most important lessons for me as a teacher, which I draw from the IPP, is fostering a relationship of trust and learning by supporting trial and error. At the exhibit opening, a knowledgeable visitor disputed a puppet attribution a team member had made. My response to this was to contextualize the exhibit as a learning experience for students and to offer students an object lesson on the relationship between contested meanings and artistic practice.

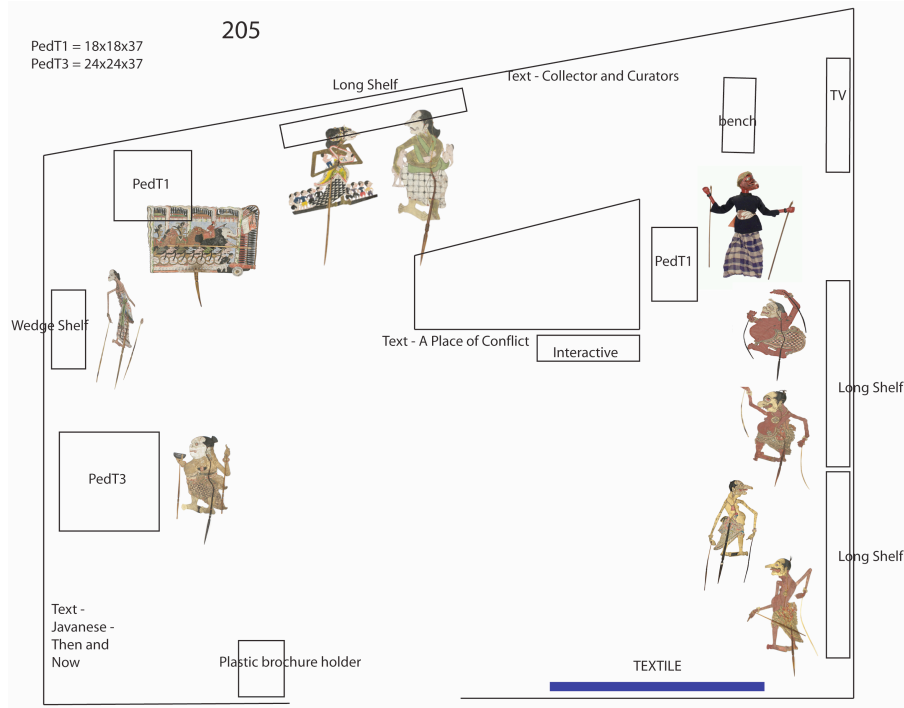


Photo 2. Schematic layout for one room of the exhibit

The two members of the curatorial team responsible for the six stand-alone interpretative labels based on initial themes were guided by the experience and patience of Dr. Ritsma. In addition to suggesting stylistic revisions and editing, she encouraged the students to consider LUMA's audience and how to emphasize how *wayang* is used as a form of local political critique within the space of the museum. Here, consideration of student context is critical, as the 2017 US presidential election had unfolded in the midst of this process, and some team members wanted to have the exhibit content engage more directly and combatively with national politics. To this end, the curatorial team developed a space for reflection and action within the exhibit in which visitors were invited to contribute written responses. The text read:

Express Your Ideas

In Indonesian society, wayang functions to educate communities, foster cultural and religious tolerance (*tolerensi*), and further political change. After going through this exhibit, how do you plan to take what you learned and apply it to Loyola's mission of creating a more just world?

LUMA invites you to write your response on a tag and display it on one of our hooks.

Written responses were contributed by visitors from a range of ages and backgrounds (Photo 3). Interactives that provide opportunities for written responses by exhibit visitors are commonly-used devices that allow visitors to make their own meaning and connect to

the exhibit content in a personal or affective fashion (McKenna-Cress and Kamien 2013, 95).



Photo 3. Reflection tags written by exhibit visitors

Photo Credit: Grace Iverson

Instructor Reflection

The IPP urges both students and teachers to thoughtfully consider the learning process, especially initial feelings and reactions. Opportunities for project-based learning that allow for students' application of knowledge and skills is a necessary piece of preparing students for their working lives. During the course, I felt frustrated with several students because of their lack of confidence and willingness to experiment. Upon reflection, this course was an opportunity for some to build their confidence and for others to consider whether this kind of work was of future interest. Moreover, this experience cemented the necessity of creating a trusting atmosphere between students and myself and within the student teams. As Bridal points out, trust is a key component of producing a good exhibit or program (2013, 31). Students needed to know that they were entrusted with important decisions and that I would help them build technical

competencies and would be their sounding board as they worked through team disagreements. Because project-based learning may diverge from the typical classroom environment, it can require a more significant time investment on the part of the instructor. In hindsight, this was a very ambitious project, which asked a lot of the students and me.

To generalize, the project my students undertook was to use existing anthropological data (puppets) to create a publicly accessible interpretation (exhibit components and programming). Partnering with an external organization (LUMA) was necessary to achieve the dissemination of student work. Based on this experience, I have identified six considerations for instructors who are planning and carrying out project-based courses in which students work with anthropological data sources and external organizations.

- 1) Team settings require consensus-building among participants. This can be achieved through shared experiences and the validation of each team member's contribution to the project.
- 2) All team members and the instructor must be flexible in order to be responsive to the needs and priorities of the external organization.
- 3) The instructor, team members, and the external organization understand that the project is primarily a learning experience for students.
- 4) The instructor and external organization should agree to a scope and approach to the work, and they should formalize this in a contract.
- 5) Ultimately, the instructor is responsible for all deliverables outlined in the contract.
- 6) Students should be able to access professional staff/knowledge experts at the external organization for consultations.

Student Reflection

Following the conclusion of the course and the presentation of student work to LUMA, I convened a gathering of the students to share their reflections. With their permission, I summarize some of their thoughts here.

Collections-based work and having the opportunity to spend several hours per week with the objects, team members, and the instructor were highly valued. One student described this time as "therapeutic," as she could sit and talk about a range of issues with peers. Another found working with objects to be "meditative," and team members could take their time to work with objects as well as "have a good time." Another appreciated the opportunities for handling the objects and getting to learn from them. In his words, the puppets were "old and cool" and he enjoyed "getting to nerd out for a few hours." Finally, one student working on puppet identification remarked that if "you ask," then the puppet will "respond" to you. She felt this approached a "religious and

spiritual experience.” Students valued not feeling rushed or under pressure to work at a break-neck speed, in addition to being able to access collections in a low-stakes environment.

One of the more surprising set of reflections pertained to student interest in object-based versus standard ethnographic methods. At least two students remarked that their prior experience with participant-observation and interviewing were unexpectedly difficult. One felt she was “not audacious enough” to do ethnography. Museum collections represented a new avenue to engage with cultural anthropology without having to do traditional fieldwork. Another student felt like the experience made museum work seem possible or “doable.” Both these sentiments speak to how students are thinking about what anthropological training is and how they can use this training in their future work lives.

Students also commented on their positionality. Several students found one LUMA staff member difficult to work with. They talked about feeling frustrated because their requests were ignored, and they also felt discriminated against in relation to their gender identity. Ultimately, they considered their work with this person “a challenge overcome.” In a related vein, one member of the curatorial team said she was “pleasantly surprised” that there was “so much responsibility entrusted” to team members, as she had expected there would be “more intervention.” This made her feel that her “effort and time were more valued.” Students want to have their efforts taken seriously and they also desire respect and care from their teachers.

I consider it productive for partner organization staff to be encouraged to see themselves as teachers who share their knowledge and offer feedback on student efforts. The course instructor might discuss this role with staff members ahead of time and emphasize the value of their professional knowledge and expertise. In some cases, if individual or organizational compensation is possible, this may be a means of indicating to staff members the value of their time and guidance. LUMA Curator Ritsma remarked that she felt like her role was one of “consultant” rather than teacher. Though she had previously taught courses in the university classroom, she spent only approximately 10-15 hours working with students directly and had no input into the course learning objectives or assessment. Thus, it follows that the course instructor should discuss the expectations and reach of the community partner as teacher in advance. Similarly, prior to beginning service-work, the course instructor may also engage students in a discussion about interpersonal and professional behavioral expectations. Students might be responsive to the idea that they are representing their university in their efforts to learn outside the classroom and adjust their behavior accordingly.

Finally, the team members—especially those on the curatorial team—commented on group dynamics. The curatorial team was composed of four people who had very strong feelings about what content and approach the interpretation should focus on. They used words like “sacrifice” and “accommodate” when discussing how they came to decide on

both texts and layouts. One person felt like there were times when there was “a brick wall we had to get through” in terms of negotiating personal politics. It became important that personal convictions over US politics not overshadow the content and contexts of *wayang* and minimize the cultural contributions of the Javanese. These discussions and resolutions were “the most challenging” but also “the most enjoyable.” In sum, the contexts of each student had a marked effect on the process of anthropological interpretation, and this was heightened in a team-based environment.

The IPP and the Exhibit

One of the goals of this research project was to experiment with ways to incorporate the IPP into the exhibit itself. While none of the following examples are novel to anthropological exhibits, use of the five elements of the IPP structure served to encourage both students and the instructor to actively incorporate each piece.

Curator & Collector Labels

To share context with exhibit visitors, the students wrote an interpretive label about the collector, sharing information about the biographies (Kopytoff 1986) of the *wayang* and how May Weber’s interests and collecting habits resulted in a collection accessible to students. They also wrote a label about themselves (Photo 4).

Programming as Experience

While most exhibits feature educational programs aligned with exhibit content, the majority of the budget was spent on contracting a Balinese *dhalang* (puppeteer) to put on a *wayang* performance. The performance was open to all, and invitations were extended specifically to Loyola students enrolled in anthropology courses on Southeast Asia so that they could gain first-hand experience with the cultural practice.

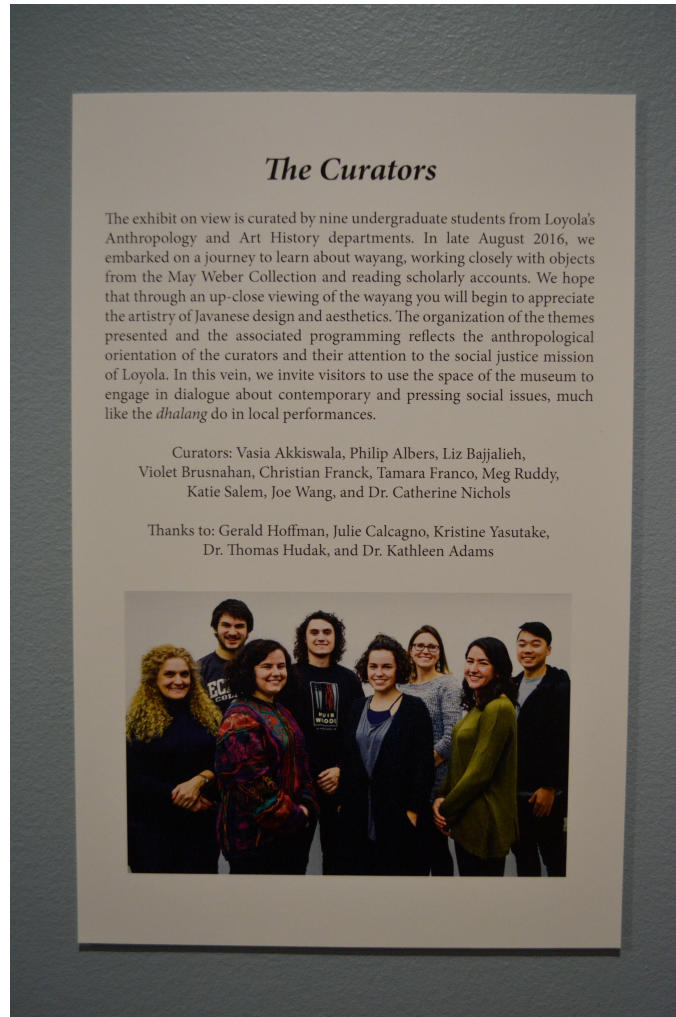


Photo 4. Curator label in exhibit

Photo Credit: Grace Iverson

Digital Audience Engagement

While the exhibit was open the following semester, I asked my new internship students to come up with methods for raising awareness of the exhibit and/or of the exhibit themes. Their idea was create a contest using Instagram. They emailed, tweeted, sat at a table in the student union, and had face-to-face conversations with friends in an attempt to solicit participation and reflection by students who hadn't visited the exhibit. Playing off the *wayang kulit*, or shadow puppets, they posed the following question: "How do you as a student cast a shadow on your community?" Instagrammers were asked to post a photo of their answer using the hashtag #showyourshadow. Generally it was difficult to engage students in the contest. In total, there was only one Instagram post despite the advertised prize of a \$40 gift card to a local restaurant (Photo 5).



Photo 5. Instagram post for #showyourshadow contest

Reflecting on the process, these three students commented that they found it very difficult to get support (in the form of being re-tweeted) by the University. In fact, they were only able to get a response after I (as a faculty member) emailed the university communications office. Both these students and the exhibit development team mentioned their frustration with not being taken seriously by university staff members. Whether this is a coincidence or a more pervasive aspect of institutional culture, instructors may want to reach out to staff ahead of time to discuss student projects.

Student Evaluations

Though the IPP element of evaluation is concerned with assessments of individual growth, I developed both formative and summative surveys for visitors to evaluate how Loyola students enrolled in anthropology courses experienced museum exhibits.

For a **formative evaluation**, I administered surveys to my introductory-level anthropology students during the fall 2016 semester. Seventeen surveys were returned for use in this study. Students were asked to visit the current exhibit at LUMA on colonial art from Latin America and respond to a series of open-ended questions about their experience in museums. The majority of students (12) identified as regular museum-goers, visiting at least two to three times per year. Three visited once per year, one visited once every few years, and two visited almost never.

When asked about what they enjoyed about visiting museums, the majority of respondents emphasized opportunities to view art/objects from other places or cultures and to see unique objects. Others appreciated opportunities for applied learning and

being able to interact with exhibit components as a way to learn. Two respondents valued museums for their ability to provide special social and emotional experiences. These responses are in line with museum-based pedagogic approaches. Museums are more about inspiration and personal meaning-making than they are places for formal education like the university classroom (Hooper-Greenhill 2006, 238).

When asked what they thought about the current exhibit at LUMA, some respondents mentioned that they enjoyed being able to make connections to class content. In this case, I had asked them to visit the exhibit in conjunction with a lecture on changes in the Americas during European exploration and colonialism. Several students mentioned that seeing silver decorative art objects (e.g., candlesticks) reminded them of course content. As Hilde Hein (2000) argues, in the university classroom, students “learn about things at a distance, through mediating systems that have no inherent location and can be reproduced at will” (111). In the museum, people are put “immediately in the presence of things, to learn from or through them” (Hein 2000, 111). Exploitative aspects of European colonialism were materialized in the exhibit for students to directly experience. By asking students to visit an exhibit that allows them to view historic and/or authentic materials, knowledge transmitted in the classroom can be reinforced. Creating space or time for a guided reflection may further reinforce the exhibit as a learning and/or affective experience.

When asked if they thought museums were places that encouraged reflection or contemplation, 93% of students responded positively. Explanations of agreement emphasized a quiet and serene atmosphere, the opportunity to reflect on one’s own position relative to others, and opportunities for further discussion. While I expected this response, it is worth noting that university museums may provide unique and special environs to encourage various approaches to student engagement, as most students view them as places for reflection and contemplation.

When asked if a museum exhibit had ever inspired them to take action, students’ responses were about even. Aside from the responses that focused on art creation, several students mentioned that exhibits about undocumented immigrants and animal conservation were topics that inspired them to take action or become more involved in issues. While the potential for inspiring action may be dependent on the exhibit’s objective, exhibits hold the potential to provide direct activities that can encourage students to use their new knowledge and perspectives with increasingly applied sensibilities.

Following the opening of the *wayang* exhibit at LUMA, for a **summative evaluation**, I administered surveys to my introductory-level and upper-division anthropology students during the spring 2017 semester. Twenty-six surveys were returned for use in this study.

My upper division anthropology students were more avid museum-goers than the introductory students. This was to be expected, as the course focused on museums and required multiple museum visits. However, both groups of students had similar responses

about what they enjoyed about visiting museums. The most common response was the opportunity to learn about and experience other cultures through authentic objects and media. A few responses mentioned specific subjects such as history and art, and several students valued museum visits because they provided learning opportunities.

When asked what they thought of the *wayang* exhibit, the introductory students emphasized its educational value, also commenting on the beauty of the puppets and their detailed and intricate construction. The upper-division students commented mostly on the spatial layout and visual composition of the exhibit and on its informative nature.

The majority of students in both classes found museums to be places of reflection and contemplation. Peacefulness, opportunities for self-reflection, and the consideration of the multiple meanings objects held were common responses. For the *wayang* exhibit specifically, students cited opportunities to reflect on cultural difference. Three students mentioned specifically considering social justice and political issues, and two mentioned the written reflection activity. Students consistently rated museum exhibits as reflective experiences and several were guided by the exhibit to reflect on specific themes.

When students were asked if a museum ever inspired action, their responses were again about even. Students again mentioned art creation and topics such as refugees and genocide or environmental conservation, but they added that they were inspired to travel or take a particular course. When asked if the *wayang* exhibit inspired action, about half of the upper-division class answered yes, citing activities related to politics and social justice and an impetus to initiate conversations with friends. About one-third of the introductory class was propelled toward action, either life-long learning or engaging in political action to increase tolerance and justice. The mixed responses here demonstrate that museum exhibits hold the potential to inspire action, though far fewer students were moved towards political engagement after viewing the *wayang* exhibit.

Does the incorporation of the IPP allow for the creation of learning through anthropological museum exhibits? Based on the survey responses, students indicated that museum exhibits that use anthropological collections provide students with valuable experiences accessing other cultures through direct activities such as the interpretation of authentic objects. Though museums interpret these objects, their aim is to reach public audiences, which is typically a broader category than students in a college course. Some students are able to make connections to course content if guided by the instructor and/or museum educational staff. Because museums allow for affective responses and not only cognitive engagement, they are productive spaces for reflection. There is potential for inspiring action, but this area needs more exploration and experimentation with implementation.

Conclusion

In the extensive literature on museum-based learning, museums are viewed as educational sites where visitors may engage in informal, free-choice learning that differs from the formal classroom (Falk and Dierking 1992). Not only can this difference provide a valuable change of pace for university students, it also holds the potential to scaffold classroom-based learning through engagement with authentic objects, stories, and interactive elements. Museum education staff members are increasingly interested in creating learning experiences for a variety of academic disciplines, including anthropology (King and Marstine 2006).

In my role as a museum anthropologist who teaches and directs a collection, I have found that attempts to incorporate each element of the IPP into course design and exhibit development provides me with new, malleable, and adaptable frameworks for doing things I already have experience with. Though I have focused my discussion on the application of the IPP to an engaged learning course with a small number of students, I have successfully implemented its elements into assignments for larger, lecture-style courses. I primarily use the IPP in the design of project-based assessments for introductory-level anthropology courses, which could be scaled up to large courses pending sufficient grading resources. For a course I teach on globalization (with 35 students per section and no TA), students have the opportunity to carry out participant-observation in a local ethnic neighborhood, perform an autoethnography of the commodities they consume, and/or interview an immigrant to the US. The design of these assessments requires students to turn in their data: fieldnotes, diary entries, and interview transcripts. In addition to the analysis, where they are expected to interpret their data using course concepts and examples, they are required to write a reflection in response to specific prompts. The IPP element of action has been the most challenging to assess within the confines of a formal course, but I have implemented in-class thought experiments where my students divide into small groups and discuss how their decision-making might change in specific situations in the future in light of course material. When possible, opportunities for projects (like exhibits) can be a productive arena for enacting and applying anthropological knowledge and methods. The IPP model challenges me to build on my experience as both a student and a teacher and to move beyond the pedagogical tools I've always relied upon.

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