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TRIBAL MUSEUMS & CULTURAL CENTERS

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Association of Tribal Archives, Libraries, & Museums

Acknowledgements

About the Association of Tribal Archives, Libraries, and Museums (ATALM)

ATALM is an international non-profit organization that maintains a network of support for indigenous institutions, provides culturally relevant programming and services, encourages collaboration among tribal and non-tribal cultural institutions, and articulates contemporary issues related to developing and sustaining the cultural sovereignty of Native Nations. For more information, see atalm.org.

About the Doris Duke Charitable Foundation

The mission of the Doris Duke Charitable Foundation is to improve the quality of people's lives through grants supporting the performing arts, environmental conservation, medical research and child well-being, and through preservation of the cultural and environmental legacy of Doris Duke's properties. The Foundation's mission, grantmaking programs, museums and centers are guided by Doris Duke's will. For more information, see ddcf.org.

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Sustaining and Advancing Indigenous Cultures: Field Surveys & Summits, 2021

Tribal Museums and Cultural Centers

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Sustaining and Advancing Indigenous Cultures: Field Surveys & Summits, 2021

Tribal Museums and Cultural Centers

In winter 2010-11, the Association of Tribal Archives, Libraries, and Museums' survey of its membership produced the first-ever comprehensive look at the status and needs of the institutions it serves.[1] Findings from that effort provided key data concerning an emerging sector working not only to protect tribal cultural patrimony but to strengthen Native nations' sovereignty. Yet a decade has wrought significant change. In 2021, recognizing the need for updated information, and with lead financial support from the Doris Duke Foundation, ATALM launched a broad follow-up information-gathering effort. It conducted five separate surveys (focused on tribal archives, tribal libraries, tribal museums and cultural centers, Native artists, tribal libraries' digital inclusion needs) and hosted five complementary online "summits," which invited a broad array of practitioners and allies to participate in needs identification and strategic thinking.

This report summarizes the findings from the tribal museum and cultural center (TMCC) survey and summit. The 2021 TMCC survey was conducted during Spring 2021 and garnered 93 responses.[2] ATALM hosted the Native Museums/Cultural Centers Summit on April 6, 2021, an event that engaged museum and cultural center professionals and allies in discussions about institutional management, operations, and needs. Together, the survey answers and summit discussions provide important information about the growth and development of TMCCs, their ongoing and emerging challenges, and possible strategies for supporting sector development.

Survey Data: Purposes and Audiences

Among respondents to the survey of TMCCs, there is a clear hierarchy in institutional missions. Unsurprisingly, the most widely shared mission is the preservation and perpetuation of tribal cultures: as reflected in the top five roles listed in Exhibit 3.1, 83-97% of survey respondents

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[1] Miriam Jorgensen, *Sustaining Indigenous Culture: The Structure, Activities, and Needs of Tribal Archives, Libraries, and Museums,* Association of Tribal Archives, Libraries, and Museums, Oklahoma City, OK, 2012.
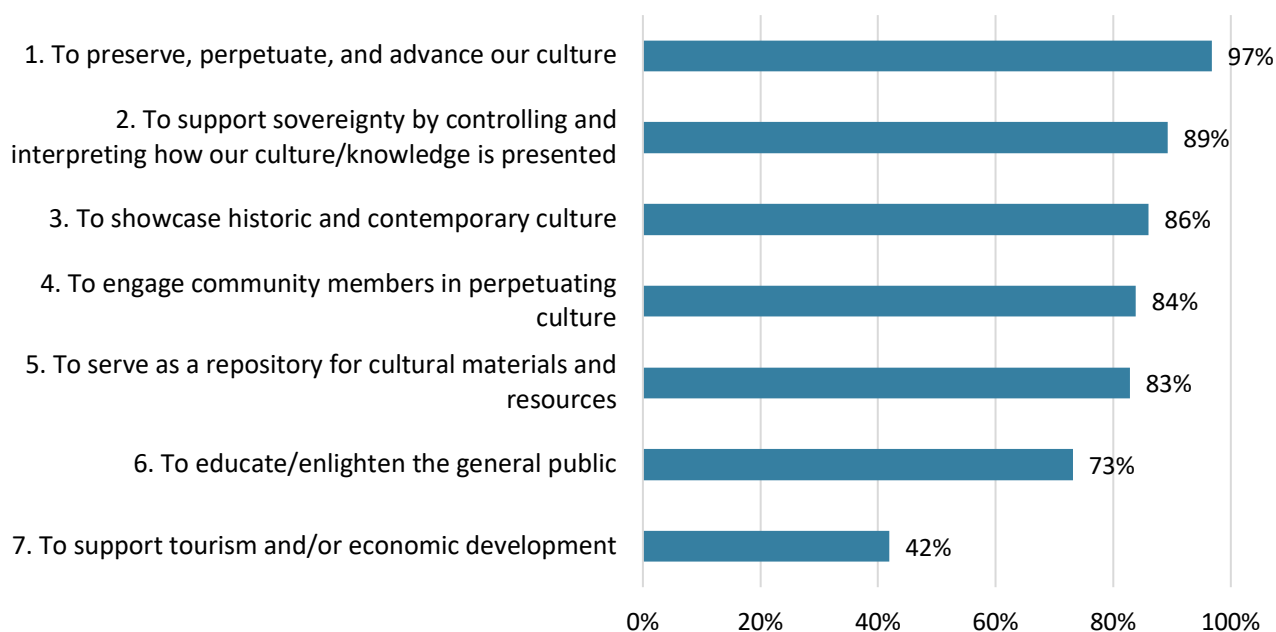
[2] Not all institutions provided an answer to every question on the survey. To address these differences, the total number of responses is indicated as "n=#" when reporting data.

identified such work as a primary goal (items 1, 3, 4, and 5 in the exhibit below). Significantly, TMCC survey respondents appreciate the strong linkage between advancing tribal culture and Native nation sovereignty, with 89% identifying this response option as a "very important" institutional goal. Moving down the list, three-quarters of respondents identified educating the general public as a "very important" activity, and two-fifths indicated that tourism and economic development were "very important" goals.

Looking at the data from the opposite direction, on the "importance scale" provided, the *only* goal that any survey respondents rated as "unimportant" was tourism and economic development (11 of 93 institutions), which is a strong reminder of TMCCs' dominant concerns.

Exhibit 3.1. Primary Role of Tribal Museums and Cultural Centers
Percent listing the identified purpose as "very important," n=93

1. To preserve, perpetuate, and advance our culture	97%
2. To support sovereignty by controlling and interpreting how our culture/knowledge is presented	89%
3. To showcase historic and contemporary culture	86%
4. To engage community members in perpetuating culture	84%
5. To serve as a repository for cultural materials and resources	83%
6. To educate/enlighten the general public	73%
7. To support tourism and/or economic development	42%

TMCCs' target audiences reflect these mission commitments. A large majority (87%, or 80 of 92 respondents) indicated that tribal members are a key audience for their programming, while 62% indicated their key audiences were educators and students.[3] Fewer indicated that the general public/tourists and scholars/researchers are primary audiences (59% and 30%, respectively). Nonetheless, as the right-most column of Exhibit 3.2 emphasizes, TMCCs' commitment to information sharing is comprehensive: more than 90% of responding institutions already serve *all* of these audiences.

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[3] Respondents could choose more than one response to the question "Who are your museum/cultural center's targeted audiences?"

Exhibit 3.2. Target Audiences for TMCCs

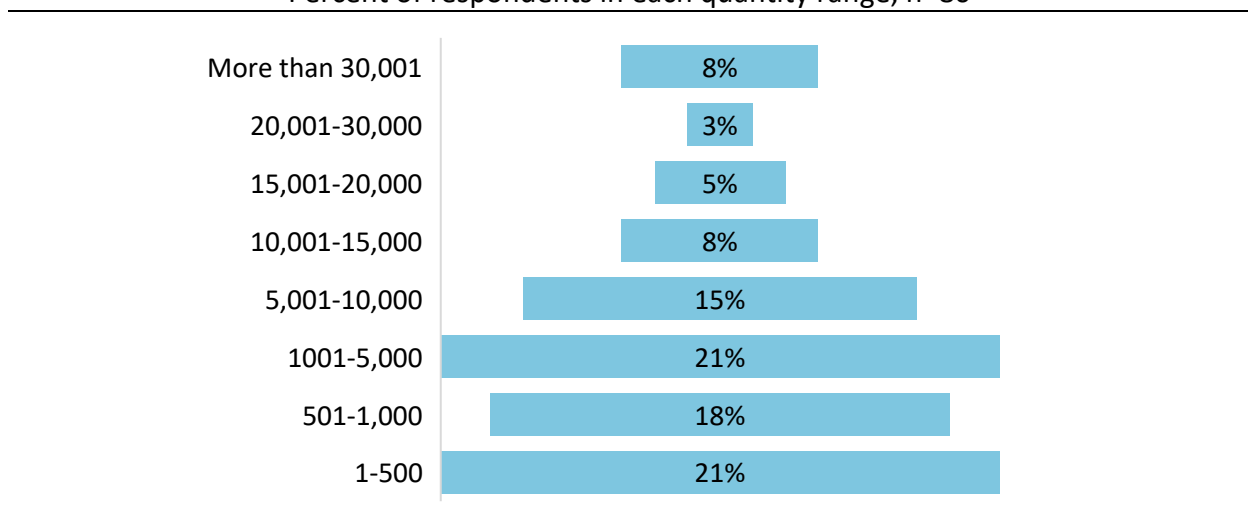Percent identifying a particular audience as "primary" or not, n=92

Population	A Primary	B Serve, but not a priority	C Do not serve, but want to	D Do not serve	A + B Currently serving
Tribal members	87%	12%	1%	0%	99%
Educators/students	62%	33%	3%	0%	95%
General public/tourists	59%	38%	0%	3%	97%
Scholars/researchers	30%	62%	5%	2%	92%

Note: The table omits the column "Did not reply," which accounts for some rows summing to value <100%.

Survey Data: Collections

Collecting and caring for objects is one of the most fundamental ways that TMCCs fulfill their goals of perpetuating and preserving tribal culture and of supporting sovereignty. In 2021, 60% of responding TMCCs reported that their collections contained 5,000 or fewer objects; one out of five respondents held a collection of 500 objects or fewer (Exhibit 3.3). At the same time, some TMCCs' collections are quite large; in open-ended responses, three survey respondents reported collections of 100,000 or more objects. Moreover, most TMCCs report that their collections are growing: 63% (of 81 respondents) noted that they were actively acquiring new materials, and 17% said they were planning to become active in acquiring new objects.

Exhibit 3.3. Size of TMCC Collections

Percent of respondents in each quantity range, n=80

Range	Percent
More than 30,001	8%
20,001-30,000	3%
15,001-20,000	5%
10,001-15,000	8%
5,001-10,000	15%
1001-5,000	21%
501-1,000	18%
1-500	21%

The foci of acquisition activities vary greatly across institutions, demonstrating that TMCCs work toward their highly similar purposes in different ways. As the open-ended responses made apparent, some tribal museum and cultural centers concentrate their collections activities on filling gaps so that they can more accurately display a Native community's culture, history, ingenuity, and arts; some primarily collect art, both historical and contemporary, that has been

produced by community members; some concentrate on collecting photographs and family materials; and some are particularly attentive to opportunities for repatriation. The most commonly cited constraint on new acquisitions was a lack of display and/or storage space, although one respondent expressed concern that the real barrier to new acquisitions was "tribal government understanding about collections, and how they represent the people we serve."

Fewer than half of respondents to the survey question concerning borrowing (44% of 81 respondents) indicated that they had borrowed cultural items from other collecting institutions. Among those who had not borrowed items, the most commonly cited reason for not borrowing was that the "museum facility does not meet the security and environmental requirements of the lending organization" (21 of 37 non-borrowing TMCCs); half also cited "no funds to cover the cost of the loan." These responses are in fact the first mention of a recurrent theme when considering the need of TMCCs—space and funding limit not only the opportunity to participate in loan agreements with other collecting institutions but constrain many other aspects of tribal museum and cultural center operations as well.

Approximately half of 80 responding TMCCs reported that most of their collection was catalogued, although the next most common answer was that only 1%-25% of the collection had been systematized. Seven respondents (9%) indicated that they didn't know the status of the institution's cataloging efforts (Exhibit 3.4). Most institutions (63% of 81 respondents) use collections management software for this administrative task, typically PastPerfect (73% of 51 TMCCs that use collections management software), although not all users were satisfied with its functionality.

Exhibit 3.4. Portion of TMCC Collection Catalogued
Percent of respondents in each quantity range, n=80
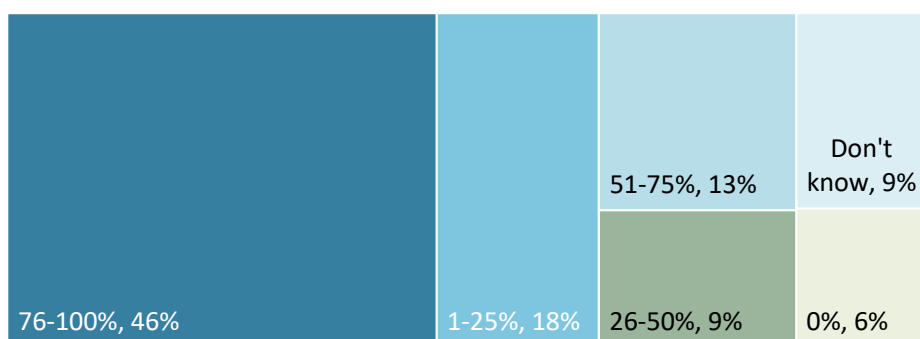
When asked to consider the kinds of activities or assistance their TMCCs would need to help ensure better care and access of collections, more than half of 79 survey respondents indicated that their needs included assistance with photography and object scanning, creation of appropriate storage areas, and improved environmental controls in exhibit and storage spaces (Exhibit 3.5). Connecting to the immediately preceding discussion, assistance with cataloguing collections also ranked highly on the list of collections-associated needs. When the response

"significant need" and "somewhat of a need" are combined, conservation also emerges as a key collections concern across TMCCs.

Exhibit 3.5. Collections Care and Access Needs
Percent of respondents in each quantity range, n=80
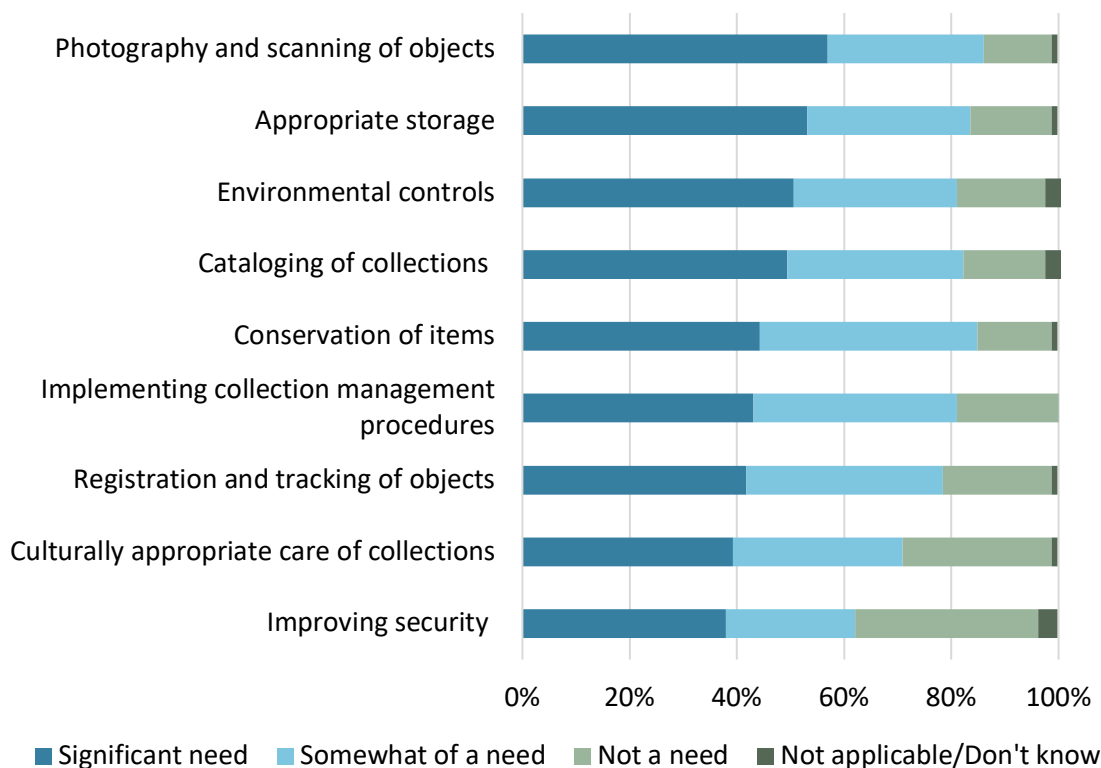
As the top-ranked collections care and access need signals, online access is of growing importance to TMCCs. Two-thirds of the 80 responding TMCCs reported that their collections are not online, and even among those TMCCs with some web-based accessibility, a large majority reported that less than 25% of their collection was available for online viewing. Funding was the most commonly cited obstacle to greater online accessibility (53% of 77 respondents), with lack of equipment, lack of software, and lack of time following closely behind (48% of respondents). Among the 53 TMCCs with no online collections access, 40% said they had plans to develop access, 17% had no such plans, and 57% indicated that they needed training, regardless of whether they had plans to make their collections available online. This latter finding, coupled with open-ended responses, suggests that training may need to address both technical skills (how to undertake the processes of digitization and online access) and management challenges (how to make the case for online access, how to decide what to digitize, and how to prioritize digitization efforts). And of course, all of these conversations must recognize that there are a range of reasons that some tribes and TMCCs will continue to emphasize in-person experiences over online access.

> ## Reasons collections are not online
>
> *"Collections have not been placed online in the past, so setting this up will be time-intensive and other collection tasks take priority."*
>
> *"There is not a strong organizational mandate for collections to be featured online."*
>
> *"We are a small staff and focus on in-person experiences and opportunities (when open). We would rather have people visit our museum than place our collections online."*
>
> *"We had a major theft several years ago, thus none of the gallery displays are online or photographed."*
>
> *"Many of our collections are on loan and have restrictions that prevent photos or on-line presentations."*
>
> *"[Our] 2300-piece contemporary art collection is 100% online. [The] archaeological material is not and [will be] a much larger undertaking."*

Survey Data: Programming

Beyond collecting, TMCCs promote their goals by helping community members actively learn about and participate in their cultures. Special exhibits, public programs for education and entertainment, curation that incorporates Indigenous languages, and efforts to support Native artists are all ways that TMCCs can achieve this aim. Exhibit 3.6 emphasizes that in 2021, most TMCCs surveyed were able to offer special/temporary exhibits, public programs, engagement with Native languages, and support for community artists. Only one-third were able to host travelling exhibits, although a lack of current capacity does not signal a lack of desire: a mere 2% of respondents said that they did not now and never would do so.

Exhibit 3.6. TMCC Programming
Percent of respondents that offer each kind of programming, n=79-81
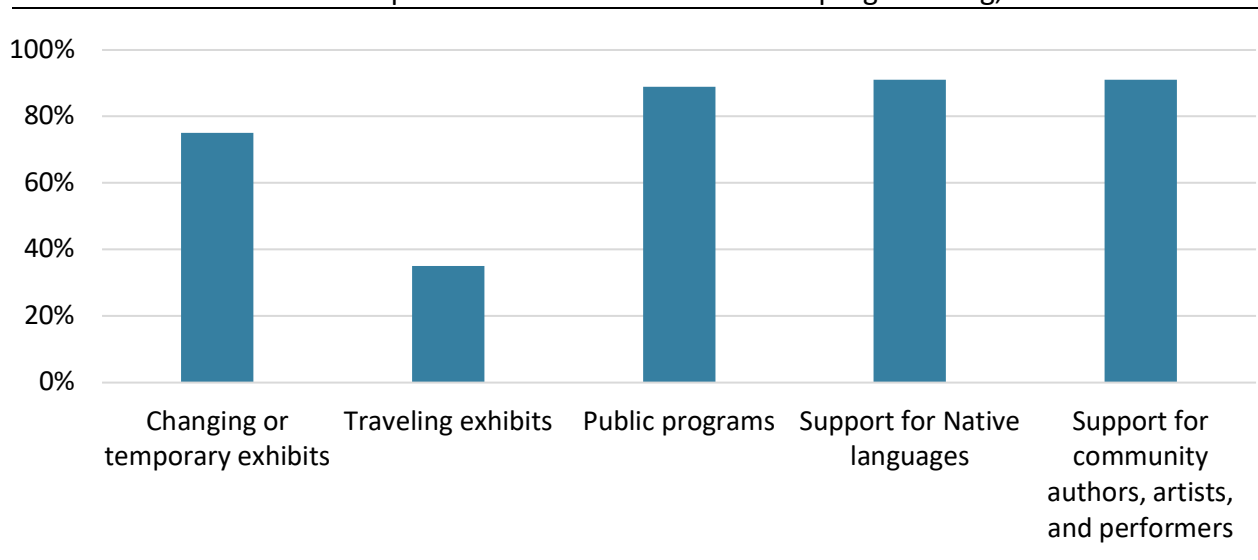
Exhibits 3.7 and 3.8 indicate nearly three-quarters of 79 responding TMCCs supported Native language use and Native artists in their curation and programming, and they do so in a variety of ways. To the extent that regular exposure, frequent use, and meaningful practice increase the effectiveness of cultural education, however, these findings suggest that there is scope for many TMCCs to expand their efforts. For example, as of 2021, 29% of surveyed TMCCs did not use Native languages in their exhibits, 39% did not incorporate Native languages into public programming, and 54% did not offer greetings in their Native language. With regard to support of Native artists, 27% of TMCCs did not exhibit their works, 49% did not sponsor festivals or art fairs, and 62% did not engage artists in exhibit design. Positively, 62% of responding TMCCs expressed interest in learning how to implement or expand Native language programming, and 68% expressed interest in learning how to provide more support for community artists.

Exhibit 3.7: TMCC Support of Native Languages,
Percent of TMCCs in each category, n=79

Type of Native language support	Percent
Use Native languages in exhibits	71%
Make Native language resources available	62%
Partner with tribal Native Language Program Office	62%
Incorporate Native language into public programs	61%
Use Native language on TMCC signage	56%
Greet visitors in Native language	46%

Exhibit 3.8: TMCC Support of Native Artists,
Percent of TMCs in each category, n=79

Type of artist support	Percent
Exhibit works by Native artists	73%
Feature & sell Native artists' works in gift store	61%
Sponsor festivals or art fairs	51%
Host performances, talks, live paints	46%
Commission artwork	39%
Engage artists in exhibit design	38%
Provide studio space	5%

A final note is that the programming efforts reported above are based on TMCC offerings in a "typical" year, and programs and related outreach were one of many aspects of TMCC operations affected by the COVID-19 pandemic. Eighty-one percent of 93 surveyed TMCCs reported a negative effect on programming.

Survey Data: Visitation, Promotion, and Community Engagement

Visitation can be a useful basic measure of community engagement. Given the timing of survey administration in 2021, however, as the third and fourth waves of the global coronavirus pandemic affected US Native nations, questions concerning overall visitation numbers required survey respondents to reflect broadly on both the pre-pandemic and pandemic period and may be less accurate than they might have been absent the health crisis. Exhibit 3.9 provides information for both in-person and online visits. Consistent with other data concerning the size of TMCCs, visitation numbers suggest relatively small institutions: 38% of respondents reported no more than 1,000 in-person visitors on an annual basis, and 48% reported fewer than 1,000 online visitors (a figure that includes a large number of TMCCs that do not offer online access). A sizable number of institutions also noted that they could not estimate or did not know visitation information, which may be a signal both of limited capacity and of small size. At the other end of the spectrum, nearly a quarter (24%) of TMCCs reported annual in-person visitorship in a "normal" year of 10,000 or more.

Exhibit 3.9. Approximate Number of In-Person and Online Visits to TMCCs, circa 2019
Percent of respondents in each visitation range, n=92
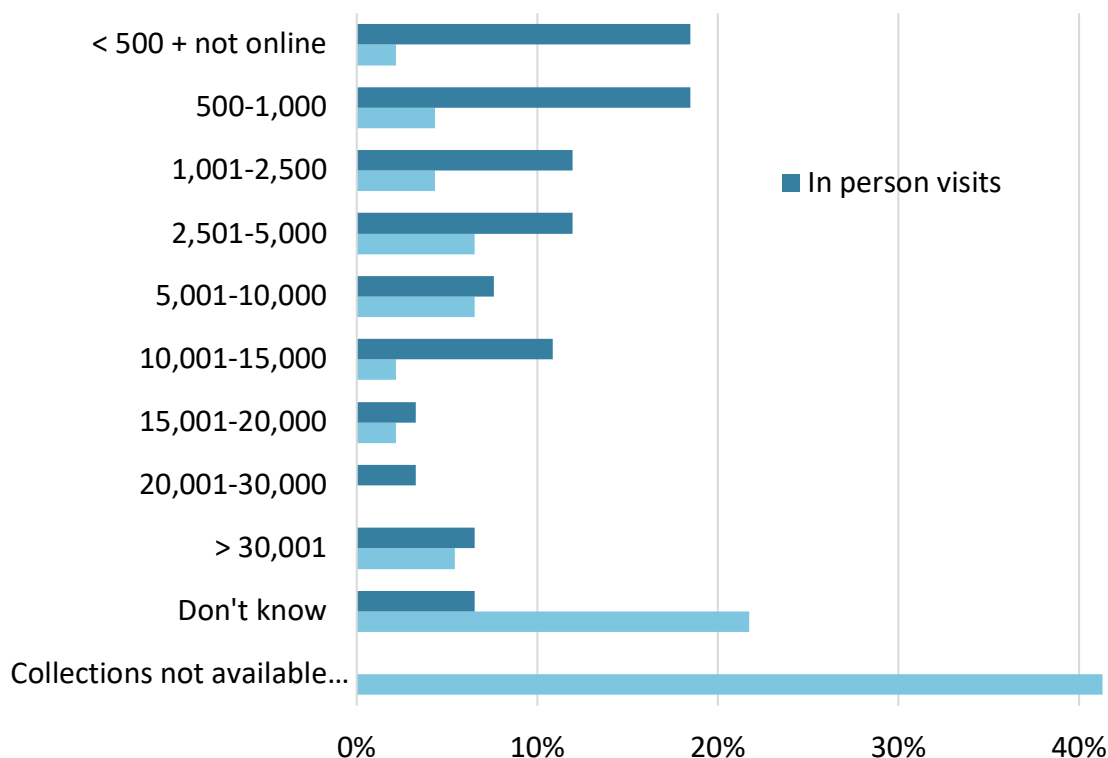
Reflecting on the three years prior to the pandemic, nearly half of TMCC principals reported positive momentum. Forty-six percent of 90 respondents said that over the period 2017-2019, in-person visitation was growing, 25% reported that it was unchanged, and 16% reported that it was decreasing. (The remainder of respondents either were unable to make an estimate or indicated that the question was not applicable.) By contrast—and as expected—more than 90% of 93 respondents indicated that COVID-19 had a negative effect on in-person visits, and a number of survey respondents said that their facility had closed entirely for a period of time.

More encouraging, 27% reported a positive impact on online visitation. Yet it is unclear exactly what these responses mean. On the one hand, among the 25 TMCCs that claimed a positive impact on online visitorship, only 14 had any portion of their exhibits available online. On the other hand, all but one of the remainder appeared to have a website, and these TMCCs may have placed other, non-exhibit materials on their websites for community members to engage.

TMCCs rely on a variety of methods to promote their exhibits, programs, and other offerings. Most prominent among these are basic methods that nearly all TMCCs can access: indirect promotion, including word of mouth and reviews posted online by patrons, which was used by 89% of 89 respondents, and social media, such as Facebook and Twitter, which was used by 81% of 89 respondents. The least commonly used promotion methods are video-based digital

outreach, including YouTube and Vimeo, and outdoor venues, such as billboards and roadside signs. Even so, 36% and 37% of TMCCs, respectively, reported using video-based digital outreach and outdoor venues as promotion methods in 2021.

Exhibit 3.10 arrays the responses to this survey question so that TMCCs' current promotion activities *and* their planned methods are visible. The middle portion of each horizontal bar indicates TMCCs' promotion plans. In 2021, more TMCCs (18% of 89 respondents) planned to increase the use of digital video platforms (YouTube, Vimeo, etc.) than any other form of marketing, although other approaches, such as cross-marketing with other tribal enterprises, are close behind. Such plans for new promotion may signal a staff training opportunity/need.

Exhibit 3.10. Current and Planned TMCC Promotion Methods
Percent of respondents using or planning to use a given method, n=89
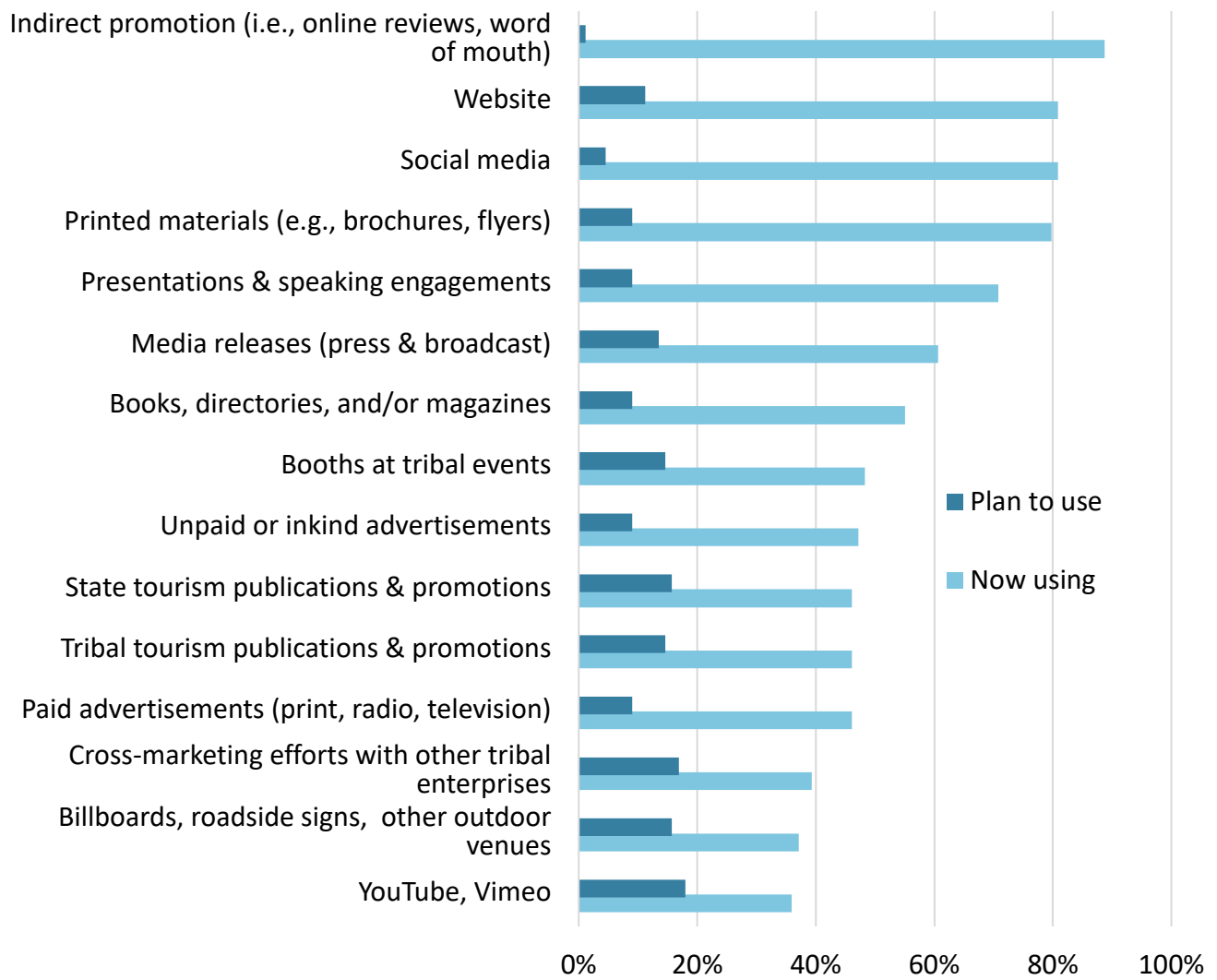
Promotion draws people to TMCCs; responsiveness to feedback helps ensure that visitors, especially tribal community members, keep coming back. When queried about the methods tribal museums use to ensure that they are meeting community needs, most TMCCs said that they relied on guest book comments (75% of 89 respondents). Exhibit 3.11 provides more detail on both currently employed and planned approaches to community accountability. Regarding the latter—approaches museums and cultural centers are planning to use—more TMCCs reported a desire to begin using visitor surveys and community needs assessments than any other feedback method. To the extent that training is desired, however, TMCCs primarily appear interested in assistance with community needs assessments.

Exhibit 3.11. TMCC Community Feedback Plans and Needs
Percent that use, plan to use, or need training regarding a feedback method, n=89

Type of Feedback	Currently Use	Plan to Use	Need training
Guest book comments	75%	11%	2%
Community advisory groups	43%	19%	19%
Visitor surveys	37%	38%	13%
Suggestion boxes	31%	30%	7%
Community needs assessments	27%	34%	25%

Note: Rows do not sum to 100% because the table omits the response "Not needed."

A final observation on community engagement is that 80% of 89 participating TMCCs responded "Yes" to the question "Are tribal members involved in program or exhibition development?" Another 13% said that while tribal citizens were not yet engaged, the TMCC had plans to involve them. These are impressive figures, but they are more informative when combined with open-ended explanations of community-member collaboration. In some cases, involvement has been a natural by-product of having community members as TMCC staff. Other (but fewer) cases arose from conscious intent to engage or consult—through, for example, advisory committees, paid and unpaid exhibit consultancies, practical programs in which community members as instructors or activity leaders, and exhibit features (where an individual or family is the subject on an exhibit.)

Museum-to-community connections

"Many of our teachers are tribal members, and we choose what classes to offer by popular demand. We also have a rotating exhibit that highlights key tribal members, and their families help put the exhibit together."

"Currently, all staff are Tribal members from our Tribe. Tribal community members and staff from other Tribal programs are consulted and are often partners in programming and exhibit development."

Survey Data: Budgets and Funding

Collectively, the tribal museums and cultural centers responding to the survey question concerning annual finances reported a median budget in the range $100,001 to $250,000. That said, numerous TMCCs operate at both ends of the spectrum: six organizations reported budgets of $10,000 or less, and three reported budgets of more than $1 million (see Exhibit 3.12a). Exhibit 3.12b presents the same information but on a numeric—as opposed to ordinal—axis. It shows even more clearly that the average TMCC budget is small.

Exhibit 3.12a. TMCC Budgets
Number of TMCCs in each budget range, n=87
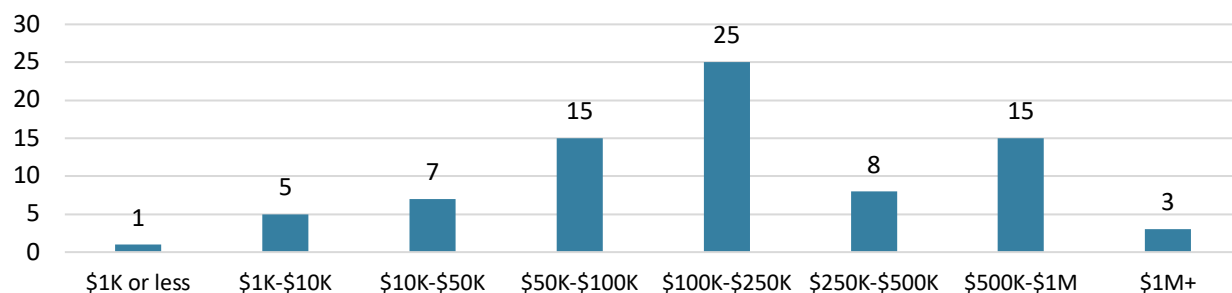
Note: There were eight "don't know" responses.

Exhibit 3.12b. TMCC Budgets
Number of TMCCs in each budget range, n=87
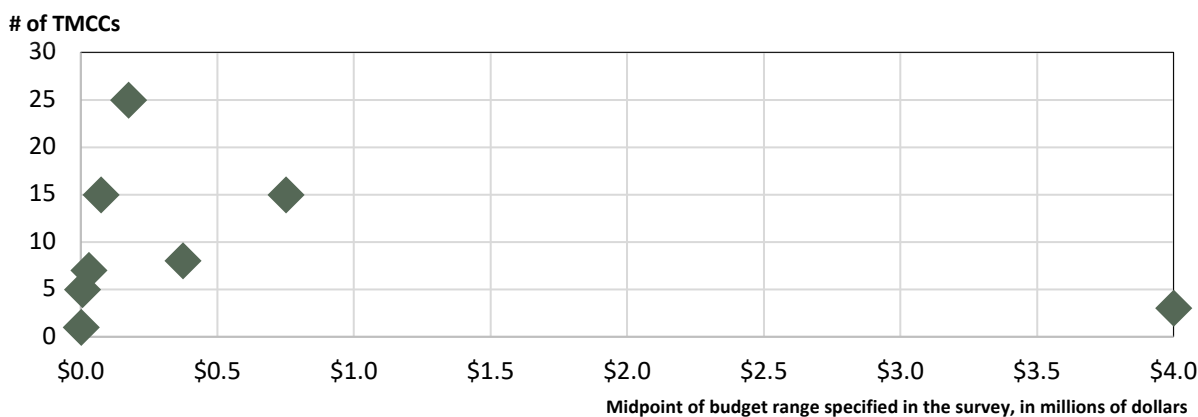
Notes: 1) There were eight "don't know" responses. 2) The count associated with each budget range offered as a choice in the survey is plotted at the midpoint of that range. Three annual budgets above $1 million were reported in the survey, one at $1.4 million, one at $7 million, and one simply at "more than $1 million"; the graph uses the value $4 million as the midpoint of that $1 million - $7 million range.

Data provided by survey respondents about the "before" and "during" pandemic periods offer a more nuanced view of TMCC budgets. Reflecting on the period prior to COVID-19, 14% of 87 TMCCs reported that their budgets were strong and growing, and 47% said that their budgets were stable from year to year. Pre-pandemic, in other words, many TMCC budgets were relatively small, but three out of every five TMCCs experienced financial stability if not growth.

Two-thirds of 93 responding TMCCs said that the pandemic had a negative impact on their budgets. Among the other TMCCs, 18% said the pandemic had no impact on their budgets, and 8% said it had a positive impact. New funding opportunities arising from the federal government's pandemic policies are one possible explanation of some TMCC's improved budget outlooks during the pandemic, although comments suggest that in most cases, the "positive impact" on budgets arose from lower day-to-day costs due to required closures and from reductions in staff. One survey participant pointed to both phenomena: "Increased funding opportunities [have had a positive budget impact during COVID-19] but [we also] have shut down the museum to visitors as it is a small space."

As Exhibit 3.13 indicates, tribal governments were the primary source of funding for tribal museums and cultural centers in 2021; 76% of 86 respondents reported funds from this source. The next most common source was the US federal government, from which 48% of respondents received income. (While only 30% reported receipt of IMLS Museum Grants and only 33% reported receipt of "other" federal funds, not all TMCCs that received one type of funding received the other, raising the federal government's total representation as a funder to 48%.) Revenues received from individuals and from foundations and corporations rounded out the top five sources of funds.

Exhibit 3.13. Sources of TMCC Revenue
Percent of TMCCs receiving revenue from each source, n=86

Source	Percent
Tribal Government	76%
Other Federal Grants	33%
IMLS Museum Grant	30%
Individuals	27%
Foundations/Corporations	23%
Fees	17%
State and/or Local Government	13%
Earned Revenue	12%
Other	5%
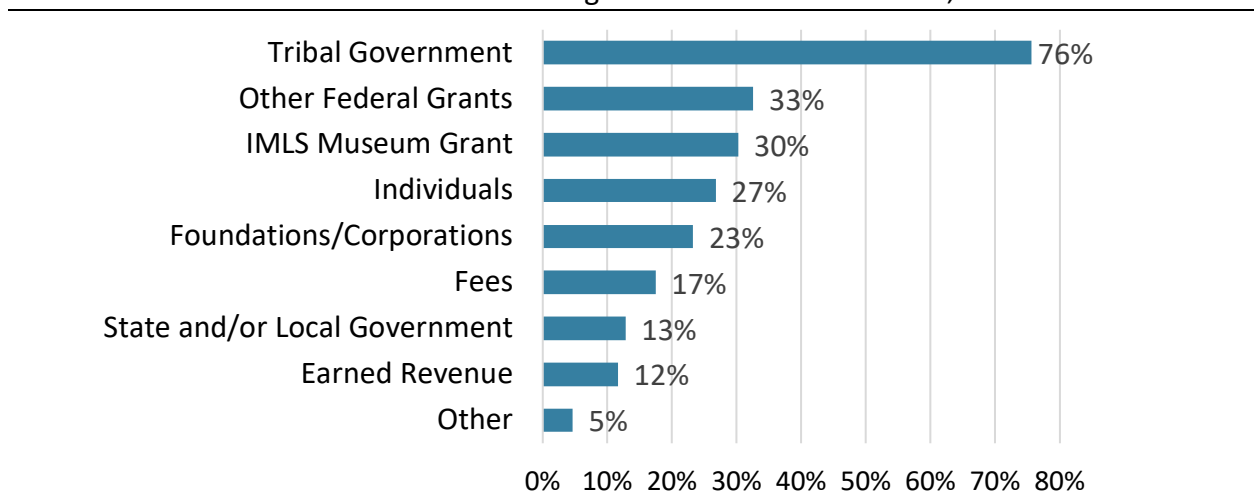
Outside of Indian Country, admissions fees are a useful addition to museums' operating budgets. Among TMCCs, however, liberal admissions policies are more common: 54% of 92 respondents indicated that their TMCC is free to all. On the flip side, this suggests that as many as 46% of the TMCCs surveyed may raise revenue through admissions fees. Yet because TMCCs generally do not charge their own tribes' citizens, a TMCC would need to attract a significant number of nontribal-member visitors to make admissions fees a meaningful part of its revenue stream. Given this caveat, it is not surprising that only 30% of 86 respondents to the survey question concerning sources of funds reported receiving revenue from individuals or through fees. COVID-

19 related TMCC closures also would have made it difficult for TMCCs to count admissions fees as a source of revenue.

Also noteworthy, in the "other" column, 12% of respondents reported earned income from gift shops, space rentals, and contracts as a source of funds—suggesting that had this question been asked directly, even more TMCCs may have reported this source of funds.

"Matching fund requirements" was the most common barrier to applying for grant funds, with 47% of 86 respondents citing it. No other barrier received more than 30% of responses among a list of choices that, in addition to "matching fund requirements," included "lack of time to complete applications," "eligibility concerns," "unaware of opportunities," "too much lag time between applying and receiving funding," "lack of project planning experience," "funding programs not in alignment with my needs," and "applications are too complex."

Exhibit 3.14: Highest TMCC Funding Priorities
Percent of TMCCs rating the type of space a "high priority", n=87

Type of space	Percent	Rank
Create/upgrade/modify exhibitions	63%	1
Hire additional staff	59%	2
Develop a greater online presence	57%	3
Improve collections care and conservation	56%	4
Expand technology	56%	4
Create or expand outreach to schools	56%	4
Create or expand public programming	54%	7
Maintain an existing facility	45%	8
Marketing and audience expansion	41%	9
Train existing staff	40%	10
Expand collections	40%	10
Repatriate materials from domestic institutions	34%	12
Develop revenue generating operations	32%	13
Repatriate materials from int'l institutions	31%	14
Construct a new facility	30%	15
Establish an endowment	28%	16
Facilitate loans of cultural items	25%	17
Renovate an existing facility	20%	18

Exhibit 3.14 provides a rank list of TMCCs' highest and lowest funding priorities based on 18 options presented to survey participants, who were asked to rate them as "high priority," "a priority," or "not a priority." The highest priority items for funding were exhibit enhancement, staff, online presence, collections care and conservation, technology, outreach to schools, and public programing; all were identified as high priorities by at least half of 87 TMCCs responding to the survey item.

Survey Data: Space

Among the 21 types of spaces queried in the survey, two-thirds of respondents identified children's areas, digitization areas, archival spaces, and secure storage areas as spaces they either did not have and wanted, or that they had but needed improvement (Exhibit 3.15). Looking at only the darker portion of the chart's bars, the spaces that TMCCs have that they were most likely to deem sufficient to their needs were archive spaces, collections processing areas, collections storage areas, and spaces for permanent exhibits. Even so, only 40% of the TMCCs surveyed offered these positive answers, emphasizing the point of the Exhibit 3.15 overall, which is that TMCCs have significant needs for improved spaces.

Exhibit 3.15. TMCC Space Needs
Percent of TMCCs with each type of space need, n=87
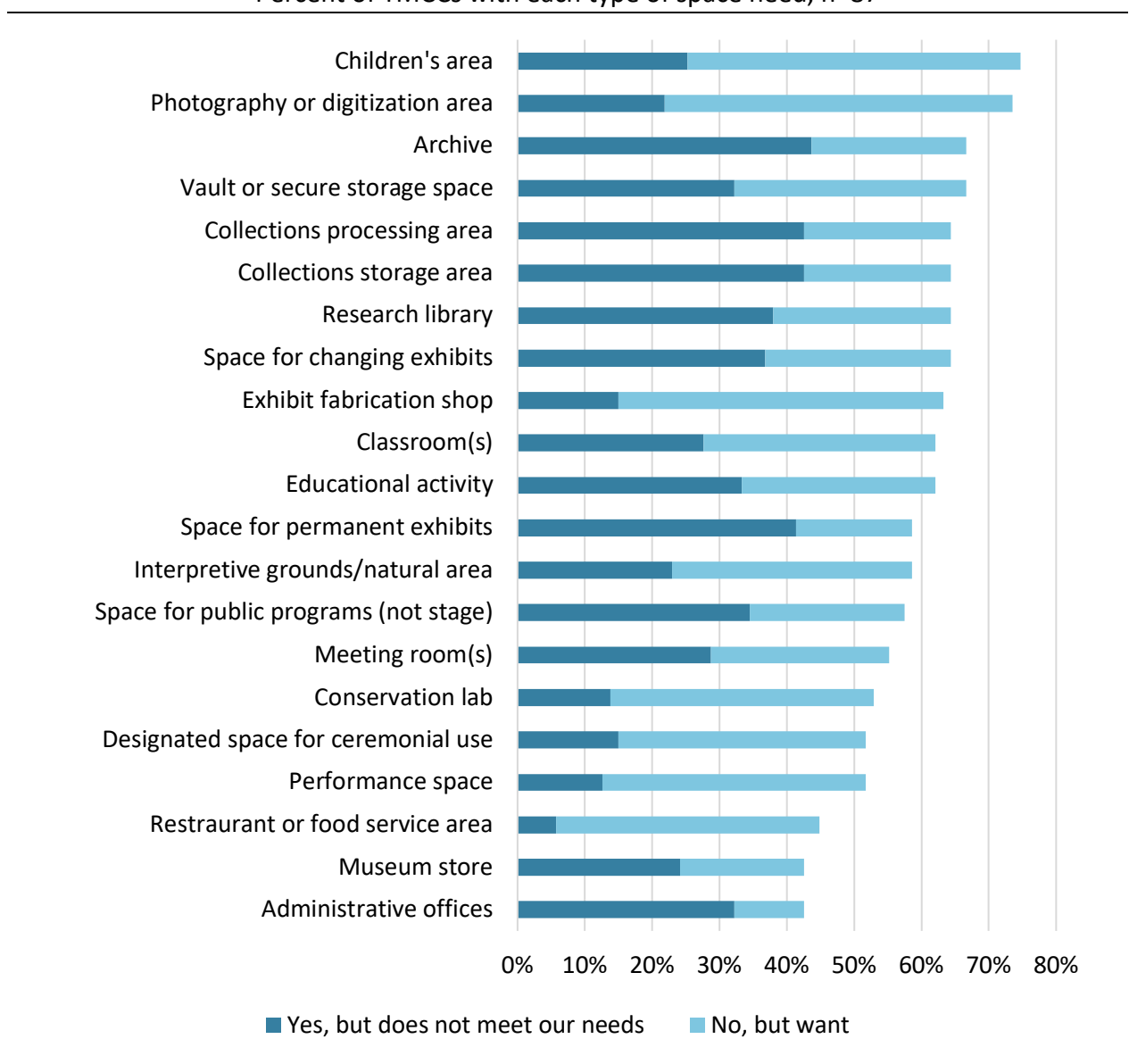
With regard to entirely new facilities, one in five (among 85) respondents said they already were planning a new or renovated facility, 36% said they would be planning one in the near future, and 42% said this was not something they were doing at all. While some respondents may have given the latter answer because they already have new facilities, there is another potential explanation for the result. In responses to the question about funding priorities, more TMCCs ranked "construct a new facility" as "not a priority" than any other queried funding need—suggesting that when allocating scarce dollars, TMCCs may prioritize pressing and more fundable immediate needs over new construction. Thus, some TMCCs may *want* to plan for a new or renovated facility but are not doing so because they feel they *cannot*.

Nineteen percent of 86 responding TMCCs said they either had completed or were in the process of completing an American Alliance of Museums General Facility report; of the 81% that had not, two-thirds did not know about the report.[4]

Survey Data: Staff and Staff Training

Among overarching funding needs, additional staff were desired by 60% of 87 participating TMCCs. In part, the pandemic is to blame: a similar proportion reported that COVID-19 had a negative effect on staffing.

Outside of Native communities, employees at museums that specialize in history and culture often have training as curators, archivists, conservators, historians, educators, archeologists, or anthropologists. Approximately 40% of survey respondents reported that at least some of their TMCC staff members had advanced degrees in museum-related fields; approximately half indicated that some staff had advanced degrees in *non*-museum fields; and two-thirds reported having staff with relevant experience but no museum-related degree (Exhibit 3.16).

This most-frequent response points both to a strength of TMCCs and to a professional development need. In many instances, staff with relevant experience but no museum-related degree have substantial knowledge of their Native community's culture and history and are able to bring detailed contextual knowledge to their work. Such knowledge and experience can deepen the engagement that community members and other visitors have with the objects held by the TMCC and in the programs the TMCC offers. Yet formal training also is valuable. With it, staff members may be able to provide (for example) more fulsome educational experiences for patrons, better adapt object care to conservation and community needs, and leverage professional relationships to strengthen the museum.

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[4] To learn more about the report, see https://ww2.aam-us.org/ProductCatalog/Product?ID=891

Exhibit 3.16. TMCC Staff Education and Training
Percent of TMCCs reporting staff with the listed background/training, n=83

11%
Other

35%
Certificates in museum-related areas

41%
Advanced degrees in museum-related fields

48%
Advanced degrees in non-museum fields

67%
Relevant experience, no museum-related degree
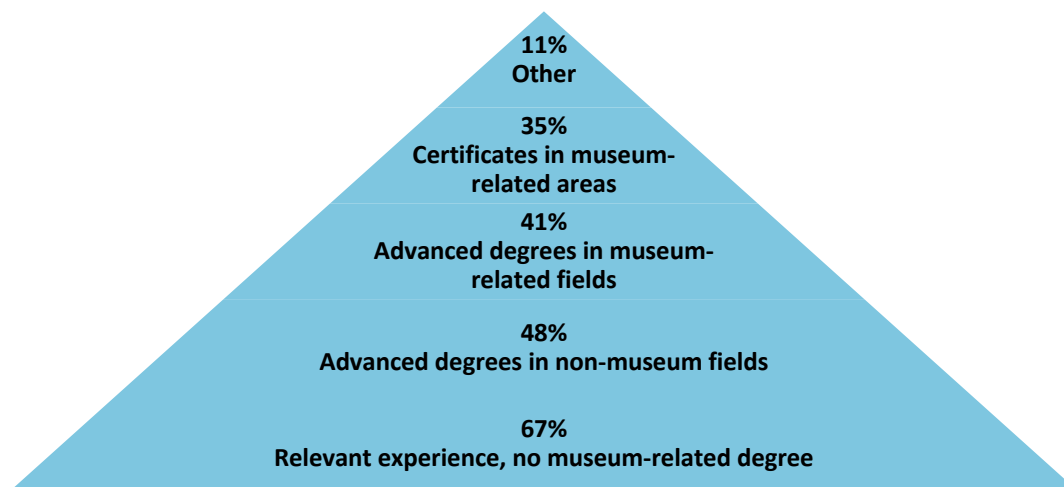
Given the wide array of skills that can be useful in a TMCC setting, it is not surprising that the survey revealed little consensus about TMCC staff members' most substantial training needs. However, five professional development needs were reported by at least 40% of the 83 respondents to this survey item: the need for training in developing and managing digital collections (48%), the need for training in exhibition development, design, and production (44%), the need for training in how to sustain and grow a museum (42%), the need for training in collections development (40%), and the need for training in fundraising (40%).

The greatest obstacles to training cited by survey respondents were a lack of opportunities within the geographic area (45% of 83 respondents), a lack of funds for training (40%), and a lack of staff member time (35%). To underscore the hurdle presented by the lack of funding, half of responding institutions reported that they either had no budget for training or that, over the last three years, their training budget had decreased. Remarkably, 30% of the 83 TMCC respondents reported that they were not aware of training opportunities, despite the fact that the survey was distributed by ATALM, which is both an important provider and facilitator of training and an information source about training offered by others.

The survey also considered what approaches to training might best address needs and overcome hurdles. While a majority of respondents indicated that on-site trainings and regional or local programs within an hour's drive were their most preferred training formats (67% and 60% of 82 respondents, respectively, rated these opportunities as "extremely valuable"), national gatherings tailored to the needs of Indigenous cultural institutions were the next most preferred (ranked as "extremely valuable" by 49% of participating TMCCs).

Survey Data: Policies, Plans, and Assessments

As institutions with diverse responsibilities for the stewardship of Native cultures, TMCCs need or would benefit from a variety of plans and policies to guide their work. The most common plans and policies that surveyed TMCCs reported having (Exhibit 3.17) were collections management policies and procedures (62% of 84 responding TMCCs). Among the 12 types of plans and policies queried in the survey, half or more of respondents also reported having collections plans (58%), disaster preparedness and emergency response plans (56%), strategic plans (51%), and integrated pest management plans (50%).

Exhibit 3.17. TMCC Plans and Policies
TMCC plans and policies by type and status, n=83
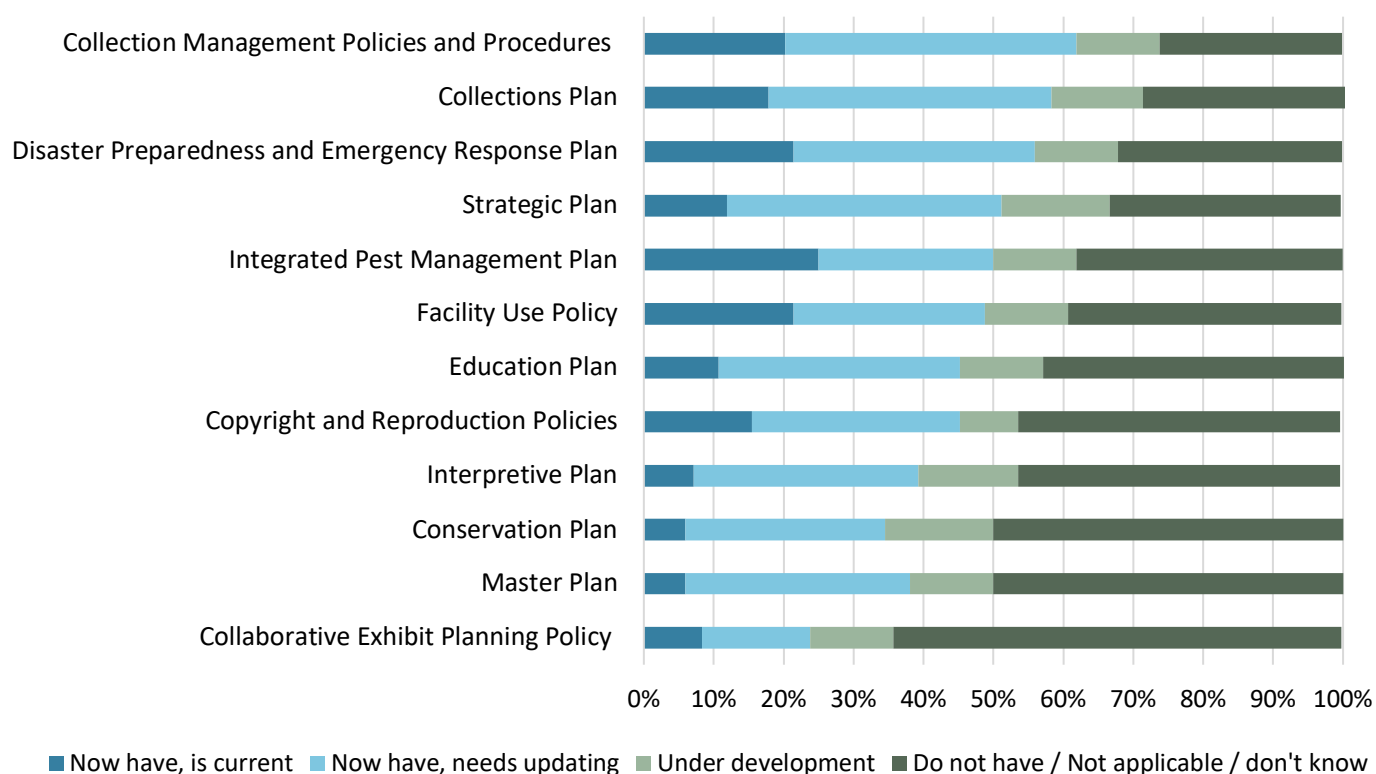
Exhibit 3.17 draws attention to an important additional aspect of these statistics, however. Together, the first two portions of each bar in the chart indicate the percentage of TMCCs with particular policies or plans—but the second portion (light blue) is the percentage whose policies or plans are out of date. In other words, not only do large proportions of TMCCs lack the listed policies and plans, many that *do have* policies and plans in place have an identified need for revisions and updates. Among respondents, those most in need of updating are collections management policies and procedures (42%), collections plans (40%), strategic plans (39%), disaster preparedness and emergency response plans (35%), and education plans (35%).

Two tools that might assist TMCCs to better identify their policy and planning needs are the Museum Assessment Program (MAP) and the Collections Assessment for Preservation (CAP). The MAP is designed to help small and mid-sized museums strengthen operations plan for the future and to meet standards. It takes participant museums through a one-year process self-assessment, institutional activities, consultative peer review, and a site visit.[5] The Collections Assessment for Preservation (CAP) helps small and medium-sized museums conduct conservation assessments. Through the CAP, an assessor visits a museum to study its collections, buildings, systems, and the policies and procedures relating to collections care. When the assessment is complete, museums receive a report with prioritized recommendations for improving collections care.

Among 78 respondents to the questions concerning MAP and CAP, 21% had completed a MAP, and 40% said they were interested in more information; 12% had completed a CAP, and 45% said they were interested in more information. While completion of a MAP or CAP does not meet TMCCs needs for policies, procedures, and plans per se, the processes would move TMCCs closer to having a fulsome understanding of where it was most important to focus their efforts—and in the aggregate would provide important information about needed training and technical assistance for TMCC policy making and planning.

Summit Data: Breakout Group Discussions

The Tribal Museums/Cultural Centers Summit on April 6, 2021, engaged 256 participants in conversations about ways to strengthen TMCCs and to support their critical work in sustaining and advancing tribal cultures. Tribal museum and cultural center professionals and allies discussed TMCC management and operations issues in six thematic breakout groups. High-level summaries of their conversations are offered below, and comprehensive data from the summit are available in Appendix C. Because facilitation employed a modified World Café format to focus on needs and responses to those needs, there was some overlap in what each group discussed.

Professional & organizational development

TMCCs need more staff, as well as funding to support staff salaries, training, and retention. Because professional development is needed on a wide variety of topics, collaborative sessions by region are desirable. Organizational development is limited by TMCCs' lack of storage space, climate controls, security, inventory data, and funding for acquisitions. TMCC community engagement may be best accomplished through social media, tribal newspapers, TMCC and tribal websites, community events, and collaborative exhibit planning.

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[5] The MAP is supported through a cooperative agreement between the IMLS and the American Alliance of Museums; for more information, see https://www.aam-us.org/programs/accreditation-excellence-programs/museum-assessment-program-map/, accessed October 21, 2022. The CAP is a joint venture between the IMLS and the American Institute for Conservation, and is administered by the CAP's partner, the Foundation for Advancement in Conservation under a cooperative agreement with the IMLS; for more information, see https://www.culturalheritage.org/resources/collections-care/cap, accessed October 21, 2022. There is a modest charge for the MAP and a somewhat higher charge for the CAP, which also requires a financial match—although grant support is available to cover the costs of the CAP and an in-kind match is allowed as the financial match.

Museum & cultural center facilities

Participants indicated that many facilities fell short of meeting community needs, making it more difficult to share tribal histories and cultural knowledge. Highly desired spaces in new or renovated facilities include classrooms, digitization labs, archives spaces, conservation labs, collections processing areas, community spaces, and food service areas. Improvements are desired for exhibit spaces, collection storage spaces, and HVAC systems. TA and mentoring would be useful during renovation, expansion, and construction projects.

Standards of operation & best practices

Despite a strong positive response to the question, "Is there interest in establishing culturally relevant core standards/best practices for native museums and cultural centers?," there was skepticism about accreditation processes. Decisions about "meeting standards" must be made with a deep understanding of TMCCs. Good stewardship of Indigenous cultural heritage respects relationships between items and the community (including relationships with land and ancestors), takes traditional care and uses into account, protects information and access, and supports Native language revitalization.

Financial support for tribal museums

Many TMCCs are not well-funded. Typical sources of funds are tribal governments, tribal enterprises, the federal government, and state governments. Top funding needs include staffing, collections, programs, technology, and updated facilities and spaces. The biggest barrier to finding funding is a lack of knowledge about funding opportunities. Funders should be flexible when working with TMCCs and strive to establish meaningful communication.

Native museum & cultural center collections

Collections include archival materials, objects, sacred belongings, and art. They also may contain ancestors and spiritually contaminated materials, which require specialized care. Space and funding top collections needs, but needs also extend to culturally appropriate care, equipment, repatriation training, community connections, and database support.

Community engagement & collaboration

Participants noted that they personally have been engaged with TMCCs through artist showcases, markets, classes, and workshops. There is significant scope for increased community engagement with TMCCs through oral history projects, intergenerational knowledge sharing, language classes, cultural performances, and collaborative work with community members on exhibits and programs. Funding and staff shortages, competing priorities, and limited leadership support constrain TMCCs' capacities to pursue these opportunities.

Summit Data: Polls

To help lift participants' focus up from needs on the ground to possible steps forward, ATALM and the summit organizing committee prepared a list of potential action items for strengthening the TMCC sector. Once discussions were underway and summit participants had been able to collaboratively compare issues, they were invited to respond to the potential action items via polls in Zoom.

Summit participants ranked nearly all action items as high priorities (Exhibit 3.18), although one was far and away the most important—encouraging non-Native repositories to consult with originating communities to determine any cultural sensitivities. Eighty percent of summit participants also identified four other action items as high priorities: developing programs for tribal youth, building respectful and supportive relationships with allies at universities and other institutions, working with TMCC staff to design and develop programs to meet community needs, and supporting federal legislation that provides major funding for capital improvements.

Exhibit 3.18: High Priority TMCC Action Items, 2021
Percent of summit participants rating the action item a "high priority"

Potential action items	Percent
Encourage non-Native repositories to consult with originating communities to determine any cultural sensitivities.	97%
Develop programs that engage youth in the preservation of culture.	84%
Work with allies at universities, state historical societies, and other organizations to build respectful relationships and mutual support.	81%
Work with tribal archive staff to identify the specific programming needs of their communities and then develop/fund collaborative programs.	81%
Support federal legislation that provides major funding for capital improvements.	81%
Establish best practices for those considering building or improving a facility.	79%
Help train staff to develop projects and prepare competitive proposals.	78%
Work with tribal government leaders to establish permanent and adequate funding to support cultural institutions.	76%
Conduct a public awareness campaign to promote the immense value of archives and how their existence ensures control over intellectual property.	71%
Convene funders to review action items identified as results of these summits and seek a methodical approach to meeting needs.	69%
Develop communication mechanisms for helping tribal archives connect with their communities (i.e., websites, social media presences, and other marketing endeavors).	68%
Establish a national organization to provide technical assistance, training, cooperative programming, and funds.	67%
Create an Archives Assessment Program. Produce plans for improvement and provide funding to implement the recommendations.	65%
Develop an online toolkit that can serve as a resource for operations, collections management, and other issues.	64%
Establish a team of volunteer advisors that have experience with designing facilities.	64%
Sponsor a team of funding-raising consultants that can work with archives to produce award-winning proposals.	64%
Provide advocacy training and resources so cultural staff is empowered to ask for what they need.	58%
Financially assist non-tribal repositories as they seek to provide Native communities with copies of material.	42%
Develop "build-ready" plans to facilitate the development of tribal archives/records centers.	34%

Next Steps

Tribal museums and cultural centers are among a suite of tribal institutions with a leading role in stewarding and sharing Native cultures. Alongside tribal archives, tribal libraries, tribal historic preservation offices, Native language programs, and other community-specific organizations, TMCCs work to sustain and advance Indigenous cultural knowledges; supplement and support the work of their communities' culture bearers and artists; and undergird Native nations' political sovereignty.

In accomplishing these big-picture tasks, tribal museums and cultural centers also provide a myriad of smaller-scale, "everyday" services to Native community members—among others, these include assisting tribal citizens to trace their family histories and genealogies; holding materials and objects on behalf of individuals, families, and clans; and providing venues for ceremony, education, and meetings. As both survey respondents (Appendix B) and summit participants have attested, such activities transform Native community members' lives.

Tribal museum and cultural centers' missions and accomplishments underscore the importance of nurturing and strengthening the TMCC sector. For TMCCs and their supporters, the first step on this pathway is gaining a firm understanding of needs; identifying avenues for action and change is the second. Data from the 2021 ATALM survey and summit may help with both.

Appendix A. Participating Tribal Museums & Cultural Centers

Tribal museums and cultural centers are listed in alphabetical order by organization name. Not all respondents opted to identify themselves.

19 Pueblos of New Mexico, Indian Pueblo Cultural Center, Albuquerque, NM

Acoma Pueblo, Sky City Cultural Center & Haak'u Museum, Acoma Pueblo, NM

Alutiiq Museum & Archaeological Repository, Kodiak, AK

Barona Cultural Center & Museum, Lakeside, CA

Bois Forte Heritage Center & Cultural Museum, Tower, MN

Catawba Cultural Center, Preservation Project, Rockhill, SC

Chachalu Tribal Museum & Cultural Center, Grande Ronde, OR

Chemehuevi Cultural Center, Havasu Lake, CA

Chickasaw Cultural Center, Sulphur, OK

Citizen Potawatomi Nation Cultural Heritage Center, Shawnee, OK

Colville Tribal Museum, Coulee Dam, WA

Colorado River Indian Tribes Museum, Parker, AZ

Confederated Tribes of Warm Springs, Museum at Warm Springs, Warm Springs, OR

Delaware Nation, Southern Plains Indian Museum, Anadarko, OK

Diné College, Ned Hatathli Museum, Tsaile, AZ

Fond du Lac Cultural Center and Museum, Cloquet, MN

Gila River Indian Community, Huhugam Heritage Center, Chandler, AZ

Hibulb Cultural Center, Tualip, WA

Hi'ipaka LLC, Waimea Valley, Haleiwa, HI

Ho-Chunk Nation Museum & Cultural Center, Tomah, WI

Hoopa Tribal Museum, Hoopa, CA

Iroquois Museum, Howes Cave, NY

Kaw Nation, Kanza Museum, Kaw City, OK

Lac Courte Oreilles Tribe, Museum and Visitor Center, Hayward, WI

Lac Du Flambeau Band of Lake Superior Chippewa, George W. Brown, Jr. Ojibwe Museum, Lac du Flambeau, WI

Makah Cultural and Research Center / Makah Museum, Neah Bay, WA

Mescalero Apache Cultural Center, Mescalero, NM

Mandan, Hidatsa, and Arikara Nation Interpretive Center, New Town, ND

Myaamia Heritage Museum & Archive, Miami, OK

Mille Lacs Indian Museum and Trading Post, Onamia, MN

Modoc Nation Cultural Center / Patricia Trolinger Genealogy Center, Miami, OK

Sierra Mono Museum & Cultural Center, North Fork, CA

Muscogee (Creek) Nation Cultural Center & Archives/Creek Nation Council House, Okmulgee, OK

Northern Michigan University Center for Native American Studies, Marquette, MI

Oglala Lakota, Heritage Center at Red Cloud, Pine Ridge, SD

Owens Valley Paiute-Shoshone Cultural Center, Bishop, CA

Pascua Yaqui Tribe, Itom Mahtwa'apo Community Education and Cultural Center, Language & Culture Department, Tucson, AZ

Pawnee Nation, Museum of the Pawnee Nation, Pawnee, OK

Ponca Tribe of Nebraska Museum and Educational Trail, Niobrara, NE

Pueblo de San Ildefonso Museum, Santa Fe, NM

Pueblo of Zuni, A:shiwi A:wan Museum and Heritage Center, Zuni, NM

Pyramid Lake Paiute Museum & Visitors Center, Nixon, NV

Saginaw Chippewa Indian Tribe of Michigan, Ziibiwing Center of Anishinabe Culture and Lifeways, Mt. Pleasant, MI

Seldovia Visitor Center & Museum, Seldovia, AK

Seminole Tribe of Florida, Ah-Tah-Thi-Ki Museum, Clewiston, FL

Shakopee Mdewakanton Sioux Community, Hoċokata Ti, Shakopee, MI

Shawnee Tribe Cultural Center, Miami, OK

Sherman Indian High School, Sherman Indian Museum, Riverside, CA

Shingle Springs Band of Miwok Indians, Lolmen Gallery, Placerville, CA

Shoalwater Bay Indian Tribe, Namscac Heritage Museum and Library, Tokeland, WA

Southern Ute Cultural Center & Museum, Ignacio, CO

Squaxin Island Museum, Library, & Research Center, Kamilche, WA

Standing Rock, Sitting Bull Visitor Center, Fort Yates, ND

Suquamish Museum, Suquamish, WA

Sycuan Cultural Resource Center & Museum, El Cajon, CA

Totem Heritage Center, Ketchikan, AK

Tohono O'odham Nation Cultural Center & Museum, Sells, AZ

Tomaquag Museum, Exeter, RI

Turtle Mountain Chippewa Heritage Center, Belcourt, ND

United Keetoowah Band, John Hair Cultural Center & Museum, Tahlequah, OK

United Indian Health Services, Arcata, CA

Winnebago Tribe of Nebraska/Ho Chunk Nation, Angel De Cora Museum, Winnebago, NE

Appendix B. Transforming Communities: Stories and Commentary

Statistics and priority lists are one way to emphasize the need for action: they provide quantitative evidence that more must be done to sustain and advance the work of tribal museums and cultural centers. Another kind of evidence is found in the stories of positive change that TMCCs are producing. Some are personal, some are moving, and all signal how tribal museums and cultural centers—properly strategized, supported, and funded—can empower Native community members and their communities overall.

Each of the stories and comments provided below were offered in response to this survey item: "Museums/cultural centers transform lives and ensure cultural continuity. Do you have a story to share about how your museum/organization has impacted individuals or your community in general?"

Before closing, many positive comments from those who experienced our HERitage exhibit in preserving and perpetuating the great stories of 14 Pueblo Women. Currently, able to work with Arts to develop their talents in digital sales via Entrepreneurship program.

A citizen of the [tribe] was enrolled at the university in a sciences discipline where animals were used as part of the experiments. The student was feeling upset by how the animals were being treated. Our Center hosted a moccasin making workshop using brain-tanned hide, the workshop held a ceremony in gratitude to the deer in which he spoke to the deer who gave their lives as well as to the students in the workshop who would be working on their moccasins. The student then dropped their field in the sciences and enrolled in Native American studies; they graduated top of their class in the NAS discipline, and they currently work for the tribe's culture department. This one traditional arts workshop significantly changed the trajectory of this one person's life and career.

It is a great sense of pride for the community. Band members love finding information about their relatives that we have in the museum.

Members of the Makah community have significantly benefitted from language learning opportunities provided by the MCRC. The language learners are teaching Makah language to their children and to others in the community as well as singing traditional songs and composing new songs and prayers in the language.

One of the most rewarding things for me is seeing people reconnect with family they didn't know was related, or even reconnecting with their culture in general. We do a lot of family history, and I love being able to show tribal members photos of their ancestors they may never have seen. Family history is an important part in engaging in culture as a whole, and I'm proud to be able to be a part of that.

One of our favorite services is providing copies of photographs to families. We have a large photograph collection, that ranges from the early 1900s-present day. We've had countless times where the Museum photograph collections have been used to help recreate family photo albums. A lot of times these are photographs that have never been seen by the family before. Sometimes younger tribal members have never seen a photograph of a grandparent or great grandparent and get to take a copy of those memories home with them.

Our annual Winter Storytelling event had a positive impact on Community members and visitors as we had about 400 in attendance each year.

One individual impacted by our IEN program is tribal member… an artist, wife, and mother of three. She started a business to help support her family. …Tomaquag's many traditional art workshops were especially helpful in introducing her to new art forms and building a support network with other Native artists. Now she is teaching in order to share with others… In 2018, [the artist] attended Tomaquag's business development workshops funded in part by a grant from USDA Rural Business Development. She took advantage of the assistance offered by Tomaquag's IEN and worked with our staff to apply for a RISCA project grant for individuals. Her application was successfully awarded in July of 2019. With this grant, [the artist] provided a series of free public beading workshops throughout Washington County area of RI at various libraries and at the Tomaquag Museum. Not only did it grow her business, but she is giving back to the community by providing arts education to the public and increasing visibility of Indigenous peoples in Southern New England.

Our museum holds the history of Perris Indian School 1892-1904, Sherman Institute 1901-1970, Sherman Indian High School 1970 - Current. We host Alumni events and visits, we provide Museum Studies classes to our High school students, and we frequently have visits from families of those who attended our school and are looking for information. Many come from family members who assimilated and did not pass on information about their tribal identities and about their Boarding School experience. Coming to our museum and finding this information helps with their healing journey. Our museum brings awareness to the general community who had no knowledge of the Off Reservation Boarding School experience.

Our responsibility to our ancestors through our NAGPRA efforts has been the most pivotal and healing work we do for and with our community.

Over the many years, we have represented our Acoma people very well by displaying valuable and informative exhibits which tells a story of the past, present, and the future.

Seeing the influence of the Totem Heritage Center on the lives of so many who have been involved in programming and go on to become professional artists, mentors, and culture bearers.

Since the museum's inception in the 1970s there has been a loaning process to the community for ceremonies and other tribal functions.

The biggest impact we see on the public is the knowledge that Native people are still here and not just in history books. It is important as our museum redevelops our exhibits that we include contemporary as well as traditional Native culture.

The Chickasaw Cultural Center serves as a home for Chickasaw people and a place for all to visit. The CCC has played a vital role in being a place that Chickasaws can gather to share traditions, holidays, celebrations and much more with each other.

The items we have in our collection are intended to part of the healing practices provided through our clinic. We feel that art, language, and culture are all part of the healing medium. During non-COVID-19 times we do what we can to support community language, art, and culture classes. We provide ongoing training to our staff in cultural awareness topics. We work to impart a cultural component to all the services we provide as a community health clinic.

The greatest impact is the connection of Tribal members with the parts of the collections representing their families. The initial Oral History Program offers so much information and connection to a recent ancestor. Other parts of the collection - photographs, manuscripts, and objects - serve as familial connections too. Research & reproduction costs are free for Tribal families. Access to study or visit Collection objects is prioritized for family needs.

Through the Bush Foundation Grant we received we offer training workshops to our community. This is our way of making sure we help in preserving our culture and the arts. I have seen how our tribal members who have taken a workshop by one of our local artists then gone on to start making a living making this art. It is an amazing feeling to see how we were a part of this.

Throughout the COVID pandemic, we have provided language classes as well as cultural classes over zoom. It has provided an effect of unity and closeness as we have had people attend from all over the U.S and even some outside of the U.S. as far as Germany.

We are well known for our cultural activities and have done several workshops on building Birch bark canoes. We collaborated with the Museum of the American Indian to build a Birch bark canoe at the Museum in Washington D.C. which is on exhibit in the Atrium there and also participated in a boat building cultural exchange with the city of Petrovodsk, Russia, a group of young adults and Museum staff went there for three weeks and built a birch bark canoe.

We are outnumbered on our own reservation. Many of our tribal people have moved to other areas for jobs and schooling. Some do not come home. Many of our tribal people are struggling with alcohol and drug addictions. Families are broken. There is a need to gather these families to regroup and learn about their tribal histories, cultures, and traditions. To have their children learn and see the importance of their tribal ways. There is a longing for identity. Our culture center has partnered with other tribal programs and hosted youth camps to help. The most recent was earlier this year before the pandemic closed things. The tribal youth came to camp daily to learn from tribal traditionalists, elders, and others about flint knapping, traditional foods, arts, traditional regalia, tribal songs, games and made their own moccasins. They in turn were required to go out do reteach or share what they learned with others. Their pride in sharing on the last day with everyone what they had learned was a tremendous victory for them and us. They started off timid and shy, came out still shy but stood and shared their items and stories.

We have had many tribal members who have been disconnected from our community. After taking our language and culture classes and/or participating on our community events they have provided testimony of the life changing experience they have had because of the opportunity. We have also partnered up with our Substance abuse programs on the reservation and the participants find value and reconnect with cultural ways in positive ways.

We have helped revitalize the dying tradition of Delap'na:we (Storytelling). Through our theater production, airing on local radio and school/community presentations. We have a modest digital exhibition as well. Combined, I think we have provided a important conversation in Zuni households on language preservation, family interaction, and using modern tools to bring culturally appropriate, non-sensitive knowledge to life.

We have only skimmed the surface of what we could and should be doing. One year for our Annual Winter Camp, we took a group of Tribal and Community Members out to a sacred site. A lot of them had never been there. It seemed to impact those in that we need to protect the area and do more in protecting it as it is on Federal land that does not belong to the tribe.

We provide stories through our newsletter that goes to the tribal community but would like to expand this process to the local community if possible.

We used to bring in classes from area schools. Most of the children were not from Akwesasne. The teachers did not identify the schools individually so after I toured 20 4th grade students halfway through our museum and shared teachings with them about our Opening Address, Creation Story and the structure of the Haudensoaunee Confederacy, a small girl who had been listening intently made her way to the front of the group and proudly told me who her family is and what her clan is. She stood tall and the students around her were quiet and respectfully listened as she told us how she fit into creation. She was so filled with confidence and joy at belonging to the teachings we had just reviewed. She helped me explain things to her classmates as we finished the tour. It was a good day that I will remember. I hope she does too.

With the cultural center giftshop and the guidelines put in place, we are supporting local Native American artists and their craft. Giftshop does "buying days" 8-10 times a year, and advisory committee directly buys from the artists. This is also with consignment items.

Without our public presentations and outreach most people are very surprised to know we really exist and are still here living amongst them!

Yes, it has brought more tribal members in to learn their culture without the cultural shame associated with not knowing. Open door policy. If they want to learn we are more than happy to teach them and make them welcome and also during teaching sharing stories of our people.

When Tribal members are on the canoe journey there are certain disciplines necessary for moving mass numbers of people in an orderly safe timeframe, individuals come to the realization of personal responsibility of being on time, accountability, and integrity. Tribal members become sensitized to other Tribal struggles while becoming acquainted with each other during the journey resulting in partnerships in overcoming obstacles. Through the MLRC programs and activities Tribal members have been enriched.

Yes, more people are learning about the Kumeyaay Nation and want to learn more of the culture, language, and traditions. We are in development of more cultural instructors.

Appendix C. Comprehensive Tribal Libraries Summit Data

Key Facts

Goal:	The goal of the Tribal Libraries Summit was to strategize a sustainable path forward for improving library services in Native communities.
	ways to strengthen TMCCs and to support their critical work in sustaining and advancing tribal cultures.
Date:	April 6, 2021
Attendance:	256 participants
Breakout Groups:	1. Professional and Organization Development 2. Museum/Cultural Center Facilities 3. Standards of Operation/Best Practices 4. Financial Support for Tribal Museums 5. Native Museum/Cultural Center Collections 6. Community Engagement and Collaboration

Breakout group facilitator notes: Professional and organizational development

What museum MANAGEMENT training topics are most helpful	• Strategic planning • Professional leadership • Financial management (budgets and grants) • Developing policies around collections care
What museum COLLECTIONS training topics are most helpful?	• Emergency preparedness & response • Digitization planning • Collections materials handling techniques (safeguarding, conservation) • Exhibit design • Public view of collections • Policies & protocols for care & access of culturally sensitive materials • Acquisitions & borrowing collections, and exhibits.
What museum PROGRAM & SERVICES training topics are most helpful?	• Museum outreach & collaboration with community • Adapting programs to accommodate multiple age groups in terms of learning & engagement • Grant-writing and finding such resources • Exhibit design and display (actual and virtual techniques) • Native language use and learning
What museum OTHER training topics are most helpful?	• Preservation concerns (lighting, security • Collaboration and relationships with non-Native institutions) • Developing virtual exhibits • Community engagement • Customer service.

What methods of delivering training are most helpful?	• Individual consultation with museum professionals • On-site training and hands on workshops • Online training (budget friendly and accommodates disabled folks) • Hybrid methods of training, certificate or professional development training
What types of technical assistance/ consultations are most helpful?	• Preservation and building assessments (CAP, AAM) • Onsite visits by professional collections care consultants • Individuals with Indigenous cultural knowledge or experience working with communities
How can Native museums partner with non-Native institutions to leverage more training and technical assistance?	• Develop understanding of Indigenous worldviews • Develop co-curated collections with respect to sovereignty • Promote collaborative training sessions in a region and by subject/ interests.
What are your greatest concerns in staffing your museum?	• The need for more staff • Funding to support staff • Educated staff/staff training • Retention • Motivation
What are your greatest concerns for maintaining and/or growing your collection?	• Lack of facility to house collections (storage) • Lack of climate controls • Security • Inventory • Lack of budget to acquire collections
What are your best methods for engaging your community?	• Social media • Tribal newspaper • Website • Community events both related to and not related to the museum • Involving community members in exhibit planning and design • Native art exhibits at the museum • Off-site programs with collections items • Market archive collections better. (How do we provide wider awareness of and opportunities to access these collections?)
Commonalities/ Priorities	No commonalities/priorities were identified by the groups.

Jamboard responses: Professional and organizational development

What museum MANAGEMENT training topics are most helpful?	- Strategic Planning - Strategic Planning - Strategic Planning and developing policies and procedures - Planning/doing collaborative projects - Successful museum collaborations - Facilities Management - Leadership Training - Project Management - Current trends in museum management - updated processes technologies, etc. - Developing policies and procedures - Creating planning and procedures for staff - Digital sovereignty- i.e. allowing access to digital collections, deciding what can be made available digitally. - Job descriptions for staff - Identifying key roles in their positions - Would like all management training topic specifically for tribal museum on tribal land and maintaining a museum. - Sovereignty over digital materials. - Financial management training for museums - Budget/financial management - Budgeting and grant - Policies for digital outreach - Customer Service Customer service training - Organizational management, which includes staff management, funding management, grant writing, collections security, etc. - Staff management- policies - Security - Security and staff safety - Working with a board of directors - Staff policy and procedure development training and technology training - Housekeeping schedules - Current museum protocols - Collections 101 - Staff Training - Staff Trainings - Facility safety, fire suppression - Policy development training for collections, standards operations, outreach, website development and maintenance, - Care for collections training - Collection care, inventory, maint., sharing with community, access. - Documentation, and technology - Upgrading technology

What museum COLLECTIONS training topics are most helpful?	• Developing A Collections Policy • Collections Planning • Collections management, preservation, conservation, digitization • Maintaining collections both permanent and temporary • Housekeeping- maintaining our collections • How to do creative and interesting exhibits • Developing a Long Range Conservation Plan • Care of specific types of objects • Policy for restricted access of documents or artifacts • Storage materials and techniques • Best practices for safe handling of collections • Preparing items for display. Condition Reporting and Basic Preservation • The preservation environment and how to manage it • Preserving collections • Housekeeping in collections storage • Handling techniques for all kinds of collection materials • How often should we change our exhibits? • Emergency preparedness and response • Training staff and volunteers to handle collections • Similarities and differences on handling; Museums vs tribal views • I.P.M. • How to use social media with collections and exhibitions • Tribes' artifacts • How to decide what to digitize • Making decisions on what can be digitized • Acquiring new collections • Burrowing items from other collections • Gaining intellectual control over collections • Grant writing specifically for museums • Safe handling procedures of artifacts • Baskets and historical items • Cleaning baskets, cultural items, etc. that have been contaminated with pesticides/poisons. • Proper storage and display • We are in beginning stages. We are still addressing the best software for collections management. Assession and access, expanding and updating data. • Storage, especially looking at environment, i.e., temp control and fire protection
What museum PROGRAM & SERVICES training topics are most helpful?	• Hosting traveling exhibits • Developing cultural exhibits, permanent and temporary • What virtual programs are museums utilizing/ creating? • What grants are museums utilizing? • Grant writing and available grants (Fed, State, Regional) • Program management

	• Community collaboration • Developing a network of collaboration and support • Collaborative programs (with artists, other museums, etc.) • Developing a "Friends" group • Examples of successful museum collaborations • Community engagement programs. • Community outreach programs • Creating forms of learning for different age groups • Assessing programs • How to develop public programs and/or advertise them • Adapting programs to accommodate multiple age groups • Curriculum development • Creating kid friendly programs • Museum certification steps • Engaging youth and elders in programs • Youth and elders • Incorporating Native language into exhibits and signage • Native languages used in exhibits, engaging tribal citizens and the public, care of personal items held in tribal citizen families. • Making the museum a safe place for language learners • Research libraries and other available research resources may be available • Research and development of programs and or trainings • Program development • Professional development in curation and conservation. Finding opportunities for training and resources for expanding staff ability.
What museum OTHER training topics are most helpful?	• How to get the community on board with building a new facility • Starting a museum store • Ideas to develop interactive exhibitions • Museum security • Designing a new facility • Visitor services/docent training • Exhibit development • Correct lighting for museum • Cultivating volunteers • Bridging generational gaps. • How to set up a virtual exhibit • Pest control, Humidity and Temp. Controls especially for those institutions that don't have proper facilities • Engaging governance in support and assistance • Collaborating with other museums/organizations • Creating children's areas • Creating special collections areas • Landscaping with traditional plants

	• Developing Educational Curriculum to coincide with exhibits for local schools • Building relationships with non-tribal institutions • Community engagement • Environmental monitoring of collections areas • Creating a safe and temperature-controlled archive room • Incorporating food service • Building relationships with non-tribal institutions • Copyright laws • Methods of acquiring new materials • How to incorporate or manage a multipurpose/theater space • Legal- laws for acquiring objects • Integrated pest management • Pests, lighting, display creations, storage. • Storage and lighting • Pest control • Energy efficient upgrades, lighting
What methods of delivering training are most helpful?	• On-site training with mentor who provided the on-site training, so they are aware of each museum's individual needs • I prefer on-site, hands-on training with museum professionals • On-site can be at a host location or at our own facility • Online training - alleviates budget constraints and useful for employees with disabilities • Virtual is very convenient • Hands on workshops at my museum with my collection • Hands-on, in-person, on-site • On-site training and hands on workshops • On demand web-based training • On demand webinars or resource libraries • Hands on workshops • Hands on workshops • Individual consultation • Both online and in person depending on the training • Hands on at conferences • Conference workshops are second choice • Individual consultation with museum professionals • Onsite that can be viewed online. Hands on is ideal. • Mentorship • I second Mentorship • Collaboration and training with local museums in the area • Regional trainings with several local institutions (helps develop professional network too!) • Certificate based training delivered online and in person • Online, onsite, conference out of area - all of it! Please train me! :0) • Certificate based

	• Online source sharing. In person site visits to learn from other techniques to incorporate, promoting better practices. • Conferences • Hands on • Onsite training specific to our needs • Onsite • Onsite
What types of technical assistance/consultations are most helpful?	• Traveling collections care consultants who can pay site visits. • AAM's Museum Assessment Program • Preservation and building assessments, like CAP • CAP and other assessments by professionals • Professional Museum Consultation who can come to our site • Professional museum consultants that can give presentation to community • Museum Assessment consultants with indigenous knowledge. • A social media page or some type of share communication for museum administrators. • Phone and email assistance from museum and preservation people • Professional relationships with nearby museums/museum professionals • Resource library • The process of expanding a building (physical space) • I like to attend workshops that are hands-on specific, like creating mannequins, or preparing mounts for various objects • Workdays for staff and volunteers aided by volunteer conservators and professionals to get a lot of work done very quickly. • Digitization of collections • Museum Assessment consultants with indigenous knowledge. • I have gained great information from webinars (and through chats) • Collections care consultants that can help design a collections care plan. • Free webinars from professionals • How to engage tribal community separately from outside visitors • Help with developing engaging, useful websites • Help with developing engaging, useful websites • I would like to be mentored onsite (when safe to do so) by other Native cultural center/museum managers or staff people (for my staff people). • Creating an online presence • Development of website and social media
How can Native museums partner with non-Native institutions to leverage more training and technical assistance?	• Recognize that many non-Native institutions are eager to help. • Co-create community programming and collaborate on grants • We often partner with our local library for cultural art workshops. • Nonprofit conservation centers have resources to share • Collaboration to host training in areas of overlapping interests----like fundraising, or cultural education events • Mentorships and fellowships that are collaborative

	• Acknowledge indigenous wisdom and knowledge. • Return or provide long-term loans of items to the originating communities. • Recognize sovereignty • Shared curation - https://www.loc.gov/collections/ancestral-voices/about-this-collection/ do people know of Ancestral voices - shared curation • Some non-native institutions have fake artifacts. Elders and leaders would know the difference. • Develop shared-curation methods. • Museum standards are foreign to some traditional views and beliefs. • Acknowledge differences in capacity & try to bridge gaps with compassion • Engage Native people in collections care. Listen to culturally sensitive guidance. • Appoint Native advisory boards. And then listen to them and treat them with respect. • Cultural Liaison • Is there a regional consultant list of tribal members who have knowledge in preservation or other skills they can share? • Consultation on repatriation, care of collections held by non-Native institutions, sharing resources, collaborating on grants that support our individual work. • Inform tribes of holdings and offer to engage in share curation/care. • Cross training • Share resources and offer support • Collaborative trainings dates, maybe by region or subject interest • Develop museum collaborations that support each other's museums and shares information and trainings
What are your greatest concerns in staffing your museum?	• Making staff feel valued. • Cultivating a healthy work environment where employees feel supported and are also productive and self-starting. • How to keep good staff on board • Good communication • Avoiding the pitfalls that are destructive to the work environment. • Not enough staff. • Need more staff • Lack of funding for needed staff • Staff training • Hiring staff - processes, advertising positions, onboarding, how to select the right person • What specific skills are needed for specific museum processes and how can those be trained effectively? • Need Educated staff • Not enough funding to staff the needed people

	• Finding staff that find and see the importance of our work • Staff with equal parts cultural knowledge and technical museum training • Volunteers and untrained staff- what is the minimum training needed to care for collections • High staff turnover • Cultural training for non-native staff. • Staff taking the institutional knowledge with them and new staff have to relearn • Cultural training for tribal and non-tribal staff, all tribes are different • Cultural competency for non-Native staff • Cultural sensitivity • Remoteness and low pay make it difficult to attract qualified staff. • Lack of adequate budget to hire enough staff • Remoteness and low pay make it difficult to attract qualified staff. • Commitment • Lack of funding to fill positions • Professional development and funding. • Motivating tribal members to participate • Cultural Awareness • Lack of motivation to learn new skills. • Staff that are not committed to the mission or vision of the museum • Motivation • Lack of knowledgeable, trained staff • Getting qualified employees • Funding to hire staff to help complete the work that needs to be done. Currently, we have a staff of one and I don't know how I will be able to do everything. • Staff is spread too thin. People are expected to do many different jobs.
What are your greatest concerns for maintaining and/or growing your collection?	• Safe and temperature-controlled archive room • Poor environment in storage space • Keeping all the environmental controls working properly in our remote location • Keeping staff culturally informed, educated • Keeping the confidence of the community that your organization and facility is a safe place • Inadequate storage space. • Available space • Lack of adequate storage spaces • Inadequate budget and space • No budget for acquisitions • Lack of staff time for routine collections care • Lack of budget for storage supplies • The overall budget for space, staff, staff training, equipment, etc. • Inventory/cataloging • Creating communication that is self-evident for care of museum materials

	- Are the policies solid enough to survive a change in staff? - The prohibitive cost of borrowing our cultural items from other museums. - Learning the who, what, where, why, and how about collections - Not sure where our collections are held. - Secured space and lack of space for collections - Staff not following policies to document and care for collections - Accountability and transparency - Space. Care. Security. - Space and Security - Lack of facility to house collections - We do not have the dedicated space to maintain or grow our collection. - Lack of social involvement - Need a dedicated acquisition fund and a committee that can give quick authorizations. - Following the auction sites to watch for items to go on sale is time consuming and difficult. - Lack of qualified staff to care for collections - Funding for Acquisitions - Lack of fire suppression - Lack of staff to properly care for and record incoming items - Funding
What are your best methods for engaging your community?	- Collaborating with other departments - Asking people what their needs are and then following through with addressing those needs - Creating community scholarship opportunities - Creating spaces (physical and virtual) for community check ins - Making cultural classes available to online social media platforms - Social Media engagement - Create virtual programming - lectures and workshops - Offering programs to engage younger generations. - Changing exhibits to provide a reason for return visits. - Having cultural events, arts workshops, projects etc - Offering off site visits to schools and community groups (esp. those who cannot come to the museum) - Working with K-12 educators and artists - Providing more opportunities for Native artists. - Some kind of interactive public program as part of an exhibit - Off-site programs with collections items - Holding open houses several times a year with food, programming, and cultural activities. - Exhibit receptions for the community - Tribe's website and Tribe's social media platforms. We will be creating a Cultural Center website soon, as well as social media platforms. Monthly Tribal Newsletter. Word of mouth.

	• Involving community members in exhibit planning and design. • Events • Social media sites such as Tribe's Facebook page, community memo, newsletter, personal contacts face to face discussion. • Providing "appraisal" days for community member's collections. • Radio station and newspaper • Social media, tribal newspaper • Tribal arts exhibits that will call for artists • Museum website
Parking Lot	• Funding is always the issue. Everything is possible with funding. • Having professionals available to guide museum staff in all facets of exhibits, museums etc. • IDEA: Could there be a liaison opportunity dedicated to helping tribal communities access national archive collections better. It is often overwhelming to navigate.

Breakout group facilitator notes: Museum/cultural center facilities

Is your current museum/cultural center facility meeting your needs?	Based on a rating of 1 to 10, the facilitators noted that most participants felt their facility did not meet their needs.
What features would you change about your current facility? What features would you prioritize for inclusion in a new facility?	Features to change: • Classroom space • Digitization labs • Exhibit galleries • HVAC systems • More space • Community spaces Participants want to have a new facility with: • Designated archives • Exhibit space • Conservation lab • Classroom space • Collection storage • Collection processing areas • Gift shops • Food service
What features do you like about your current facility?	• Location • Adequate office space • How well the staff work together • Community support • Administrative support

What are the barriers that prevent you from improving your current museum/cultural center or building a new one?	• Lack of funding • Lack of support from the community • Lack of support from tribal leadership • Space limitations
What resources would be most helpful to you as you renovate or build a new museum/cultural center?	• Funding sources • Mentors and experts to help with facilities • Community input • Technical support
How will a new or improved museum/cultural center benefit your community?	New and improved facilities will: • help communities with sharing tribal histories and cultural knowledge, • help meet educational programming needs, • provide easier access to cultural materials and bringing repatriated materials home.
What funding sources will you use to renovate or build your new facility?	• Tribal revenue • State, local, and federal grants • Donors
Parking Lot	• Community oral history projects • Gap in funding opportunities • Unified listing of funding sources • Including intangible collections
Commonalities/ Priorities	• Develop "build ready" plans to facilitate the development of tribal archives/records centers. • Expanding ATALM's directory of architects, builders, researchers, exhibit designers, and other professionals need to build or improve a facility. • Establish best practices for building or improving a facility. • Tribes need to stop treating museums and CCs as "throw-a-ways" and dedicate more time and effort to these departments to help them succeed • Establish a team of volunteer advisors that have experience with designing archival facilities. • Create a unified listing of funding sources • Establish a collaborative effort to make sure communities aren't battling each other as much for available funds

Jamboard responses: Museum/cultural center facilities

Is your current museum/cultural center facility meeting your needs?	• N/A • N/A • Yes = 3 responses • Yes, for the most part • Somewhat No • No = 17 respones • No ☹ • No. I assume that most folks in this breakout room are here because our facility doesn't meet our needs, so the results might be skewed.
What features would you change about your current facility?	• Better location--more accessible, more culturally appropriate, more easily renovated. • Eco-friendly and culturally sensitive IPM • Improved Infrastructure: HVAC, plumbing vulnerabilities • Infrastructure improvement for HVAC, water, security systems, etch • Currently do not have a facility yet • More permanent gallery space. • Larger exhibit space • Indigenous plant gardens and medicine making area • More space so that we can have more people come in. • Providing space for community vendors • Lack of dedicated museum space, lack of classrooms, need upgraded electricity and general maintenance, more money!! • Community space for gatherings and consultation • More meeting space, separated from storage areas • Digitization Lab • More classrooms • Film screening or movie area in existing • High density compact shelving • Compact shelving • More storage spaces, more classrooms, workshop, more exhibit space both permanent and temporary • Digitization Lab • Compact shelving • Temp. exhibit storage, conservation lab, photography lab, exhibit wkshop • More classrooms • Bigger spaces • More exhibit space. • Add a library and (genealogy) research center • More permanent gallery space. • Spaces left out from our original facility wish list when we built our new facility such as a children's exhibit area • Exhibit space • More community-centered spaces

What features would you prioritize for inclusion in a new facility?	• Designated area for research library and archives. • Conservation lab • Teaching Kitchen • Classroom/ demonstration space, dedicated collection space • Anything would be an upgrade but prioritize climate control and visitor-friendly exhibit and research space. • More exhibit space, but temporary and permanent. • Gift store and food service. • Adequate space to add to collections • Adequate fire suppression and security • New facility - currently Housed in separate locations • Dedicated collections processing area • Makerspace • Outdoor space for ceremony • We need a new facility as ours was burned by arson last year. we are currently leasing a building • Food preparation spaces • Level floors and big doors to allow better movement of people (elders in particular) and cultural resources • Compact shelving • Digitization Lab • We currently don't have a facility, anything would be great! • Currently do not have a facility • Designated area for research library and archives. • Conservation lab • Multi-purpose rooms • More exhibit space, but temporary and permanent. • Gift store and food service. • All the things. Gathering space, collections storage, gallery, shop, classroom, maker space • Include an interpretation, archives, and THPO department in a museum, the departments would collaborate on collections and artifacts • A community room, research room, and storage space. • Oral history interview room and equipment
What features do you like about your current facility?	• Location: Downtown for tourism, but out of traditional land base • Location • Location • Right in the middle of the community, it is easy for any age to come in. • Easy access, right of the highway • Location, centralized location • Near other tribal programs/departments so accessible to community • Location • Community Support • Staff works well together. • Community support and collaborative administrative team.

	• Support from tribal leadership • Adequate office space. • Open square footage to allow for flexibility for rotating exhibits • Design of the building • Storage • Welcoming meeting space within storage • HVAC control system • Community storage • Fire detection system • Oral history workroom • Exhibit prep space • Crate storage space (although it's been taken over for other stuff) • Placement of our building on the landscape • Our repository- it has enabled items previously stored with outside location to be transferred to our facility and remain onsite, which is a cost savings and peace of mind. • Permanent exhibit
What are the barriers that prevent you from improving your current museum/cultural center or building a new one?	• Funding • Funding • Funding • Funding • Money/funding • Limited funding for building new museums. Plenty for already established institutions. • Lack of training and support • Trained Staff • Lack of staff to coordinate • Staff capacity • Funding for development and interpretive plan • Current barrier to planning new M/CC is Covid and not knowing how long or how to adequately involve community. • No room for expansion. • Space limitations • Don't know where to start. • Decision as to where our new facility will be • Unclear vision for what facility priorities are. • Difficult prioritizing needs of department--museum is just one project. • Prioritizing needs • Lack of community support • Not a high priority for some tribal leadership • Lack of funding and/or support from leadership • Minimal support from leadership • Coordination of efforts, political will. • Lack of support from the community. • Lack of support from the community.

	• Lack of training for tribal government to be supportive in making decisions, for land, building and overall budget • Time and staff • Coordination of efforts, political will. • Leadership • Understanding types of data to support changes. The data shared in the intro of this summit prior to entering breakouts has been great! • No room for expansion. • Cost • Support from the larger institution • Don't know where to start. • Funding, • Funding, • Funding and not enough space
What resources would be most helpful to you as you renovate or build a new museum/cultural center?	• More funding • Funding feasibility study. Can we afford it? How will we maintain it? • Funding opportunities for brand new museums • A list of regional contractors who support Indigenous building projects. • Make sure to hire an architect who has worked with tribal museum planning and construction BEFORE! • Funding. Create a national campaign to fund the development of Native cultural facilities. • Resources for staff capacity building • Examples of successful and accepted M/CC for other tribal communities. • Technology for the hearing impaired and vision impaired. • Training and support • Additional staff, funding, support from leadership, our tribal community, and regional partners • Guidance in developing a new facility • Staff and training • Having the ability to consult with a professional in the planning process • More staff to oversee the project. • Additional Staff • Experts to advise in needs for a museum • Community input, added training for staff • More staff to oversee the project. • Mentors who have done it before • Guidance on building process • Project management training • Project management. Yes! • Advisors • Funding feasibility study. Can we afford it? How will we maintain it? • Guidance in facility design and grant opportunities • Funding • FUNDS

How will a new or improved museum/cultural center benefit your community?	• We can start bringing our materials home.
	• Effect more timely repatriations b/c we have space to keep them.
	• Create a place for community gathering
	• By protecting our archives and preserving them for our youth.
	• Easier access to items of cultural significance for community members.
	• We can provide a space for members that are interested in connecting with their culture a safe and welcoming space to do so.
	• Secure collections away from disaster potential
	• To provide a safe and secure facility to house collections
	• More opportunities to present community programming.
	• Opportunity for our people to tell our history and stop the romanticizing of our culture
	• Educating both Tribal members and non-tribal people, dedicated demonstration space, dedicated vendor space, improved infrastructure
	• Providing online access for communities
	• Help meet demand for educational programs/resources by local schools and state curriculum mandates
	• Restore cultural knowledge and unity
	• Destination for cultural education for community and tourists
	• Potentially provide digital access to collections/archives for members who live off-reservation
	• Educate both tribal and non-tribal community on our history
	• Counter nontribal interpretations of native history and provide for the community's story
	• Access to native American cultural heritage in a state with very few resources to educational information on their ancestral tribes
	• Support tribal artists
	• Space to care for objects held by community members
	• Provide a community gathering space
	• I think it would make it a better more comfortable space for the community to be
	• Education
	• Share our tribal histories
	• A comfortable, sustainable place for community gathering
	• Trends: education, easier access to cultural materials and provide community gathering place, secure collections, share tribal histories and language
	• Enhance practical language learning
	• Support revitalization efforts, especially with youth
	• Provide accurate information about tribal history to community and general public
	• We can start bringing our materials home.
	• Would greatly help the next generations on cultural awareness
	• Would greatly help the next generations on cultural awareness
	• Easier access to items of cultural significance for community members.
	• Exhibit more items

	• Better able to respond to pandemic or situations requiring social distancing or virtual engagement with greater public. Improvements- technology aspects in classrooms • More opportunities to present community programming. • More opportunities to present community programming. • Learn how to know better about ourselves. • Spaces that bring staff together • Safe storage for collections that is more accessible to community • More space for engagement and dedicated spaces for gathering • More space for engagement and dedicated spaces for gathering • Safe storage for collections that is more accessible to community • Better spaces to do the work • Hopefully lead to engaging more with the community so that they see the place as their place • Spaces built for the purpose • Spaces built for the purpose • Hopefully lead to engaging more with the community so that they see the place as their place • Ideally bring people closer with a shared goal of the work to be done • Local government (Public Utility) based on current relationship/partnership • Grants and tribal charitable funds • State, Federal and NEH • Federal funding • Donors • Donors • Individual donations through capital campaign
What funding sources will you use to renovate or build your new facility?	• Tribal revenue funds, grants, donations. • Tribal Funds, ICDBG • Tribal funds, grants, but need a grant writer • Getting tied up with too many grants and outside orgs, while helpful, can create more work for often overworked/stressed tribal museum staff. • Grants • Need to have a directory of construction-specific grants; so many are project based and don't allow any renovations or construction. • Hopefully some government (local/state/federal) grants • State, Federal and Tribal • Trends: tribal revenue, also federal, state, local grants • Federal grants, potentially ICDBG • NEH - digitization grants. • University partnerships with tribal cultural centers • Federal Grants (potentially ICDBG)

Parking Lot	• Establish a community oral history project. We have lost so many stories because of COVID.
	• There's a real gap in funding opportunities for brand new institutions or getting institutions off the ground (versus funding for already established institutions)
	• Make sure that intangible collections such as stories, songs, legends can find adequate space in our repositories.
	• Feels like I need an advocate that can help me know what questions to start asking in terms of planning process.
	• Connect people with experience with those who need guidance
	• Expand on the Culture Builds Communities project to include archives and libraries, not just museums/cultural centers.

Breakout group facilitator notes: Standards of operation/best practices

Is there interest in establishing culturally relevant core standards/best practices for Native museums and cultural centers?	The facilitators noted that there was an overwhelming yes to the question "is there interest in establishing culturally relevant core standards/best practices for Native museums and cultural centers?"
Is there interest in establishing accreditation procedures specific to Native museums/cultural centers?	• However, participants were less sure or unsure about having accreditation procedures specific to Native museums/cultural center.
	• The discussion revealed the need for more explanation about how accreditation is attained and what the benefits are—particularly would accreditation help address challenges like attaining funding and who is making the assessment and decision whether a museum is meeting certain standards.
What are the challenges or issues with Native museums meeting existing standard museum practices established by the American Alliance of Museums?	• Funding • Capacity • Training • Language/terminology • Different protocols for collections care (e.g., access to objects and information, security, data collected and shared, or not), and other cultural differences.
What are the key issues that Native museums deal with that should be embodied in standards of professional practices?	• Requiring staff to have the appropriate cultural knowledge • Culturally appropriate nomenclature.

What is important in the stewardship of Indigenous cultural heritage?	• Relationships between items and the community • Traditional care/use combined with cultural teachings (consideration of use and function) • Sharing knowledge and protecting information to the general public (security and access) • Connection to land and ancestors • Revitalizing language
How can non-Native collecting institutions better incorporate existing standards/protocols reflecting Indigenous perspectives?	• Cultivate quality relationships that are not transactional • Have the right people in the conversation • Figure out who the right people are • Understand the value the expertise of Native museum and tribal representatives, do not just check a box.
Commonalities/ Priorities	• Provide broader education about existing standards and the philosophies behind them. • Ask federal agencies to include a question about NAGPRA compliance on grant applications. • Advocate for more Indigenous representation and involvement in non-Native institutions. • Convene Indigenous groups to review settler-hosted digital archives for appropriateness of access. • Establish standards for non-tribal museums to engage with Native communities, along with recognition. • Develop guidelines to help Native communities decide which community members are authorized to speak with authority. • Who is authorized to speak for Native people? What are the standards for hiring consultants.

Jamboard responses: Standards of operation/best practices

Is there interest in establishing culturally relevant core standards/best practices for Native museums and cultural centers?	• Yes = 19 responses • Yes (ally) • Please! Yes! • Unsure = 2 responses • Unsure what are pros & cons • Unsure - depends on who the standards are designed to benefit • Interested in full community involvement when developing and establishing culturally relevant core standards/practices. • Interested in practices for finding reliable construction and architecture firms for building a museum • There may be cultural differences even within states as to how things need to be done in a culturally appropriate manner, so challenges will be inherent to setting standards.

	• Both national and regional • Pros and cons that there is need for basic protocols nationally or on the state level, and in addition regional and tribal variations based on specific needs or capacities of individual facilities and unique tribal priorities, collaborative agreements with others, and regional affiliations with other tribes.
Is there interest in establishing accreditation procedures specific to Native museums/cultural centers?	• No • Unsure = 6 responses • Yes = 9 responses • Yes! At least on a Cultural or regional basis with Native involvement • Yes, but I am curious as to who would be establishing these procedures • Yes, for sure. especially when working with the state regulations rather than Tribal regulations. Artifacts may have to go to the state rather than a Tribal Museum because the Tribal museum is not "accredited". • Yes, I think a draft can be made and then sent out to tribal leaders for feedback
What are the challenges or issues with Native museums meeting existing standard museum practices established by the American Alliance of Museums?	• Time frames may not fit well. Standards may be met in various ways not documented by "standards". • AAM standards do not always consider culturally appropriate practices • Stable funding • Stable funding • Staff training • The AAM standards are more geared towards mainstream museums and don't take into consideration the needs and issues of tribal museums • As I am new, we are looking at a Cultural Center/ Museum I am not sure what challenges we will face at the moment • Peer reviewers who volunteer for AAM are often not trained or are aware of culturally appropriate practices that are used within tribal museums. • Space staff and money • Tribal museums do not have the budget to operate to the standards established by AAM. • We don't always operate in the same way as mainstream museums • Lack of knowledge or understanding of these standards • Distrust of museums and institutions (even if it is a tribal government) • AAM best practice of requiring lending organizations to retain full decision-making authority over the content and presentation of the exhibition • Cultural and religious tensions in western museological practices • The standards seem very stringent and difficult to attain for a small cultural facility. • AAM has standards that apply to mainstream museums...these standards do not apply to Tribal museums. A huge disconnect between the two. • Different protocols for collections care • Capacity to meet the standards with the funding we have • Suggested training and education of museum staff

What are the key issues that Native museums deal with that should be embodied in standards of professional practices?	• Staffing positions that require cultural knowledge. • Protection of culturally sensitive information • Changing tribal councils and budget concerns • Changing tribal councils and budget concerns • We don't always serve general audiences and have restricted access to some areas and items. • Culturally appropriate nomenclature • Native language should be embodied in all aspects • Items need a relationship with people to maintain their importance and strength. Interaction with people can benefit both the items and the people. • Control and access to cultural information. • How to address insensitive behavior and stereotypes and create teachable moments • How to speak respectfully with knowledge holders • Culturally appropriate care of collections • Establishing positive caring relationship between collections and caregivers and people handling or researching collections. • Community engagement in creation of exhibits • Staff that are culturally educated and sensitive • Establishing standards of who should have what levels of access (public, indigenous group/tribal, elders, female/male, etc.) to various collection items. (ally) • Cultural sensitivity and security • The role of culture bearers/specialists in determining guidelines. • What happens with tribal leadership changes? We can lose all support. • What happens with tribal leadership changes? We can lose all support. • Each Tribal museum or cultural center have similarities but can't be standardized or generalized. However, core values and standards may be discussed to further develop methods and practices. • So much of our material culture is held by other organizations, sitting in storage. Need more access to long term loans. • Not everyone has a right to see all items.
What is important in the stewardship of Indigenous cultural heritage?	• Maintaining the relationship with the items in the collection strengthens the relevancy to the community. Educating the community and the staff to the need for relationships. • Not erasing troubling information or members from the historical record. • Addressing grief and trauma • Connection to land and ancestors • Teaching and revitalizing Native languages • Maintaining and revitalizing ancestral languages. • Establishing an engagement opportunity with tribal citizens to create replica items for exhibits and develop narratives • Having a caliber of facility to enable inter-museum loans for relevant artifacts, etc. to exhibit and share.

	• Maintaining and revitalizing traditional cycles • Making sure that items of Indigenous cultural heritage are properly preserved so that they are available and can be shared. • Traditional Care combined with Cultural Teachings • Making a connection with the Tribal communities, hiring staff with this knowledge, organizing advisory boards, seeking guidance from the outside, being open to changing procedures even though it may not adhere to strict SOPs. • Correct language around objects to connect to the culture. • Community engagement • Objectivity and openness to the perspective of the cultural information being shared • Maintaining a safe environment to protect collections • Guidance from community elders • Need indigenous words incorporated into collections descriptions. • Sharing knowledge and protecting information that shouldn't be shared with the general public • Respecting the value of our culture keepers • We don't always adhere to the mainstream concept of preservation. In our culture, certain items have a natural lifespan, and we should not intervene. • Providing staff with access to resources regarding stewardship: trainings/workshops with cultural leaders, providing support to all projects preserving tribal cultural heritage
How can non-Native collecting institutions better incorporate existing standards/protocols reflecting Indigenous perspectives?	• Visit the tribal communities you are working with. Get to know them. • Help tribes develop exhibits. Lend your skills. Lend your collections. • Create a Board or Committee that would help museums incorporate Indigenous perspectives • Build relationships and ask for help. • Pay Tribal representatives for their help and their skills - don't assume that people will help just to be represented. • By working cooperatively with Native people that have a strong relationship with items in the collection • Become familiar with the various protocols and start developing procedures to adhere to them. • Truly listen to guidance. Don't check off a box and say you are consulting • Listen to cultural sensitivities. • Establish cultural protocol in partnership with Native collecting Institutions. • Ditto on the creating a board or committee and working cooperatively with Native people comments. There needs to be a Native voice or voices. • Be sure you are working with the right tribal representatives. Check with tribal leaders. • Engage culture keepers in a review of your collection. Some items may be misidentified. Get Indigenous names for items.

	• Adopt a receptive attitude when engaging with tribal people. What can you learn, not what can you teach them. • Communication with Tribal representatives and cultural departments • Native representation on advisory boards • Recognize and award non-Native museums that are diligently following protocols. • Consult with tribal communities to develop a Traditional Care policy/procedure & incorporate it into their day-to-day operations. Make it a habit. • If anyone has protocols on how to determine access levels for a CMS, I would love to hear about that! (student ally) • Do we know how mainstream museums currently engage with representative communities? Are their models of collaboration? • Become familiar with them. Perhaps have standards for collaborative relationships. • Create opportunities for Indigenous museum professionals and student interns, but also provide support for them outside of the museum, such as funding and housing. • By working closely with the Tribes that they have collection items from • Establish an on-going relationship with tribal community, tribal elders or culture bearers
Parking Lot	• How will tribal museums benefit from accreditation or adhering to standards? • Interested in practices for finding reliable construction and architecture firms for building a museum

Breakout group facilitator notes: Financial support for tribal museums

On a scale of 1 to 10, with 10 being the highest possible funding, how well funded is your museum?	The participants did not come from well-funded institutions.
What are the sources of your funding?	• Tribal governments • Tribal enterprises • Federal funding • State funding
What are your funding needs? For examples, operations, staffing, technology, programs, collections, etc.	• Staffing • Collections • Programs • Technology • New or updated facilities/spaces

Who is responsible for fundraising within your museum/cultural center?	Directors, managers, and boards have the most responsibility for finding funding.
What are the barriers that prevent you from seeking outside funding?	• Lack of training • Not being able to find the opportunities.
What resources are most helpful to you as you seek outside funding?	• A network of support, assistance, and samples • A central location to find funding opportunities would be the most helpful.
How can ATALM and others provide the assistance you need to raise funds?	• Provide help with reviewing grants • Provide grant writing training • Advocate for the unique needs of cultural institutions.
What would you like funders to know about the needs of Native museums/cultural centers?	Consider cultural needs
How can they improve their funding programs to better meet your needs?	• Be flexible when working with tribes and setting parameters • Actively participate in meaningful communication.
Commonalities/ Priorities	• Funding needs are our priority, creating more space for displays and creating an entire Cultural Center • ATALM lobbies for direct contact between Cultural Institutions and funding agencies • Advocacy for Tribal specific applications (language, needs, categories) • Grant writing training and support from ATALM

Jamboard responses: Financial support for tribal museums

On a scale of 1 to 10, with 10 being the highest possible funding, how well funded is your museum?	• 1 • 1 • 1 • 3 • 3 • 6 • 6

	• 6 • 6.5 • 6-7 • 7
What are the sources of your funding?	• IMLS • IMLS • Fundraisers • We sought IMLS funding but another Tribal department was awarded, how is this determined by IMLS? • None, currently. • Individuals, Local Gov't, Earned Income • NEH • Bush Foundation • NEA, State Arts Council • Individual donations/memberships • State Library Funding • Tribal funding • Tribal government • Contributions • State Tourism Grants • Tribal government • Tribal government • Donors, grants, • Tribal funding • Tribal funding • Some tribal funding. Grant funding is primary and we do not have any awarded grants yet, although I have written a few so far. • Grants • Tribal support funds • Tribal support funds • Tribal business enterprises, tourist admissions and grants. Closed now so no funding. • Events • Museum store • Admissions • Grants • IMLS Grants: Basic Library, NA/NH Museum Services • A little bit from Section 106
What are your funding needs? For examples, operations, staffing, technology, programs, collections, etc.	• New museum • New cultural center (outdoor) and indoor learning lodge (= new term for museum) • New building... we need to preserve the collection safely. • Maker space, community space. • Need a cultural center to allow for classes for the community,

	• Veteran's area • Digitize collections. • Food service • Exhibit renovation • Signage and wayfinding • All of the above! Operations, staffing, technology, programs, collections, projects, tribal citizen engagement, public outreach/education, donor engage/fundraising. • All of the above. But need general operating would be most helpful. We are able to secure project grants but these don't cover a lot of the nuts and bolts of sustainability. • Collections, training, staffing, technology, programming. • Need additional staffing, need educational technology in the museum to expand displays and collections. Need funding for supplies, handicapped accessibility, and a gift shop. Need storage for collections. • Operations. • Collections care is important to all programming • More staff • STAFF! • Collections care • Professional staffing, renovation issues, technology and programs. • Exhibit development • Outreach to schools • IT Support • Better internet connection.
Who is responsible for fundraising within your museum/cultural center?	• That position currently vacant without plans to hire due to COVID hiring freeze • Development Officer • No one • All managers are responsible for seeking grant funding and writing grants for projects beyond base budgets • Manager and Cultural Center staff (once we have funding to hire people). • Staff • Me • Advancement department of larger organization, museum director • Developme3nt Director, Executive Director, Board of Directors • Cultural Director with Grant writer • Development Director • Museum Director or volunteers • Board of Directors • Volunteer bd • Museum Director • Museum Director • Board members • Staff

	• Tribal Grants office • Director • I (manager) identify grants and write up proposals, then it goes to Tribal Grants Office. • Director, and Advisory Board
What are the barriers that prevent you from seeking outside funding?	• Not enough expertise • Need more grant writing training. • <u>Navigating grants.gov</u> application process and IMLS grant administration through REACH. • Applications too complicated • Discouraged. We apply, but never get funded. • Staff time • No staff. • Researching foundations can be very expensive. • No time to apply. • Finding time, no staff to complete the funding grant process is cumbersome. • Short on staff missed opportunities. • Applications not targeted for tribal needs - govt. Red tape/language. • Staff is already doing several jobs. • Tribal government • Competition with other non profits within our tribe. • Not aware of opportunities • Finding the sources • Knowing where to go for funding. • Our tribe is seen as major contributor on philanthropic level in the community so difficult to seek funding. • Some foundational plans/assessments (CAP, long range plans, collections policies) are needed for successful grant proposals • Too much red tape • Have to modify programming to fit grant requirements that aren't relevant to our community • Lack of strategic plan • No matching funds • Time restrictions on grants • No time • Staff do not have grant writing skills, have to be approved through Tribal Council and Administration. • Knowing where to find relevant grant opportunities. • No staff time to dedicate • Lack of capacity/staff/training to write successful grants. • Non-competitive nature of Cultural Institutions • No fundraising skills

What resources are most helpful to you as you seek outside funding?	• Calendar of when federal grants are due. • Clearinghouse of funding opportunities • For federal grant opportunities: https://www.grants.gov/web/grants/search-grants.html • Sample grant applications, letters of intent, etc. • Grant writing and donor engagement training. Sample documents would be helpful! • Published survey results • Entities that post prior grants to give you an idea where the funding agency prioritizes funding; Trainings are always helpful • Data • Resource list, founders & grants • View of funded grant activities. • Resource list • IMLS and NEH have good example grants they share on their websites that can be helpful • Some nonprofit conservation centers have good resources for finding available collections preservation grants and grant writing skill development • Help with developing a fundraising calendar • Online workshops, webinars • How do we get the attention of funders? • How do we get the attention of funders? • Help with building a case for support • Network with other Tribal Museums • Sharing grant programs, results • Sample successful applications. • Ability to find private foundation $
How can ATALM and others provide the assistance you need to raise funds?	• Review our grant applications • Assistance while writing the grant • Regrant funds to smaller museums • Provide a technical review of our application, provide some training on future grants; consider small institutions in future grant opportunities. • Provide training opportunities on the identified topics from this breakout group and/or from the survey. • Review of Grant • Access to funding for training • Directory of available sources • Central access to resources • Obtain affluent proposal writers who would write/help small orgs. • Internship funding and more resources for emerging professionals/students • Advocate to Congress for more $$ to go to Tribes and cultural institutions. • Advocate for small museums. How can we attract more funders for small grants? We don't need six figure grants. • Alert us to funding opportunities

	• The needs assessment is great because it gives an idea of overall context which is helpful in bringing to tribal leadership. • Provide workshops and technical assistance online while we are closed to tourists. • Grant-writing training. • Resources for development of cultural museums that are associated with several tribes and not on tribal lands
What would you like funders to know about the needs of Native museums/cultural centers? How can they improve their funding programs to better meet your needs?	• Consult with us before changing funding priorities • Consult with us, provide funding direct to Tribes not institutions. Become aware of Tribal histories, our unique relationship to the land and water. • Flexibility in innovative approaches • The importance of protecting irreplaceable cultural items and learning from them to perpetuate cultural knowledge and practices. • The assumption that our Tribes can fund our institutions • The importance and value that Native museums/cultural centers bring to filling the gaps in history, both in tribal histories and the history of the creation of the U.S. • They need to understand that what we are is an important program. We shouldn't need to create a new program to qualify for their funding. • Consider cultural concerns when requiring public access. • Cultural sensitivity with regards to deliverables remaining proprietary of the tribe/nation • Inherent cultural value of gifts and food. • General operating support • We need funds to maintain operations. We don't have staff to always be doing special projects. • better understanding of tribal economics and how casino funding is used • Sometimes we need support to complete basic museum functions and sustain current programming, not add yet another project. • It's so hard to maintain quality staff when it's limited to two years. • Agree with the "project" focus vs the need for ongoing programming/operational support. • Appoint tribal museum staff to your review committees. • Easy to obtain grants for surveys, planning, written policies (the foundational things needed for prioritizing later grants) • Make applications less complicated, • Wish funders could do on-site visits to see first-hand the value! • We do not have professional staff to write grant
Parking Lot	• How can small tribal museums compete for funding? • I agree with "How can small tribal museums compete for funding" comment. This is important to us because we are a small institution. • We need equipment to create virtual displays and tours of our Museum, we also need to create handouts, informational materials and have a budget to disseminate them. • ^^^ I agree.

	• Advocacy for Tribal specific applications (language, needs, categories) • ATALM lobbies for direct contact between Cultural Institutions and funding agencies • We need help with project planning and budgeting. • Have heard the desire for more 'flexible' use of funds -- 'let us take the money and do with it what we will' -- this is not compatible with Federal grant programs, whose use for the funds is mandated by Congress. Private foundations/donors are the better option for that. • re concept of "equity" with grant-writing - this isn't accounted for in the "standard" regulatory process for merit review that 'competitive' grant programs have to follow. Is there a way to work with Grantors to change their review criteria to give 'extra' points to smaller or Tribal entities? • Cultural institutions need to understand our value and uniqueness - We've been doing things outside of an "orthodox museum" setting for so long, we don't know any other way.

Breakout group facilitator notes: Native museum/cultural center collections

On a scale of 1 to 10, with 10 being the highest rated, how essential are your collections to ensuring the cultural continuity of your community?	A high number of participants did not answer but those that did rated very high, mostly above an 8 on a scale of 1 – 10.
What types of items are in your collections?	• Archival materials (photographs, antiquated recordings, books, maps, etc.) • Sacred belongings, ancestors, lithics, object collections (pottery, textiles, jewelry, baskets, beadwork, tools, canoes, kayaks) • Contemporary (art, sculpture, photography, paintings, etc.), and contaminated materials
What are your greatest needs in acquiring new collections?	• Space • Funding • Care (culturally appropriate care, training and support, policy, management) • Community connections, support (leadership, advocacy, locating Indigenous belongings), • Research (identification, auctions, other institutions) • Training (NAGPRA and repatriation) • Sustained support (resources, funding, future planning • Database tracking • Professional development • Time

What are your greatest needs in caring for your collections?	• Staff • Equipment • Training • Culturally appropriate care • Space • Approaches to conservation training • Materials, supplies, • Capacity building • Building Tribal Museum community of support through networking
What are your greatest needs in managing your collection?	• Support (leadership, management, etc.) • Allyship (research, locating materials, knowledge and resource sharing) • Staffing, funding, Indigenous expertise & worldviews • Digital Access Management (DAMS) • Documentation of archival and object collections • Nomenclature integration of Native input/expertise in catalog info along with other scholars • More time & human resources, access • Training & professional development (cataloguing and condition reports, accession records, technology, future professionals) • Policy development guidance, conservation, cultural awareness • Competency training • Funds for cultural practitioners
Do you have items in your collections that are on loan? If "yes", what are your observations on the loan process? Can it be improved? If "no", are there barriers that prevent you from seeking loans?	• There was a balance of yes, no, and shared. • No, loans due to barriers (care requirements, space, security needs, funding, insurance) • Loan agreements (protecting the facility & object, clearly defined) • Time is a barrier with the need for longer loans • Culturally appropriate care • Policy, & training • Streamline processes, simplify rules • Long term loans from community members (must identify next of kin to help return items or continue loan agreements if lender passes)
How can non-Native museums/collecting institutions better serve the collections needs of Native communities?	• Repatriation support • Access to collections • Build relationships of trust (transparency, access, consulting and asking community needs) • Nomenclature (include Indigenous languages and perspectives • Advocacy • Training (repatriation, conservation) • Indigenous input (decision-making, culturally appropriate care, support • Expertise (nation/community-specific)

How can ATALM and others provide the resources you need to grow, manage, and care for your collections?	• Training • Policy support • Funding & grants • Networking • Advocacy & allyship
Priorities or Action Items:	• Create an Archives Assessment Program like the Museum Assessment Program. • Connect people with experience nd who need guidance • Convene funders to review Action Items identified as a result of these Summits and seek a methodical approach to meeting the needs. Everything depends on funding. • Work with tribal government leaders to establish permanent and adequate funding to support cultural institutions. • Appoint Native advisory boards to address program changes and make funding recommendations. • Produce recos for improvement and provide funding to implement. • Convene funders to review Action Items identified as a result of these Summits and seek a methodical approach to meeting the needs. Everything depends on funding. • Work with tribal government leaders to establish permanent and adequate funding to support cultural institutions. • Appoint Native advisory boards to address program changes and make funding recommendations.

Jamboard responses: Native museum/cultural center collections

On a scale of 1 to 10, with 10 being the highest rated, how essential are your collections to ensuring the cultural continuity of your community?	• 6 • 7 • 7 • 7 • 7 • 7 • 7(ally) • 7ally • 9 • 9 (posting as an ally) • 9 (funder) • 10 • 10 • 10 • 10 • 10 • 10 • 10

	• 10 • 5 • 5 • 5 • 5 • 6 • 8 • 8 • 8 • 8 • 8 • 9 • 9 • 9 • 10 • 10 • 10 • 10 • 10 • 10 • 10
What types of items are in your collections?	**Responses:** • All contemporary art - paintings, sculptures, photography, pottery, basketry, etc. • We have historic walks and places but the Museum does not manage those areas, done by THPO • Archaeological artifacts (ceramics, faunal, lithics [some historic as well) and associated documentation from local data recovery projects. ALLY - (NOT AT A TRIBAL MUSEUM) • Reel to reels, beadwork, wood artifacts, contemporary arts, • Archival, ethnographic, archaeological. Columbia Plateau. Photographs, oral histories, reports, baskets, beadwork, clothing, jewelry. • Range of historic cultural materials, archive materials, archaeological materials, contemporary art • Cedar baskets, stone and wood tools, artifacts. photos needing digitization and server to share/collect/expand. • Holding items for repatriation or cultural items • Archives, photographs, objects (basketry, pottery, lithics, contemporary and archaeological), books, small herbarium • Archival: photographs, oral histories, reports; Ethnographic: clothing, baskets, jewelry; Archaeological. Columbia Plateau. • Baskets, Stone Tools, Photographs, Documents, Baskets, Maps, Textiles, Pottery, Paintings, • Books, documents, maps • Baskets

- Pottery
- Articles, books, maps
- Photographs
- Baskets, pottery, pictures,
- Baskets, photos
- Pueblo, Navajo, Apache - ancestral, historic period, contemporary
- Pueblo, Apache, Navajo - ancestral, historic period and contemporary
- Student ally observer. Interested in Mukurtu
- Ally interested in collections care
- ALLY - NOT AT A TRIBAL MUSEUM; Archaeological artifacts (some historic) from local data recovery projects.
- Lithics, pottery, animal bones, unidentified human remains (this is a non-Tribal collection)--currently working on repatriation process
- Regalia
- Regalia, baskets, tools, photos, digital assets
- Pottery, rare and special collections books, beadwork, regalia
- Jewelry
- Jewelry and beadwork
- Baskets, clothing, tools, masks, jewelry, canoes, kayaks,
- Library (published and unpublished books, journals, periodicals, etc.)
- Traditional clothing
- Sacred items held in trust
- Pottery, stone, textile, jewelry, books, photos, exhibitions, wood tools, digital photos and video.
- Baskets, Cradleboards, Photographs, Collectible Books, Stones, traditional attire
- Cedar Baskets
- Baskets
- Limited edition books
- Ceremony dress both men & women
- Deer skins
- Mostly pottery, some textiles, some photos
- Photos, digital images, born digital files, paper, paintings, plaques, tape and digital video, sculpture, hides, baskets
- Basketry and ceramics
- Print media; documents, newspapers, articles and Photograph
- Photographs
- Audio recordings (wax cylinders, reel-to-reel, etc.)
- Ivory carvings
- Ancestral remains awaiting re-burial after repatriation from non-indigenous organizations/museums
- Archival materials, historic documents and transcripts
- Books, photographs, journals,
- Maps
- Photographs and other visual media (posters created during educational programming, exhibit graphic enlargements, etc.)

	- Stone tools, moccasins, bags, historic documentation of tribe, - Pottery, Pictures, Books, - Digitally born visual materials (videos, photos, etc.) - Court documents/depositions related to treaty rights - Tools, weapons, toys, - Stone tools - Textiles - Worked obsidian & tools - Contaminated collections - Textiles - Woodwork, Baskets and Paintings. - Magazines **Trends:** - Archaeological - Archival - Contemporary - Historic - PHOTOGRAPHS, ARTICLES, BOOKS, MAPS, RECORDINGS, HERBARIUM - BASKETS, WOOD, TEXTILES, PAINTINGS - POTTERY, LITHICS, - ORGANIC – textiles, baskets, regalia, deer hides, - Contaminated materials / collections - ARCHIVAL – books, photographs, journals, documents, transcripts, wax cylinders, maps, magazines, newspapers, - Lithics - Beadwork - Toys - Carvings (ivory) - Pottery - Jewelry - Tools - Canoes + kayaks - Baskets and photographs/archives are large trend in what is requested for access by community members - All the documentation (registration files!) associated with the collection
What are your greatest needs in acquiring new collections?	**Topics:** - Scanning equipment budget - Technological needs are important for access. - We need of a data collection and maintenance software and space for secure cloud storage. - Updated Collections Management Policy for gifts - Trained staff and a place to put collections - More collections mean more staff and more need to manage well. - Yes stated out with past perfect but it is so time consuming on data entry

	- N/A for acquisition--from a non-Tribal museum, but need funding to return items - Staff to care for and inventory the collections. - Collections staff with basic conservative care training - Awareness or commitment - Where do some of these things come from is there a good trail of how someone has obtained items (Former curator at a Heritage Center) training and support from within the community. - On-site testing stations (i.e. arsenic) - Research on locations of material related to the community I work with. - Figuring out what level of viewership the artifacts should have. (ally) - Time to document collections beyond inventory such as working with community to get more information. - Facility dedicated space. Trained professionals. We have several known collection pieces needing immediate protection and placement. - Funding - Funding for acquisitions - FUNDING - Funding, staff, and space in collections storage - Time and space - Space - More space, staff to care and catalog incoming collections and backlog. - More space for collections - Space, appraisals for collection for insurance purposes - Space in collection areas Money and Insurance Do these objects coincide with collection policy - Insurance - Funding - Money/Funding - Funding - Adequate storage space - Storage space - Space for new collections to come in - Space for new collections - Collections processing space - Funding - Ability to bid on collection items at auction - Funding and space - Added space to our archive - Creating a collecting policy that clarifies scope of collecting. - Guidance from cultural leadership - Staff to keep tabs on auction sites and funding to bid and win. - We need sustainable funding for digitization staff that can keep digitizing and making available online--plus the subscriptions that go along with maintaining an online library

- Staffing to assist in processing collections
- Approval to acquire by Tribal leadership
- Tribal leadership support for active collecting
- Prioritization of funding for staff to ensure they are paid well for their hard work!
- Time or help with finding possible collections for purchase
- Time to develop relationships with community members who hold cultural resources that might be acquired in the future
- Appropriate CMS database to track new and existing acquisitions.
- More development in digital space
- Knowledge on how to go look for institutions that have our belonging's
- Awareness of what is out there and how it is sold/marketed - Sotheby's, etc... not being intimated by this process.
- Equitable opportunities to meet with collectors
- Grant Opportunities
- Locating our belongings in institutions
- Understanding what we currently have and if there are any gaps in what steward that should be filled.
- Legal/policy consultation
- NAGPRA training
- NAGPRA training for staff
- Funding for NAGPRA staff -- we have lots of items in outside institutions that qualify for repatriation, but don't have the staff to go after them
- Knowledge or more education in NAGPRA & repatriation
- It is wonderful to get the pieces back however once they are acquired - comes the on-going costs of maintaining the collections. Unlike State and Federal tax funding for larger institutions how do smaller institutions plan for this? Is there training for planning to establish sustainable resource/funding?
- Planning for the future?

Trends:
- SPACE
- FUNDING
- TECHNOLOGICAL NEEDS – equipment, training, funding,
- RESEARCH
- COLLECTIONS CARE – Training, policy, training, management
- PROFESSIONAL DEVELOPMENT + TRAINING
- ACCESS - Who? What? When?
- FUNDING
- SPACE
- Trainings - NAGPRA, locating Indigenous belongings
- TIME
- Awareness - resources, trainings,
- SUPPORT – leadership, advocacy, locating Indigenous belongings
- ACQUISITION process

What are your greatest needs in caring for your collections?	Responses: • Local training in preventive conservation • Trainings and equipment • Fire and waterproofing the space • Adequate space for housing of artifacts and working space within the building. • Storage • Space • More horizontal storage • Conservation and funding for conservation • HVAC care and keeping everything running in top condition for protection of collections in extreme areas • Making sure that collections are safe from any infestations • Space, storage, staff and time to catalog backlog. • Re-thinking "storage spaces" to be comfortable laces for communities • Cold storage • Understanding by upper management on the work that is done and the amount of time and staffing needed to do that work • Knowing who to contact/consult regarding identification and appropriate care prior to/during repatriation (from a non-Tribal museum that holds Native material) • Dedicated space, professional development • Space, finances, and trained staff • Individual storage areas for certain mediums • Access for community members • Time and opportunity to work with the community to document and better understand the collections. A deeper knowledge then just basic inventory level information. • Staff and funding for more collection, curatorial, and conservation staff • Trainings and documenting • Creating a platform for and supporting continuing conversations that recontextualize, explore, and redefine the idea of "care" itself. Allowing room for a critical examination of the concept of preservation within tribal contexts. • Conservation needs • Staff • Staff, time, budget • Combine Indigenous traditional care with western conservation practices • Integration of traditional care with museum care • Preserving methods • Conservation and funding for conservation • Archiving methods • TIME and More Time • Funding for our museum • Staff and staff training • Support and training

- Correct labels & cataloging supplies
- Archival boxes & padding for the archive shelves
- More mannequins
- Need more training
- Staff and staff training
- Training
- Funding, training, dedicated staff, space
- Archival supplies and expertise to use them
- Meeting space outside of storage for community and staff
- Funding for interns or emerging professionals
- On-going training for the new and old staff
- Environmental controls
- More space
- Funding for conservation testing to determine contaminant levels
- Stipends for cultural practitioners to perform routine building blessings
- Storage facility with proper lighting and holding areas
- Contaminated collection: storage, testing, training for handling and storage, policy development
- Space and tools needed to perform conservation on objects
- Correct knowledge in labeling baskets
- Knowledge with proper care and handling, such as cleaning baskets
- Physical (museum) care and cultural care working together to create a culturally appropriate attitude and care policy
- Designated areas for sacred or ceremonial items as determined by culture bearers
- Storage space
- Storage space
- Training for cultural awareness and respect for what the collections mean for us as indigenous peoples. They are not inanimate pieces they are living and embody our cultural knowledge. How to change the views of others who thing otherwise.
- Cultural awareness of the collections and what they mean to the community.
- Conversations and guidance from both tribal leaders and museum professionals on caring for collections.
- Space for processing collections so they are cared for appropriately from the moment they arrive
- Creating. Expanding a regional network of tribal museums specific to collections care.
- Links to books to educate myself
- Preservation assessments to help provide a roadmap for improving

Trends:
- Time
- SPACE/STORAGE
- FUNDING
- TRAINING
- STAFF

	• EQUIPMENT • CARE – What does care mean? Redefinition – Western vs Indigenous notions • CONSERVATION PRACTICES • CATALOGING • ARCHIVING - intangible and tangible needs • Network to share resources + expertise • SPACE • STAFF TRAINING • FUNDING – for museum, staff training, emerging professionals, space, • MATERIALS + SUPPLIES - mannequins, storage boxes, shelving, etc. • Cultural competency training - for care, • How do we training our staff on a ongoing bases for caring for cultural heritage as our community takes back and grows its cultural knowledge? • Locating belongings • Building Tribal Museum community of support; expanding networks • Respecting cultural knowledge and care for sensitive pieces. • Technology for improvements and documentation
What are your greatest needs in managing your collection?	**Responses:** • Support that you are doing good work and making informed decisions. • Dynamic Collection Database • Dedicated space and professional development. Room to expand. • Commitment from cultural committee • Adopting a steering group and policy for assigning viewership levels on Mukurtu (ally) • Chasing down archival evidence for how items were acquired and from where; often not documented anywhere (from a non-Tribal museum) • Integration of Native input/expertise in catalog info along with other scholars • Updated collection database. • Clear policy for accepting gifts • Consistent environmental conditions (HVAC, prosorbs, microclimate generators) to prevent deterioration and loss • Ally - Lab; More support from senior staff; more funding; more collaboration with surrounding Tribal communities so that others can follow Tribal community directives rather than the state regulations. • Awareness and commitment from tribal leaders • Dedication of community members who have things on loan and never ask or look for what they have at the Museum • To improve ability to collect and maintain inventory. To improve accessibility to tribal members and move towards online research ability. • Educating boards/decision makers about the need to invest in documentation, consultation and repatriation as a funding and political priority (from a non-Tribal museum) • Unclear on cultural-specific needs and protocols in addition to typical Western museum practices (from a non-Tribal museum)

	- Educating community and leadership that collections are a permanent obligation and resource - Creating an understanding, within the community and with Tribal Government, of what Collection needs are - that it is not static. - Ongoing collaboration with communities regarding the care and management of collections - Understanding by upper management on the work that is done and the amount of time and staffing needed to do that work - Money for support staff - Training staff - Ally: teaching future conservators how to balance their technical knowledge with interest in culturally appropriate care. - Expectancy making sure that everyone understands the collection policy and how it should be managed and adhered to. - Documentation - Documentation - Funds or budget - Time and staff to help with all aspects of the work to be done...inventory, access, incoming collections, enhancement. There's a lot of work to be done. - Staffing - More staffing - Successful grant-writing to get funding. - Digital asset management for internal transfers and external donation - Help with cataloguing and condition reports - Funding for electronic database and collections records subscriptions - Time and people to get it all done! - Cloud based collection management portals for remote workers to enter data (photograph identifications, ect.) - A digital asset management plan - More knowledge in how to fill in accession records in PastPerfect (our museum cataloging site) - Understanding what trends are happening with the preservation of digital born cultural resources - Through management and digital database, control use and care of collection for museum and other non-tribal museums that steward a community's items. - Supporting future professional through internships (preferably paid) - Caring for collections not managing. Good point. - Create collections plan and collections management policy - Trained staff and access to professional help - More space in the museum & archive - Space, expanding our archive room - Integrated pest management policy - More education/ knowledge in the proper shelving care - Incorporating traditional languages into collection management database - Tribal leadership support

	• Funding to support staff and resources for cultural resources management • Creating controlled, culturally sensitive digital access to collections for tribal and non-tribal communities • Creating a culturally sensitive collections management policy that centers on traditional knowledge. • On-going accessibility! • Funding, improvements in technology, TIME!! **Trends:** • SUPPORT - management, leadership, committee, etc. • STAFFING • FUNDING - grants writing expertise, etc. • INVENTORY MANAGEMENT – DOCUMENTATION, ACCESS • ALLYSHIP – research, knowing where materials are, knowledge and resource sharing • ADVOCACY + AWARENESS • DOCUMENTATION SUPPORT • Digital Access Management System (DAMS) – options: pros and cons • Indigenous expertise + worldviews • Culturally-appropriate care – policy, training, • Time + human resources • Funding - training, improvements, space, technology, • ACCESS • Digital management - funding, training, access, inclusion of Indigenous languages, cloud-based solutions, policy, • Training + professional development – cataloguing and condition reports, accession records, technology, future professionals (capacity building) • SPACE • Pest management training + policy
Do you have items in your collections that are on loan? If "yes", what are your observations on the loan process? Can it be improved? If "no", are there barriers that prevent you from seeking loans?	**Responses:** • Yes - Clearly defined loan agreements and documents are essential. • Yes - defined terms help us care for their objects • What about "borrowing" as facsimiles for reproduction and graphic purposes, if facility standards do not allow for use of originals? Either locally or from larger institutions. • Our climate control is outdated and no longer meeting some lender requirements • Logistically very complex. Takes someone staying on top of this at all times, and those people are pretty specialized. A lot of insurance/other paperwork know how needed. • Would like to work on making some loans permanent- for these items to stay within the Tribal Community. • "Old" loans - museums & federal repositories not knowing what is "theirs" vs loaned. • Federal and state repositories hold a lot of material that isn't theirs--complicated to get the documentation to get this back

| | Not enough awareness Some items find their way into the collection by way of nobody wants to take care of the items, so the museum accepts them for short term Yes there are items that are on loan from most community members, some of the people that have items are passed on what do we do? do we keep or return to family the loan policy does not address that. Shared loans With regards to loans are related to temporary exhibits, a barrier is communication and work division between collections and exhibits. Better communication with Museums Large institutions expect two security guards when loaning to tribal museums. Many museums only have one security guard at one time which prohibits borrowing. What do we put into our policy that helps protect the item and then also the facility? Investment of time needed to manage loans and the reqs such as reporting No. We don't have adequate environmental controls or security Tribal Museums need to guide non-native museums with requirements to bring collections home. A set of tribal museum guidelines that non-Native museums must follow. Takes lots of work to loan objects. More staff would be helpful. No. We are not at a place where we can request. Yes. Loans can be tricky and expensive if lending institution requires specific restrictions on the loaned object. At this point it would be space No. Can't afford the insurance requirements Loan for temporary exhibition from community members, to provide community participations We reach out for loans for exhibit only because we have space restrictions for permanent collections Cost can be prohibitive for transporting and caring for loans No, collection is mostly local artists work or donations. Cannot really afford to purchase items to enlarge collection This process can be improved with the idea that these are not just loans but cultural exchanges and community engagement that is generational. Yes to many rules from museums that house and own our belongings Building space and acquisition funds Council approval for insurance and transportation costs can be problematic Thinking beyond a loan as a one-time project and developing long term collaborate exchanges. Multigenerational. Adjustments in the loan process from the bigger non-Native museums Yes, have completed a standard facility report to assist in receiving loans from larger institutions for display. Loans from non-tribal museums require several layers of approval and requirements that are often unattainable for tribal museums. |

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- Making sure the collections on loan are relevant to the community's growth in knowledge of their cultural heritage.
- Making sure the loans are longer than 3 months and also making sure the loans are timed when the community members can come in see/visit with the collections. Not timed to the tourist market.
- Having a reduced funding for loans.
- Yes, long term loans from community members. Must identify next of kin to help return items or continue loan agreements if lender passes.

Trends:
- BARRIERS. Care requirements, space, security needs
- Loan agreements – protecting the facility + object
- Guidance from non-Indigenous museums
- Greater communication between museums
- Staffing needs + time to manage loans
- Local/family loans
- Funding – insurance, transportation,
- SPACE
- TIME - longer loan times,
- Inaccessible requirements – insurance,
- Tribal approval
- RETHINKING LOAN Agreements – time, logistics, restrictions revisited, kin + multi-generational, streamline processes, simplify rules

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How can non-Native museums/collecting institutions better serve the collections needs of Native communities?

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Responses:
- Advocate for us.
- Advocate for native communities through their programs and educational outreach activities
- Include native communities in decision making of the collections
- Examples of museums that provide digital access to collections for tribal input
- Work with tribal communities to provide better documentation about their collections
- Allow Native communities to help make corrections within non-Native museums & collecting institutions inventories
- Appropriate nomenclature
- Building trust with other reservations or tribal communities
- Provide information on the collections they hold and access to those collections
- If non Native museums are approached by collectors to want to donate items and the Museum knows that there are tribal people up the road, why don't they send the donor to the community instead of increasing their own collections
- Non-native museum initiatives working to actively stop supporting the secondary sales markets of illegal "ethnographic" objects.
- More communication with surrounding Tribal communities; work with the wishes of Tribal communities rather than the through the state.

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- Building trust with tribal members
- Build relationships with the Tribal communities.
- Create member/tribal days where those that have collections work collaboratively with tribes to provide a day for access to members, especially those in museums to access the collections and learn more about what they hold
- Collaborate in programs and activities
- Provide information on the collections they hold and access to those collections
- More transparency/ease of access especially to digitized collections
- Ask museums what they need and then help.
- Cultural sensitivity to understand the need for care of collections. Items should be allowed to be 'carefully' handled or used in ceremony when able. To honor and allow the piece to live and teach.
- Recommend collection donations to tribal communities when they are approached with a donation
- Meaningful consultation, reaching out for Tribal input and sharing of cultural customary conditions for collection care.
- Sometimes museum have Native holdings, and nobody ever sees those items, ever.
- (Perspective from private CRM company) Reach out and build a stronger relationship, visit with folks, share plans and ideas, company policies, ask for assistance and guidance from surrounding Tribal communities
- Offer train Tribal Museum staff or provide some opportunity for learning,
- Provide paths to repatriation
- State historic societies usually have a state conferences Maybe having Native American museums join the historic society and indulge those communities into Native outreach
- Be helpful during NAGPRA consultations so that there are not so many obstacles to overcome, especially in returning our ancestral remains.
- (Perspective from ally staff at non-native museum) Allow staff who want to create collections care training and support programs to serve communities to do so rather than forcing them to prioritize only work that serves only the institution.
- Provide training
- Basic conservative care training
- Return of objects, artifacts and archival items to tribes
- Depending on the needs of the tribal museum, non-Native museums staff can offer workshops on skills and priority access to collections. While Native museums can offer knowledge of collections. COLLABORATION based on mutual respect, trust and long-term relationships.
- Access to the collections
- Make access easier
- Access to collection
- Develop programs to help Native communities provide culturally appropriate digital access to collections
- Provide access to cultural materials and less restrictive loan policies

	- Indigenous representation on advisory board - Actively promote partnerships with Tribes and Elders - Develop a sense of trust, these items likely have more value to the community of origin than the dollar amount assigned to it by non-native institutions - Help them understand the difference between consultation with Tribes and consulting with an individual who is Native - Hire/train/provide internships for tribal people - Have an indigenous person on staff or volunteer to care and teach the museum staff how to show proper care - To provide access to tribes from where the items came from. Find people connected to the specific tribes from where these items came from so more info can be found out - Going out to the communities and sharing what they have in their collections. - Not being afraid to engage with all Tribal communities, both Federally and non-Federally recognized tribes. - Establish MOA/MOU between the two. - Support less restrictive policies on loans - Provide better access and transparency about the collections non-native institutions hold - Reach out to Native museum communities to visit their tribal holdings and look at the provenance to gain a perspective of how they came to be there - Provide cultural training opportunities for museum boards - Truly collaborative partnerships with collections staff - Teaching handling on men's items and women's items - Teach non-native museums the different care for women's items and men's items - Providing better information about pesticide use on collections at non-native museums - Teaching big museums when they are in care of heavy medicine items and there care - Provide exceptions to policy details as a way of acknowledging these materials should be shown in communities of origin. we can do ceremonies of greeting for collections returning - It should be a standard for university's & museums to return all human/ ancestors to their people - To return all human remains without questions or arguments - Providing full access to their collections, beyond the requirements of NAGPRA. - Repatriate cultural resources - Providing full access to their collections, beyond the requirements of NAGPRA. **Trends:** - ADVOCACY - BUILDING RELATIONSHIPS OF TRUST

	• ACCESS TO COLLECTIONS • TRUST: transparency, access, consulting and asking community needs, • A resource for collaboration: www.guidelinesforcollaboration.info • TRAINING - repatriation, conservation, • Nomenclature + terminology • Proactive repatriation • ACCESS - digital, policies to access, • TRAINING – internships • Indigenous representation - boards, advisory boards, narrative • Not one individual speaking on behalf of community / Nation • Repatriation support - proactive – letting communities know what museum has, return ancestors without questions • Culturally appropriate care and support - Nation-specific • Authentic partnerships in trust, networks, communication
How can ATALM and others provide the resources you need to grow, manage, and care for your collections?	**Responses:** • Help with writing strong Collections Management policies • Be more proactive in support of tribal museums, develop regional meetings, develop training that travels to tribal museums. • Provide resources or a database for finding proper care protocols for specific materials. • Resources to funding and grants • Training • Training • Keep using online technology for training, learning, sharing • Continue providing access conference talks and events on zoom now that more people have the capacity so that people can participate without having to travel. • Provide a hub so that those of us with grant-writing expertise can support or partner with those needing grant-writing support. And similar for other needs. • Identifying grant opportunities and help with grant-writing • More hands-on training opportunities. Not just talking about making the box, show me how to make the box. • Assist with organizing working groups such as for digitization of collections, collections database • Help justification for traveling all staff to an ATALM conference • Resources on grant writing and best practices • Grants, trainings, funding • Possibly one on one resource that would directly help certain native collections • Develop a program for small, targeted grants to help tribal museum get over hurtles. • Provide resources such as guidelines, references, websites to help with knowledge building on practice • Provide mentor networks who can help with questions

	- Funding for database/web development. - Instead of traveling exhibits, how about TRAVELING TRAINING:-) - More funding for Native artists and others to attend and present at ATALM - Connecting museum staff with tribal museum staff - Remote accessibility to conference talks and other events live via zoom now that more people have that capacity, so that they can participate without traveling - Advocacy again. Congress sets the grant $/budgets for funders - not the funders themselves. And funding agencies cannot lobby/advocate for more $$ on their own behalf. - Provide a listing of people willing to give advice at any time who can be contacted by email or phone. - Continue with ATALM conference. Strengthening our collaborative networking. - Professional development, workshops, trainings, resources online to access. Help with identifying funding resources and timelines. - Actual person to talk to, be in dialog with about a variety of museum issues? (Ally here) - ATALM could possibly host smaller conferences - Continue ATALM conferences to strengthen collaborative networking and sharing resources. - Ally: Help foster regional efforts via promotion through the ATALM network - Creating a space for networking for smaller institutions so they can learn from each other and see how much potential they all have for bring in new pieces and ideas into their communities. - Facilitate convening interest groups --online, in person - On-going training. - Continued training and webinars - Network for tribal museum, opportunities to share/trade collections with tribes those objects originate from. - Negotiate agreements with vendors and other information providers, i.e., electronic books and databases, collections care supplies, etc. - Provide training through workshops, conferences, webinars, and other delivery methods. - More trainings. - Micro grants and develop new funding resources - Support and publicize regional networks for Native collections care specialists - Networking opportunities with collections experts and training. - Help with locating education - Online educations and networking is super valuable to growth of confidence and technical knowledge - More professional connections to build skills - More professional connections to build skills - Links to educate myself in museum care

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- Fund professional museum staff to travel to the remote/small tribal communities to see where and what's need and provide ongoing support/mentoring
- Are there granting institutions who would fund physical building additions?
- Funding for museum care/knowledge

Trends:
- MORE INDEPTH TRAINING REGARDING CARE OF ARTIFACTS; SUCH AS USING RICE PAPER TO REPAIR OBJECTS, ETC.
- POLICY SUPPORT – collections management,
- FUNDING + GRANTS
- TRAINING – hands-on, 1:1, traveling exhibitions, care protocols for specific materials,
- More collaborative networking - ATALM conference support, smaller ATALM meetings, online opportunities, listings,
- Advocacy and allyship
- TRAINING (on-going) - workshops, conferences, webinars,
- Support of networks – share resources + expertise both on-line and in-person
- FUNDING – training, travel, grants

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- Related to this question -->Huge variance in capacity to write/submit successful grant proposals. Smaller tribes/museums are always at a disadvantage.
- Use of open-source content management system with purposeful, hierarchical access like Mukurtu (ally)
- How can small tribal museums compete for funding?
- Bringing more institutional critique to our work.
- Tribal museum funding programs (through IMLS, NPS, etc.) are PROJECT based - not ongoing support - so they are inherently designed to be one-off projects and harder to build lasting, sustainable Tribal museum programs.
- How can small tribal archives compete for funding?

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Breakout group facilitator notes: Community engagement and collaboration

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<tr><td>**On a scale of 1 to 10 being the highest rated, how engaged is your community with your museum/ cultural center?**</td><td>Participants rated their community engagement with their museum/cultural center, 4 – 5 or 2 – 3 on a scale of 1 – 10.</td></tr>
<tr><td>**What are some of your most successful community engagement practices?**</td><td>Public events such as artist showcases, markets, classes, workshops.</td></tr>
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What public programs and services would you like to provide to your community that you are not now providing?	• More oral history • Intergenerational knowledge • Youth programming • Language classes • Cultural performances • Community and elders' access to collections, archives (and online) • More physical space for programs
What internal projects would you like to undertake to enhance community engagement?	• Collections documentation with community • Technology needs (website, database, Mukurtu digital heritage) • Incorporate language into exhibits • Collaborative work with community • Ways to build awareness (non-Native institutions, increased volunteer programs, increased staffing)
What barriers that prevent you from offering the programs and services you wish you could provide?	• Staffing • Funding in general and funding for more staff • Lack of leadership support • Better internal communication • Differing priorities, too many hats, duplicate work • Leadership initiative, board, internal leadership
How can Native museums/cultural centers work with non-Native organizations to strengthen community outreach programs?	• Seek equity • Share power • Working collaboratively (not as consultants) • Educating (cultural awareness) with non-native institutions • Build partnerships • Collaborate with other museums • Collections sharing
How can ATALM and other provide the resources you need to improve community engagement practices?	• Help improve community engagement practices through training & resources (webinars, workshops, resource exchange, sharing funding resources, contacts at other institutions) • Advocating for Native representing in non-native institutions
Commonalities/ Priorities:	No commonalities/priorities were identified by the groups

Jamboard responses: Community engagement and collaboration

On a scale of 1 to 10 being the highest rated, how engaged is your community with your museum/cultural center?	3 3 3 3 4 4 4 5 5 5 5 5 6 6 6 7 8 8 9 2 2 2 Community engagement can be both tribal community and non-tribal, we have more engagement right now with non-tribal 2 2 3 3 3 4 5 5 5 5 6 6 7 10
What are some of your most successful community engagement practices?	- Classes in sharing our culture with tourists - Collaborating with other organizations - Education programs in partnership with other organizations - We have just received the land and building for an urban Native arts and culture center and have begun operating just this year; so my answers may not be helpful for this purpose since we're at beginning of our journey and

focus mostly on Native artists and communities; but some plans in the making are performance space, space for creative arts business enterprise, green space for healing and ceremony
- Encourage artists and art market
- We have had fund raising with artists and showing exhibits with their artwork
- Place-based education residencies in schools connecting to local teaching artists
- Hosting face to face (pre-COVID) and online artist marketplace.
- Business / policy / teacher training for local arts community
- Sponsoring business development training for artists
- Teacher workshops & museum trainings for other cultural institutions throughout Pacific (we are Hawai'i-based)
- Creating curriculum for the school district and any visitors wanting to learn the languages of our region
- School tours of the exhibit
- Creating curriculum kits for local schools
- We've provided lists of our holdings to a few tribes, but must continue this work, especially for the 39 tribes in Oklahoma. We're also getting ready to work with Native communities of origin on two sound recording collections, one of which is a large collection of oral histories.
- Festivals and conferences in partnership with other presenting partners and cultural leaders
- Participating with cultural weeks and language program.
- Using long-term community loans as the basis for other engagement, including professional development and collections interpretation.
- Elder boards
- Host weekly farmer's markets (before COVID) when in season.
- Hosting workshops located in the community based around the collections.
- Hosting community members for collection visits/tours of facility.
- Using object conservation as an opportunity to work directly with artists, tradition bearers, and other community members.
- Listening to the communities as they share what is important to them.
- Community events for family learning about tradition and environment
- Online outreach and invitations to participate
- Cultural workshops and classes.
- Classes in traditional pottery making with children and adults
- Traditional activities
- Hosting cultural workshops and classes
- Traditional arts classes
- Seasonal ceremony and activities
- Cultural presenters
- Veteran outreach and acknowledgement
- Public presentations by invited guests.
- Storytelling sessions with children/ adults
- Community reviews of historical photographs

	• Hosting traditional community events • Hosting various community events. • Hosting dance practice • Holiday markets • Art and craft contests to engage our Tribal artists • Art Market, Public Performance Events • First Friday (opening the building in the evening hours on the First Friday of every month) and offering tours, programs, etc. • Feast of Building. and collections • Public programs featuring tribal speakers • Reserve an Elder-- it's like checking out materials but instead it is a person who can speak on a previous time or event. • Invite Elder or teacher of art/culture keepers to demonstrate or speak about specific • Participating in other community events on behalf of the Museum and representing information • Community Exhibits, language classes, summer culture classes for kids • Interactive public programs as part of an exhibit • Offering low/no cost online classes on caring for collections • Oral history project • Language classes • Storytelling/language programs • Video interviews of community members all saved on U drive • Program where we hosted an open house for community members to look at old photos and ID relatives • Community meeting on What do you want in your Cultural Ctr/Museum? • Food sharing • Artist talks and kid's art classes with local artists • Free admission or new exhibit • Cultural Resource Division honoring Pawnee Full Bloods. • Bringing Navajo collections to Ft Defiance senior center for discussions about presentation on exhibit. • Collaborative conservation with Native artists
What public programs and services would you like to provide to your community that you are not now providing?	• More special events and performances • Master artist days • Newsletters • Outreach and engaging with local community members. • Health and wellness community events • More education resources (digital archive or digital curriculum) available • Use collections to create a place for intergenerational knowledge and mutual support • Artist maker spaces, black box theatre, exhibition space, gallery, community meeting space, media room • Online collection access

- More online collections access, particularly for community comment and sharing
- More longer "residencies" within schools
- More youth programming
- Open space for community groups to hold meetings / workshops
- With Covid, we need classes in Social media, websites to help our Artists
- We'd like to provide a chance for elders and students here at my university to have sessions where they look at photo collections together and hear stories about them.
- Regular artist residencies
- Carving and woodworking classes
- More youth programming
- More accessible resources built into gallery and digital resources (for Deaf / Blind / mentally divergent populations)
- Monthly dates to digitize community members photos so that they have a digital copy of their family photos
- We need to do more Zoom sessions on public programs, like language classes, since our Tribal Museum is closed.
- (Relatable so duplicated) We need to do more of everything we're doing. We need more capacity so that the good things we do are available to more communities and people.
- Student-led conferences / student art festivals
- Public Programs/Event created by Tribal Youth for the community
- We're seeking funding in my university archive to offer short-term research fellowships to tribal scholars.
- Traditional outdoor game days
- More partnerships with local organizations around sustainability
- Youth programs in collaboration with collections
- Highlighting Local artist, collaborating with more programs, having more projects and workshops for the youth. More space for workshops.
- Space for both beginning/practicing artists to come in to learn and explore the collections for their community and personal growth. It is important for this to be a space to be for them to learn and not be on public display.
- Amphitheater for larger venues
- More staff!
- Invite youth to come in to contribute
- We need to do more of everything we're doing. We need more capacity so that the good things we do are available to more communities and people.
- We need more online classes in helping our youth with wellness programs.
- Partnerships with other cultural departments (ex: language class using collections items)
- Living history lessons- have knowledge keepers from the community come and share their knowledge, from jewelry making, pottery, food traditions, etc... I would also like to include these lessons as videos on YouTube or some other media sharing platform
- Art market outside venue

	- Tribal artists exhibit and sale - Language app - We are fortunate to be close to some of our historic sites, field trips there to teach the community more about our history would be good - History Hikes--taking community on walks to historic/culturally significant places within our homelands - Community butterfly garden - Oral history programs - Language classes - More youth-oriented programs - Youth programs - Off site visits to local schools and community groups - Youth immersion program - Community volunteer program - Build a Maker Space - More art classes for all ages - Community involvement of cleaning artifacts at certain times of the year - Photo identification days-- get help from community identifying photos in our archives that have no info - AR/VR exhibits - Contemporary art space - Genealogy - Cultural Classes - Exhibits - More exhibits - Art exhibits from Tribal Art - Create exhibit of what a certain group of people would like to do, elders, youth, women, men, what ever it could be - Educational resources for teachers - Dialogs on how museum contributes to growth of resilient tribal community
What internal projects would you like to undertake to enhance community engagement?	- Oral history programs - Use the language of our community members to describe and share their knowledge from their voice. - Incorporating our language in the entire exhibit space and labels - Utilizing our language and other international languages at each exhibit - Database upgrade so that we can streamline inclusion of community knowledge in our catalog records - Launch a Mukurtu CMS web platform for the community to access collections - Juried art exhibits for our Tribal artists - Open as space for language engagement - Would love to teach pottery making, language classes, traditional arts and culture. - Intergenerational get togethers to learn and work with each other - More partnerships

- We need better internet access for our community
- Website re-do so we can build up more online resources and have a better central point of access virtually
- Ditto on the website overhaul
- We're currently undertaking through this year bringing together Native leaders and partners in other orgs, Native artists in the Portland and broader Oregon and WA Clark County area, Tribal leaders, the business community around our building, our national Native and funding partners; our focus is elevating the artist and culture bearer voices
- Creating accessibility to not just the collections but to archives and books that hold our knowledge.
- Build awareness of community collections and how they enrich our story and future path
- Cultural education and training for our institution so that there better understanding of the community and its needs and how to engage and support ("Cultural Competency" training)
- Highlight ways community can interact with collections and contribute to our knowledge base
- Creating more engagement opportunities through days dedicated to the revolving exhibits where we get more of the community to come into the museum
- Working with community members on identifying certain objects in collections
- Introduce community (Tribal) to items that are culturally sensitive and hopefully receive teachings
- Provide more classes and workshops
- Provide class both online and in person
- Full collections inventory so we know what we have and can create more engagement projects
- Ongoing program of collaborative examination and documentation of collections
- Increase awareness and enthusiasm for volunteer work
- Develop a volunteer program for collections management
- Open house to show what museum staff do and how community can be more involved.
- Open House during 4-day tribal powwow for folks to bring historic /family photos for copying in archives
- Standardize systems and find efficient workflow to create more work capacity
- Standardize processes so it's easier to onboard volunteers, rotate staff, etc.
- Hire more staff -- find funding to hire more staff
- Exhibit during our tribal fair
- More revolving collections
- I'd love to see a series of children's books describing & explaining each tribe's characteristics
- Interactive participation in developing Strategic Plan

What barriers that prevent you from offering the programs and services you wish you could provide?	- Time - Not enough staff and not enough time. - Staff time - Time and support - Not enough staff or volunteers - Staff hours - Staff hours - Ditto to need more staff - Provide access for funding that supports our language learners so they can live safely while they are learning. - Funding - Funding - Prioritized funding - Need funding for more classes - Bridging our cultural differences so we learn from each other and not compete against each other for funding and the resources. We are stronger together. - Covid, our businesses closed - Funding, Covid restrictions, and support. - Inability to predict when our institution will be open / when it will be safe for our communities to gather again - Strategic planning to focus priorities and free up more time for long-term planning - Apathy - Space for storage of equipment & preparation of events - Space and staff support - Staff capacity - Not enough staff - We don't have enough staff - Staffing and Funding - Funding - Department support and funding -- not a priority for tribal admin - Funding and staff - Staffing and budgets - Staff and extra funding - Limited staff and funding - Lack of funding, resources, support - Staffing and funding - No tribal funding; no staff; Board is volunteer - Lack of support - Lack of support- both on an administrative level and also on a collaborative level with fellow programs - Lack of support from internal leadership - Lack of initiative to follow through - Not enough initiative to do things

	• Department wears too many hats--difficult to prioritize needs/projects • Competition between cultural departments, differing priorities • Not everyone looks at sites where information is shared and will not know about events happening until its to late or while the event is happening • Tribal contacts to find out what programs they can bring • Territorial nature over who gives tours
How can Native museums/cultural centers work with non-Native organizations to strengthen community outreach programs?	• Provide support for Native cultures through lectures, shows, exhibits, and other programs led by Native curators and artists. • We can provide artists, elders and cultural leaders to teach about our cultural values • Need assistance in all areas of museum work, care and collections • Offer educator access to exhibit and staff to support change • Meet with representative of partner group in a casual setting to learn about each other, create trust, ahead of any event. • Join shared training calendars to present or participate in training • We plan on doing work with nonnative institutions and peoples that focuses on education about Native topics that focus on social, environmental, and economic justice • Serving as the in-community partner for long-term collaborate engagement projects • Community projects with orgs that may work in areas that are important to the community (environmental sustainability, health, etc.) • Create MOU to clarify what the museum will and won't do • Partnerships • Sustained partnerships, not just one-time events. • Network with other Museums in areas of archives, collections and funding • Reach out to University staff and programing for opportunities otherwise out of financial reach • Partner on exhibitions with other non-Native museums - we did this in Portland at Portland Art Museum; and in Hawaii at Honolulu Museum of Art and other places where we agreed upon artists and co-created programming and outreach and shared on funding • The small institutions are the ones always having to build these relationships. This needs to change so the work is mutual and a respectful collaboration that is for the community. • Create a directory of tribal entities who can give informative talks to groups --create a directory of libraries and public performance spaces who would be interested in hosting Tribal informative talks • Need to change this question so it ask how can the larger institutions can work respectfully with the Native communities. • The larger institutions need to understand how to listen respectfully and not exploit the smaller institutions for their gain. • "Cultural competency" trainings for non-native orgs (not necessarily the job of Native museums/cultural centers unless it fits under the work of Native org) - but can connect with the other museums/cultural institutions that do these trainings to connect to Non-Native orgs

	• Communication
	• Not just reaching out when you need something quick (speaking of non-native inst. here). Reach out to learn without an agenda.
	• Share approved resources with local school districts to meet curriculum requirements and take some demand off tribes
	• Loan materials so our Tribal museum can rotate exhibits
	• Collaborate on educational programs and exhibits
	• Collaborative exhibits i.e., if near a train museum, work on a two part exhibition where we talk about the impact our tribe had on the railroad, and the railroad had on our tribe
	• Collaborative collections & programming work, partners not "consultants"
	• Collaborate on exhibits and have an open dialogue about issues
	• Share tribal perspective with nontribal organizations
	• Allowing Native Americans to give voices to the collections of non-tribal museums and collections
	• Create an outreach program where there is a chance for other curators to guest for a couple days to share more about what is at their home museum
	• Contact programmers at libraries
	• Combine efforts to lighten the lift and avoid duplicating efforts
	• Invite other area museums to brainstorm on how to collaborate on strengthening outreach
	• Attend historical society confs, get involved with their museums/collections
	• Visit collections and work from there
	• Professional development opportunities
	• Provide funding or other compensation for work provided by tribal professionals
	• Create a brochure/rack card with fun facts about your tribe that can be left at non-native locations
How can ATALM and other provide the resources you need to improve community engagement practices?	• Create network or forum where Tribal cultural centers can share ideas for projects and get feedback
	• More collaboration with other like-minded orgs to leverage collective success
	• Have a group site for social media so we can communicate during Covid
	• Training
	• Provide training through workshops, conferences, webinars, and other delivery methods.
	• Hands on training, access to resources, and networking with like minded community work.
	• Provide webinars for museum resources, and projects for networking with other museums
	• Help build relationships with expert resources
	• Providing hands on training to teach and show how communities can do this work themselves and not rely on the outside. Self-sufficiency in their own cultural programing.

	• Training on policy to increase organizational and community engagement in policy so we can increase funding to our orgs • Development of cultural competency workshops for non-native orgs & community • Planning with likeminded orgs on research and surveys • Networking is powerful, both with other tribal institutions and larger institutions who are willing to assist if we know who to ask • Share funding resources and reminders • Create resource about best practices for collaboration • Share successful stories of other institutions, • Help identify points of contact at other tribal museums/cultural organizations • NETWORKING • Create scenarios at the conference and let attendees work through some of them and see where we could use help and if others have had success stories • Provide training through workshops, conferences, webinars, etc. • Help provide information/tools to create brochure rack info for smaller institutions who may lack the tools/training • Assist with a basis for guest curator program (i.e., how to get it started) • Support local training • Advocate for more Native representation and involvement in non-Native institutions • Orchestrate cooperative projects for public programming and technology. • Help to identify funding sources for collaborations • Help identify funding sources and with grant-writing • Identify individuals/corporations/foundations to provide pro-bono services • Provide information on individuals who like to work with tribes • Materials exchange, ex: old exhibit cases
Parking lot	• Our cultural center is not a priority for Tribal government. • Making educational institutions more friendly for native students • We are closed now during Covid, and nothing is really happening. What can we be doing to help our community? • What do you we need to do to raise the reality that our languages are disappearing because they have been prioritized? Can we make this a National issue?