

NMAI EDITIONS



LIVING HOMES  
FOR CULTURAL EXPRESSION

*North American Native Perspectives on Creating Community Museums*



National Museum of the American Indian  
Smithsonian Institution  
Washington, D.C., and New York

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*North American Native Perspectives on Creating Community Museums*

KAREN COODY COOPER & NICOLASA I. SANDOVAL

*Editors*

National Museum of the American Indian  
Smithsonian Institution  
Washington, D.C., and New York  
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The Smithsonian's National Museum of the American Indian works in collaboration with the Native peoples of the Western Hemisphere and Hawai'i to protect and foster indigenous cultures, reaffirm traditions and beliefs, encourage contemporary artistic expression, and provide a forum for Native voices. Through its publishing program, NMAI's Publications Office seeks to augment awareness of Native American beliefs and lifeways and to educate the public about the history and significance of Native cultures. NMAI's Community Services Department is a cornerstone of the museum's commitment to outreach, providing a vital link between our staff and collections and Native communities.

For information about the Smithsonian's National Museum of the American Indian, visit the NMAI website at [www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu). To support the museum by becoming a member, call 1-800-242-NMAI (6624) or click on "Membership & Giving" on our website.

Title Page: Roberta Kirk (Warm Springs) and Irvine Scalplock (Siksika Nation) examine a basket during a 1996 training workshop at the Museum at Warm Springs, Oregon. Photograph by Karen Coody Cooper.

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NICOLASA I. SANDOVAL

## FOREWORD



This assembly of stories—from an Alutiiq community on Alaska’s Kodiak Island to Hopi people in Arizona—speaks to the concerns and aspirations that unite indigenous peoples in the lands known now as the Americas. The wealth of knowledge brimming from these accounts informs and inspires those who have chosen a journey of great challenges and greater rewards—that of creating a tribal museum. The path of life knows no finite borders or clear maps. There are only moments in time throughout the journey where we find safe places to be who we are and to define ourselves in our own terms. The National Museum of the American Indian (NMAI) continues to play a vital role as both a haven and hub for many beautifully radiant forms of expression. The hemispheric scope of perspectives presented at the NMAI affirms its commitment to education and public service, which transcends boundaries and narrows distances between people.

Community-based museums and cultural centers strengthen the bonds that connect generations. We remember ourselves in these places and dream about who we want to be. At their best, these places are homes for cultural expression, dialogue, learning, and understanding. They serve the communities and people who initiated them, as well as wider audiences, by stimulating cultural activism and continuity that endures for the sake of all our children. While listening to stories of individuals who have assumed significant roles in the development of a museum or cultural center, we may recognize the familiar. In her piece on volunteerism and its role in maintaining museums, Marilyn C. Hudson recalls the generosity of Helen Gough, an Arikara member of the Three Affiliated Tribes, whose bequest initiated a heritage center for the Mandan, Hidatsa, and Arikara people more than forty years ago. As in many other communities, the essence of giving and commitment to subsequent generations continues to light our path.

The voices in this compendium speak of the celebration and struggle that emerge from sustaining and expanding community-based museums and cultural centers. In her description of public programs development at the Alutiiq Museum, Amy F. Steffian recounts the deliberate, but difficult, choice to invite external partnership. Given the systemic wresting of cultures, languages, and lives from Native peoples that followed for centuries after Contact, it is understood that, for indigenous people, decisions to include agencies and institutions as collaborators do not come without careful consideration and willingness to believe that a new history may begin to unfold. Community-based museums and cultural centers are places where we may bear witness to this transformation.

The spirit of generosity unfolds in these pages. Each of the writers freely shares the wealth of his or her unique experiences. They are the mothers and fathers who have borne and nurtured these places known as tribal museums, raising them for the benefit of their respective communities and for all of us who are invited to learn the wisdom imbued in their stories.



KAREN COODY COOPER

## PREFACE

If two words were to describe the mission of the National Museum of the American Indian, they would be “cultural continuance.” What makes our efforts unique throughout mainstream museum work is that our exhibitions and programs are grounded in the authority of the Native perspective. Part of our ongoing outreach efforts—and the one that we hope this book will address—is assisting Native communities as they interpret, collect, and care for their own collections, thereby making Native voices heard by the museum community at large.

There are about 200 Native community museums in Canada, Mexico, and the United States. It is important to note that the terms “Native community museum” or “tribal museum” used in this book do not simply refer to museums with a collection of Native American materials. We have looked, rather, to the type of authority that governs these museums as a way to more accurately define them. Museums that retain Native authority through direct tribal ownership or majority presence, or that are located on tribally controlled lands, or that have a Native director or board members are the institutions that meet our criteria.

Tribal museums are a relatively new museum category. Three tribal museums were founded before 1940, and two more opened in the decade that followed. In the 1950s, six opened; in the 1960s, fifteen; and in the 1970s, the forty-five that opened more than doubled the total number of Native-managed museums in the Western Hemisphere. In the 1980s, an-



Karen Coody Cooper (front row, second from right) and NMAI curator Emil Her Many Horses (far left) with Sicangu Heritage Center staff on the Rosebud Sioux Reservation in Mission, South Dakota. Photograph by Jill Norwood.

other thirty-five museums opened, and the 1990s saw at least forty more. In the coming years, hundreds of new community-based museums could potentially open their doors.

Eager to tell their stories, Native communities are no longer entrusting non-Native institutions to define who they are. As a result, Native community museums have encouraged self-awareness within the larger museum field—evaluating relations with their respective audiences as well as reconsidering their conditioned approach to handling material culture. In fact, many tribal cultural institutions refuse to use the term “museum,” reinforcing the message that for some Native people the word carries negative connotations and strong associations with the egregious treatment Native communities received (and, in some instances, still receive) at the hands of museums.

We anticipate that this book marks the beginning of a long-term collaboration between the National Museum of the American Indian and Native communities. If you wish to contribute comments or additional information about this important topic, please contact [norwoodj@si.edu](mailto:norwoodj@si.edu).



Albuquerque's Indian Pueblo Cultural Center represents nineteen Pueblo tribes of New Mexico with museum, performance, and meeting spaces; sales outlets; and a restaurant. Photograph by Karen Coody Cooper.

KAREN COODY COOPER

## STARTING A NATIVE MUSEUM OR CULTURAL CENTER

Some Native communities aspire to start their own museums or cultural centers, or to refocus their existing facilities. Some communities want to attract tourists. Other communities primarily want a place to preserve and present their history and culture to their own community. And some want to serve both audiences. This essay has been divided into key elements to consider if you are building a center for your community, and issues of importance to those focused on creating a center to attract the outside public.

The first step in developing a cultural center or museum should be canvassing members of your community to see what they prefer and what priorities exist. Is there enough interest to support a museum effort? Should the museum be for tourists or strictly for community use? For instance, does your community want to encourage the continuation of traditional arts through sales (tourists might be good), or is language preservation a priority (a community center might be best)? Listen to people's concerns. Consider how those concerns might best be met. Select a cause in which you can succeed. One success can then lead to another.

## Starting a Community Museum or Cultural Center

- Call a meeting of local people interested in the project and find out in what ways they are willing to help and what their interests and abilities are. Then use their volunteer efforts as you continue. Encourage them to tap into personal connections they might have with talented or influential people.
- Keep the community informed about your progress through mailings, posted bulletins, radio, newspapers/newsletters, meetings, and events. Developing an annual event is one way to start the project before you have a home for it and to garner attention, as well as a means of tracking progress.
- Ascertain the practical scope of the project. Should it be kept small and grow gradually, or should you plan big and seek extensive external funding? “Small” means “grass roots,” and can often serve community needs responsibly without overburdening community resources. A large facility is expensive to build and maintain and may not seem welcoming to many in the community.
- Develop a planning process. Don’t be too rigid or too lax. Take time to plan the use of space carefully. A museum/center usually requires space for a lobby or entrance; exhibitions and hands-on activities; rooms for receiving and storing collections, public and staff meetings, and lectures and crafts demonstrations; a museum store (and more storage); bathrooms, kitchenette, and adequate offices for staff (and storage for office and building supplies); and a support library and archives. Is there a local building that can be used, or is a new building required?

- Decide how governance will be organized. Will your community government control the museum, or will it be controlled by an independent board of interested individuals, probably from the community, plus experts from outside? Who will pay the salaries of employees? Occasionally hybrid situations arise, such as a government budget paying for a core number of employees while an independent board sees to the management of the museum with a director it selects.
- Visit existing museums and cultural centers to learn what you need to know about the field. Make appointments to speak to curators, educators, and directors. Learn about museum organizations, museum literature, and museum policies and practices.
- Obtain sample museum/cultural center policies and forms. Build up a small reference library of museum literature.
- Develop your policies and plans and formally organize your group. Establish a budget and begin fundraising. You're on your way!

### **Starting a Tourist Museum**

- Consider whether tourists can and will come. Is there highway access? Are you on the way to successful tourist sites? Are there gas stations, restaurants, and hotels nearby? Is there too much competition or none at all? If none at all, will you provide enough activities to warrant an excursion to your museum?
- Consider what an influx of tourists might be like in your community. Will they be welcomed? The museum might best be located outside the community on a busy highway, in a larger neighboring community, or

by a historical or natural site of interest. If located in your community, consider how best to protect the privacy of homes in the area, control litter, and address issues of parking, erosion, etc.

- Consider the resources at your disposal. A successful tourist museum requires well-designed brochures, advertisements, a website, and publicity to compete with other activities. Exhibits must be professional and attractive. Operating hours must be extensive, especially on weekends. Amenities such as food and beverages might be required, especially if your location is isolated. Staffing needs to be adequate for service, safety, and security.
- Develop realistic economic expectations. Tourism can generate income, but it is affected by outside factors such as gasoline prices, economic turns, and how safe or practical people feel it is to travel. Contingency funds need to be in place to carry you through low visitation periods.
- Make it easy to find your museum. Arrange for highway signs, and put up a good sign on your own property. Develop an easy-to-read map for your brochures, and put it on your website as well.
- Make sure your building has adequate space for busloads of people. Receptions, parties, and events might also be held there. Such a building, when air-conditioned, usually requires entrance doors that provide an airlock, meaning two sets of doors before the entrance to the lobby. A loading dock will be needed for traveling exhibits and borrowed collections. Security systems are recommended. Roadways and parking must be in good condition. Outdoor lighting and picnic facilities should be considered. Bathrooms must accommodate large numbers of visitors.
- Start attending national or regional museum association annual meetings and enrolling in museum staff development workshops. Obtain copies of museum job descriptions in preparation for hiring additional people.

- Be prepared for large-scale planning. Funding will usually need to come from many sources. Proposals will need to be well-written, and planning documents will need to be polished. If you do not hire a fundraiser, your committee will need to request examples of successful proposals from funding sources and from other similar projects to begin gathering and compiling your proposal information.

Every community and every museum is unique. There is not an exact formula to follow because there is no other community exactly like yours. Additionally, things change over time. What worked a decade ago may not work now. Laws and practices change. Once you have opened your museum, remember that change is inevitable. Do not expect to operate the same way ten years from now. Constantly assess and prepare for the future, and remember that your museum is helping to shape the future as well.

#### RESOURCES

Erikson, Patricia Pierce. *Voices of a Thousand People: The Makab Cultural and Research Center*. Lincoln: University of Nebraska Press, 2002.

Guyette, Susan. *Planning for Balanced Development: A Guide for Native American and Rural Communities*. Santa Fe: Clear Light Publishers, 1996.

Stapp, Darby C., and Michael S. Burney. *Tribal Cultural Resource Management: The Full Circle to Stewardship*. Lanham, MD: AltaMira Press, 2002.

Also refer to the museum book catalogs of the American Association of Museums (AAM) and the American Association for State and Local History (AASLH).





Rick Hill guiding museum interpreters in the *Pathways of Tradition* exhibition at the NMAI's George Gustav Heye Center, New York, 1992. Photograph by NMAI Photo Services staff.

RICHARD W. HILL SR.

## ROAD MAP FOR NATIVE MUSEUM EXHIBITION PLANNING

If you only had thirty minutes to tell someone about the most important aspects of your community—its culture and arts, its history, and its people—what would you say? That is the dilemma you create for yourself when you decide to build a museum, visitor center, or cultural center. The real challenge behind exhibition planning is to tell “stories” through which visitors can imagine what others’ lives are like.

As a form of storytelling, an exhibition is a communicative act that must be animated and memorable, just like the storytelling of the past. The stories you decide to tell, however, will most likely differ from the ones you would tell if time permitted. It is best to consider strategies for more effective narrative and visitor experience.

First: You will have very little time. Most visitors will not spend more than one hour at your museum. People get tired of walking around in museum spaces. They generally become disoriented in museums that are large, dark boxes with bright lights that are hard on the eyes. Finding ways to make the visit more exciting will encourage people to stay and explore more of your stories.

Second: People do not like to read a lot in museums. Often, too much time is spent writing labels, only to find that people might look at a display case for fewer than thirty seconds. Visitors will seek out a label only if something really interests them. Too much text disrupts the mood.

Third: Stereotypes about Indians and other indigenous peoples invade the thinking of even the most enlightened museum visitor. Visitors have preconceived ideas that they want verified by your museum. You have to understand your audience if you want to educate them.

Fourth: The needs of the community and the needs of the visiting public are different. A good museum provides a substantial museum experience for both audiences. It needs to be a place of learning for all.

This essay provides you with a practical step-by-step approach to conceptualizing, planning, and designing museum exhibitions. It cannot answer all of the questions you might have, but it will give you a road map to use as you make your own way along the journey. There are no standards that will apply to all communities or all facilities. You must decide for yourself what works best.

As a member of the Mall Exhibitions Master Planning Team for the National Museum of the American Indian, I had the opportunity to visit museums, large and small, across North America. To summarize what I learned about exhibition planning, the main areas of concern are as follows:

- The exhibits are more than objects in display cases. The most effective exhibitions create an atmosphere for learning and immerse the visitor in the cultural environment of the community. The visit to the museum should be a multisensory experience that stimulates a sense of awe and wonder, so that visitors will want to learn more.
- Exhibits that work best take into account human nature and different styles of learning. Visitors must discover their own way to move through the museum. People need to connect to the story on a very human level, to find something of themselves in the exhibition. In this way, it will be easier for them to identify with themes, topics, and subjects of the exhibition, and they will remember more clearly what they learned.
- Exhibit planning takes time, and many points of view must be considered at first. The process involves selecting and editing the stories to be told from the totality of material collected.

- Exhibition plans undergo great transformations as they develop. What you end up with might be very different from what you envisioned in the beginning.

## I) Steps for Exhibition Development

These are some common steps that most museums take in planning their exhibitions. You might have to adjust them to your unique situation.

- Examine the **mission statement** of your organization.
- Develop clear **goals** for the project that support the mission statement.
- Identify the **topics** for the exhibition and why they are important.
- Identify the **themes** tying those topics together that you want to share with the public.
- Identify the underlying **cultural values, beliefs, and ethics** that not only drive those themes but also explain their importance.
- Research and collect **Native oral histories and literature** on the topics, and develop background papers on each topic.
- Locate potential **objects** relating to the themes and cultural processes that might be used to illustrate the story.
- Locate potential **photographs** illustrating the topics and places of focus in the exhibition.
- Create a **flow chart** of how the topics link together, identifying the main sections of the exhibition, the educational objective(s) of each section, the Native themes of each section, and the subthemes to be presented.
- Explore various ways of presenting the story and determine the **style of interpretation** that will be most effective for each section of the exhibition.

- Write the **preliminary script**, which outlines the exhibition, briefly stating the main information, its Native perspective, and the focus of each section of the exhibition.
- Solicit **review** of and comments on the script from advisors, and make the appropriate adjustments.
- Write the **final script**, including main text panel, sub-text panels, object labels, object list, photo list, and photo captions. It may take several drafts and rewrites of the script before it meets with everyone's approval.

There may be many variations on these tasks. Every museum will have a different mix of ideas based on their particular experience. Gerard Hilferty & Associates applied a team strategy to the National Museum of the American Indian that generated the following steps in exhibition planning:

- Interpretive Goals and Objectives
- Interpretive Approach
- Catalog of Exhibition Themes
- Approach for Use of Collections
- Educational Strategies
- Interpretive Media Concepts
- Statement of Principal Exhibition Messages

## II) Who Is Going To Tell This Story?

### Selecting the Exhibition Development Team

Creating a good exhibition is a team effort. Team building becomes one of the first steps to give knowledgeable individuals the authority to make decisions in the exhibition development process. The exhibition team should be comprised of staff, a few board members, and contracted consultants to

identify the themes that will be selected for the interpretive programs. The team needs to develop its own frame of reference with a concise mission statement, so that everyone understands what they are trying to accomplish, who is responsible for what tasks, and when the results are expected. The team should not be more than five people, as getting more people to come together and reach agreements at each step along the way becomes cumbersome.

An exhibition team leader should be appointed to work with the primary staff/contracted specialist to assure that the project continues in a timely manner. The exhibition team leader is also responsible for assuring that the work of the team is reflective of the mission of the team and the project, and coordinates with the other aspects of the museum or cultural center.

The exhibition team needs to orient itself to its tasks and available resources and develop its own way of getting business done. Members should meet monthly to select exhibition themes, explore the cultural concepts behind the themes, determine case-work subjects, and identify potential objects. They should also supervise the development of the primary storyline for all of the interpretive components of the museum or cultural center. Every time the team meets, their development plans must show all of the milestones to be accomplished, from the conceptual stage to the opening date of the facility.

### **What should the team consider?**

It might be helpful to share with the exhibition team some of the current thinking on why people visit museums in the first place. The team should study related visitor studies, planning documents, local curriculum, and market research, if it exists. It is a good idea to develop a reference list for each team member to read, both on the process and on the subject matter of the exhibitions. In a 1990 report, “Unity of All Creation—A New Paradigm for the National Museum of Natural History,” that museum’s director for public programs, Robert Sullivan, outlined some beliefs about museum visitors:

- First and foremost, **visitors are living individuals** and not abstract demographic statistics.
- Visitors should feel **expected, welcomed, and comfortable**, and the museum, as a good host, first takes care of their basic needs for orientation, seats, bathrooms, and occasional quiet.
- Visitor **questions should be anticipated and honored**, beyond what the museum feels is important.
- Visitors **should not feel diminished, ignorant, foolish, powerless, or excluded**.
- Visitors should feel that the museum is **responsive and interactive**.
- The museum should strive to **reach each visitor**, and regard each **individual as unique**.

The Strong Museum in Rochester, New York, posted its philosophy about how children learn best in museums. These are good ideas that can help you develop your own philosophy about how your museum will inform, enlighten, and inspire visitors. Children learn:

- When they **explore** at their own pace;
- When they **discover** by their own means;
- When they make their own **decisions**;
- When they are using all their **senses**;
- When they are **listening to and telling stories**;
- When they are **playing with words**;
- When they are **playing and learning with parents**.

The exhibition team must also consider how the museum exhibition fits into the overall educational strategy of the community. What is already being taught? How well is it working? What needs to be improved?

All too often the Native museum is thought of primarily as a tourist facility within an economic development plan. While cultural tourism is important to consider, your exhibitions must have credibility with your own people if they are to be successful. Your exhibitions should be an extension of the cultural values of the community.

### III) Conceptual Development of the Story

There are no surefire ways to determine themes for exhibition. This process, however, will help you identify the possibilities and weed out what might not work. Some themes are too complex or require too much background knowledge, while others are too sacred to work very well in an exhibition. In any case, the team will have to develop a list of themes by whatever process works best for them. Once those themes are selected and approved by the powers that be, the team can then proceed with the basic steps in the process:

- **Research on the subject matter:** What are the specific topics to be discussed?
- **Interpretation of the museum mission statement:** How will these topics reflect the overarching goals of the museum?
- **Interpretive concept development:** A report on the findings of the team may include the following:
  - Interpretive goals and objectives
  - Overall interpretive approach
  - Educational strategies
  - Statement of principal exhibition messages



- **Exhibition concept development:** This is the development and writing of story outlines and relationship diagrams. These will identify the major themes, subthemes, topics, and messages of the exhibition, and relationships between the stories.
- **Script development:** Each script outline would then be reviewed and refined on the way to producing a preliminary exhibition script.

### **What are the ideas about your community that you want visitors to better understand?**

It is important for the exhibition team you assemble to assure that Native perspectives are well-represented in the planning. Those involved should always remember that a successful plan considers the following:

- The museum should provide a **clear orientation** for visitors.
- Visitors should be made to **feel welcomed** and comfortable.
- Exhibition cases, labels, and audio-visual presentations should be **easy to see and understand**.
- The ideas behind the exhibition need to be **sequenced** so that the totality of the museum experience is recalled.
- Spaces must be **accessible** to persons with exceptional physical need or to large school groups.
- Designs must be **flexible** to adjust to changes in scholarship, objects, or visitor responsiveness.
- Programs and exhibitions need to be **evaluated regularly** to make sure that visitors are learning and enjoying their visits.



Participants in a training workshop at the Tunica-Biloxi Museum in Marksville, Louisiana, examine insect damage to baskets from their respective museum collections. The Tunica-Biloxi Museum was established when the tribe gained possession of artifacts that had been pillaged from an ancestral site. Photograph by Karen Coody Cooper.

- The museum has **multiple audiences**—the local community, Native visitors, tourists, schools, etc. Programs must be designed to reach each of these distinct audiences, and visitor research is an important way to measure the effectiveness in satisfying their diverse interests.
- The staff should be prepared to change what is not working and change it fast. The museum **must be current**.

Establishing a concise statement of philosophy and mission of the museum or cultural center is an important first step in helping shape the story. The project needs a Native attitude to guide the overall thinking. A clear, unified statement in the beginning will make it easier to answer unforeseen questions about topics ranging from Native foods to toys to canoes.



The Alutiiq Center in downtown Kodiak. The Alutiiq Museum occupies the first floor of the two-story building in the center of the photograph. Photograph © Sven Haakanson, Jr.

AMY F. STEFFIAN

## TEACHING TRADITIONS: PUBLIC PROGRAMMING AT THE ALUTIIQ MUSEUM

*I believe that when Native communities involve others in learning and promoting their history, the results are extremely positive. Not only do we succeed in meeting our own objectives, uplifting Native youth for example, but we tear down stereotypes, create greater opportunity, and build a more accepting world. . . . We can preserve what is dear to us by sharing it, by making it valuable to everyone. . . . It is not enough for the Alutiiq to know ourselves—everyone must know us.<sup>1</sup>*

—Ruth A. Dawson  
Chair, Alutiiq Heritage Foundation, 2003

Out of the dark and drizzle that mark springtime around Kodiak Island, Alaska, students tread into a tiny rural school in Ouzinkie, a village of no more than 170, located on the southwest shore of Spruce Island. For schools like this one, all is brightened during Alutiiq Week—an annual, island-wide celebration of Alutiiq heritage held in area schools. One of the eight major groups of Alaska Natives, the Alutiiq people have inhabited the expansive, ecologically varied coast of central Alaska for millennia. During Alutiiq Week, students of all ages study traditional songs and dances, explore Native arts, practice the Alutiiq language, and prepare traditional foods.

Among the participants in Ouzinkie Alutiiq Week 2002 were carvers from the Alutiiq Museum, a Native-governed culture center and storage facility in the nearby city of Kodiak. The artists arrived by a chartered twin-engine plane with three peculiar wooden crates. In the school lobby, the crates were opened to reveal an exhibit on Alutiiq masks, part of the museum's Carving Traditions workshop. Displays of raw materials, carving tools, and prehistoric artifacts were designed to provide inspiration for students as they explore Alutiiq culture through woodworking—an art once essential to daily life.

Students pored over pictures of ancestral masks, studied replicas of prehistoric tools, plotted dimensions in pencil for their own carvings, and then created masks. The artists leading the workshop taught classical forms and finishes, and encouraged students to combine traditional elements with original designs. Parents and elders joined the carving sessions, strengthening intergenerational ties through heritage exploration. At the end of the workshop, students had the opportunity to lend their creations to the Alutiiq Museum for display in Kodiak, and to view their work on the museum's website alongside examples of student carvings from four other villages.<sup>2</sup>

This classroom scene may seem unremarkable, but it reflects a dramatic change in the way Kodiak children learn about history. The Alutiiq people are one of Alaska's least-known Native groups. The conquest of Kodiak by Russian fur traders led to an early and profoundly disruptive period of cultural change. The catastrophic loss of life, combined with the loss of political sovereignty and economic self-sufficiency, suppressed the transmission of cultural traditions. Nearly erased, Alutiiq culture survived in fragments that were rarely shared. This has been particularly evident in Kodiak's classrooms. Until recently, school curricula focused on the two centuries of Alaska's Russian and American history, excluding nearly eight millennia of the Alutiiq past. Today, however, museum-led collaborations for heritage education, like Carving Traditions, are reawakening traditions and restoring Native history to community consciousness.



Left and below: Carving Traditions displays of Alutiiq masks. Photographs © Sven Haakanson, Jr.





Ouzinkie students and teachers study photographs of Alutiiq masks.  
Photograph © Sven Haakanson, Jr.

Carving Traditions was one of a series of workshops in the museum's Traveling Traditions program, produced annually in partnership with the Kodiak Island Borough School District. Created with grants from Native corporations, private foundations, and public agencies, the Traveling Traditions program meets multiple goals. At the general level, the program preserves and shares Alutiiq heritage by spreading knowledge of time-honored arts—carving, weaving, and skin sewing. At a deeper level, it promotes respect. In collaboration with the school district, Traveling Traditions reaches underserved audiences outside the museum gallery. This partnership also provides an opportunity for educators—who are not always sympathetic to the need for cultural education—to explore Alutiiq

traditions. As with all of its programs, the museum designed Traveling Traditions to elevate perceptions of Native people and instill a sense of dignity in Native youth.

Practically speaking, programs like Traveling Traditions are not difficult to develop. Researching traditions, assembling displays, working with artists, and teaching students are activities that museums perform frequently and well. The real hurdle is to reach beyond museum walls—that is, beyond the organization’s immediate group of supporters—to create an experience with broad, lasting impact. Traveling Traditions continues to succeed because of the museum’s partnership with the Kodiak school district. Had the program been hosted in the museum gallery or without the involvement of teachers, its impact would have been very different. The



Akhiok student J. R. Amodo with a mask completed in the 2001 Carving Traditions workshop. Photograph © Sven Haakanson, Jr.



collaborative approach underlying *Traveling Traditions* reflects both the evolution of the museum and a philosophy that emerged as the organization struggled to define itself and secure a meaningful place in the Kodiak community.

### **Programs Create the Museum**

The Alutiiq Museum's story begins in the late 1970s, when the leadership of the Kodiak Area Native Association (KANANA)<sup>3</sup>—a nonprofit organization that provides healthcare and social services to Kodiak's Native people—recognized the reawakening and preserving of Alutiiq traditions as essential to community healing.

In 1984 an opportunity for heritage revival came when Gordon Pular, president of KANANA, agreed to fund a modest excavation led by the late archaeologist Dr. Richard Jordan. In return for KANANA's support, researchers would involve youth in excavations planned in the village of Karluk and share their finds at a day-long community celebration. The Karluk Archaeological Project unearthed a water-saturated, remarkably preserved winter settlement with rare wooden artifacts—carved bowls, harpoons, fish spears, armor, amulets, and masks. At the end of the season, people from across the archipelago flew to Karluk to tour the site, see the finds, and share in a potlatch (a celebratory feast). Here, emotion shifted from anger to bewilderment among Alutiiqs, who had believed their forebearers to be impoverished stone tool users rather than the skilled artisans who produced the treasures presented in the community gymnasium.<sup>4</sup>

After several seasons of additional research, KANANA hired archaeologist Rick Knecht to develop cultural programming and establish a museum. There were no facilities. Knecht didn't even have a desk. He sat in a hallway at KANANA and wrote his first grant proposal on a clipboard. Community interest was solid, however, and a suite of programs developed rapidly. Programs included kayak and sod-house building (a traditional Alutiiq house built partially underground); projects in language, oral history, and dance; and arts workshops and symposia.<sup>5</sup>

Led mostly by KANA staff, these projects focused on outreach to the Alutiiq community, but gradually attracted a larger audience and began to involve community partners. One major obstacle remained. There was no place to store collections. The Karluk artifacts, the objects that had ignited the heritage movement, were stored in a distant university. With cultural programs blossoming, KANA initiated plans for a museum.

The tragic Exxon *Valdez* oil spill, which strewed crude oil across the Alutiiq homeland in the summer of 1989, provided the opportunity to build the museum. With its educational programs underway and community interest in heritage education broadening, KANA leaders argued that restoration dollars should be spent to create a museum for the Native community. Their compelling argument resulted in a \$1.5 million grant to build a cultural center and storage facility—the Alutiiq Museum and Archaeological Repository—to be governed by representatives of eight Alutiiq organizations. KANA was able to fund construction because the museum’s heart—its heritage programs—was already beating.

### **A Challenging Start**

The new museum presented a mountain of challenges. For the first time since the days of chiefs, shamans, and religious specialists, the Alutiiq had a central source of cultural information, and many began a joyous exploration of their heritage. The museum’s potential wasn’t lost on the teachers, researchers, land managers, and tour operators who swarmed the facility. But meeting the demand for access to cultural information proved as daunting as funding and staffing the facility.

The museum’s board of directors quickly recognized that it had neither the resources nor the staff to meet this overwhelming demand for services. The museum could limp forward, responding to other organizations’ needs, or develop its own programs in partnership with the Kodiak community, with which it would share project costs and workloads while educating audiences beyond museum walls. To reach these audiences, the museum would take its ideas to organizations that might help: schools, social service providers, and the media.

To an Alutiiq community that had a painful history of interaction with Western educational institutions, government agencies, and the like, the museum's choice to partner with non-Native organizations was not always popular. Alutiiqs had struggled for two centuries to regain control of the institutions that governed their societies. Why then should "others" be invited to partner in heritage education, a process at the heart of perpetuating Alutiiq culture? The question surfaced early in the museum's history. Some museum leaders felt heritage education should be run by and for Natives. Others saw an opportunity to better serve Alutiiqs by involving a larger community, following the example of KANA's archaeological projects. These differences in opinion among Native leaders intensified until the museum found itself in a dilemma.

### **A Philosophy for Programming**

After a number of administrative problems—including the inability to find and keep a director, financial insecurity, and the failure of a gift shop—the museum's governing organizations began to lose faith in the facility's viability. Moreover, supporters questioned whether museum programs were really reaching the Alutiiq community. Were community partnerships really in the best interest of Alutiiq people or were they simply serving others? To keep the organization on track, the board of directors responded with long-range planning. Over three months, the board and staff met periodically to document their collective vision. Though they designed no programs, the group established a clear philosophy for programming—one whose tenets could be realistically met.

An "Alutiiq first" philosophy followed. As a Native Alaskan-governed organization, the Alutiiq Museum would serve the Alutiiq people first. Museum programs would promote knowledge of Alutiiq culture and history to reawaken traditions and strengthen pride in Native people. This focus would be paired with education of the entire Kodiak community to elevate perceptions of Native people. The museum would wear down cultural stereotypes by inviting everyone to participate in preserving, sharing, and learning about Alutiiq heritage.

This approach had immediate benefits. First, the museum's governing organizations saw the links between the museum's mission and its programs more clearly. No longer suspect, community collaboration became a source of pride and reason for support. Second, the museum improved its teamwork. With a shared set of goals, the board and the staff had a unified message. This brought in grant money, helped to justify expenses, and ultimately led to the development of more partnerships and successful programs.

### **Lessons in Programming**

In developing public programs, the museum faced a number of difficulties. After the excitement of the museum's opening, it became a challenge to attract gallery visitors. First, it was difficult to serve the geographically dispersed Alutiiq community. Although the museum is located in the city of Kodiak, fewer than one thousand of the three thousand people represented by the museum's governing organizations live in this regional population center. The rest reside in six wilderness villages accessible only by boat or plane. Others have moved to the city of Anchorage and beyond. Thus, many Alutiiqs could not visit the museum or participate in traditional types of programs.

Similarly, while Kodiak residents flooded the museum in its first months, many never returned. Visitors perceived that they could learn everything in one museum visit. Others wondered what a Native museum could offer people of other heritages. How could museum programming include a wider audience if people could not or would not visit the museum?

The first lesson the staff learned was that the community's existing channels of communication—classrooms, events, the media, and the Internet—could connect the Native community with the museum and thereby develop a larger audience at home and afar. The museum would have to be the starting place for cultural education, not the final stop.

With educators repeatedly requesting assistance in developing lessons on Alutiiq culture, the museum created traveling educational boxes for use in elementary school classrooms. Each box had its own theme and

set of activities and curriculum ideas. There was no charge to check out the boxes, which were packaged for easy shipping. The boxes were a huge success. Within a year, they visited every school in the archipelago and Alaskan mainland and even schools in other states.

Another early program took advantage of an existing resource—the artwork produced in rural schools. The exploration of Alaska Native crafts not only had educational value, it promoted self-expression. Recognizing the growing awareness of Native heritage among children by their newfound pride in traditional arts, the museum invited the Kodiak Island Borough School District to gather exemplary student artwork for a spring exhibit. The debut of the Rural School Art Show drew thirty-six works from seven schools.

The museum exhibited the art during the annual school trips to Kodiak. This meant that village students were able to see their art professionally displayed and view the work of their peers. For those who couldn't travel to Kodiak, the museum created a photo album of the show that traveled to each community. Local tradition bearers and artists volunteered to judge the show and retailers donated art supplies for prizes. This program was a great way to begin connecting with rural audiences. It linked both individuals and schools with the museum, creating positive ties. And collaboration with the school district kept the costs minimal.

A more ambitious program developed in partnership with the media. In isolated Kodiak, the museum befriended members of the media by consistently sharing museum news and responding reliably to requests for information. Media coverage of museum news captivated the community. As the *Alutiiq Word of the Week* radio series would reveal, KMXT Public Radio and tribal culture were a good fit.

The *Alutiiq Word of the Week* began as a two-minute radio spot that paired Alutiiq vocabulary with a short cultural lesson. To make the lessons relevant to life around Kodiak, each lesson matched the season. Lessons on boating and fishing aired during the summer, while those on gift-giving and feasting aired over the winter holidays. Copies of the lessons were posted at the museum and filed in a gallery notebook. Requests for lesson

copies increased. People were posting them at work, sticking them to the fridge, and keeping them in notebooks. To meet the demand, the museum established fax and email broadcast systems to transmit the lessons inexpensively. The *Kodiak Daily Mirror* published the feature as a column in its Friday edition. In a matter of weeks, this simple but informative program reached over 14,000 people, bringing Alutiiq traditions to most households in the Kodiak archipelago.

The popularity of *Alutiiq Word of the Week* stressed the need for accurate sources of cultural information written for a general audience. Thus, staff used the most frequently asked visitor questions to develop a series of free, nicely formatted educational handouts that could be picked up in the gallery, mailed and e-mailed to patrons, and packaged with museum store merchandise. Each purchase of jewelry adorned with petroglyph images, for example, came with a handout on Alutiiq rock art. Like the *Alutiiq Word of the Week* lessons, the handouts were popular, though expensive to stock.

Eventually, the demand for educational materials, motivated by the ongoing effort to serve communities beyond the museum, led to the development of a museum website. Posted were educational handouts and electronic versions of *Alutiiq Word of the Week* and the Rural School Art Show, as well as advertisements for events and store merchandise. The website remains an integral part of museum programs. Temporary web pages for each major program provide access to its resources. By 2002, the site had received more than 35,000 hits. As the electronic guestbook suggests, the website allows Alutiiq people from all over the world to keep in touch with their heritage.

*What a joy and delight to know that there are others like me in the world. For someone who is not close geographically to the land of her ancestors, I truly enjoy how this “super-information highway” can bring me closer to what is my heritage (if not physically, then spiritually. . . . It will be through this site that I will be able to become more knowledgeable about the culture that I am proud to be a small part of).*

—Website guestbook entry from Washington State

The website is also a good example of another lesson. Every program has potential to expand! For example, on the website, an enhanced version of *Alutiiq Word of the Week* allows visitors not only to hear the words featured in the radio show but to see them in print. Listeners also wanted access to proper Alutiiq pronunciations. In response, the museum posted audio files with each lesson.

Despite this step forward, the sounds of Alutiiq were missing from the gallery. An interactive touch-screen computer kiosk provided the answer. Patrons may now browse through audio *Alutiiq Word of the Week* lessons, hear the Alutiiq alphabet, and study Alutiiq grammar at a desk in the gallery. These features are also available on the museum's website and on an interactive CD-ROM packaged with an Alutiiq alphabet poster used in a Qik'rtarmiut Alutiiq program, a three-year language immersion initiative designed to develop a new generation of fluent Alutiiq speakers. What began as a two-minute radio spot has become a lasting educational resource.

Another lesson in programming came from working with volunteers. The idea that volunteers would serve many functions in the museum wasn't practical; supervising those with little museum experience became a full-time job, creating more work for staff. And this is not even mentioning the nature of the volunteer work, which was neither educational nor exciting. Unpacking store merchandise and vacuuming involved people in the museum, but it didn't teach Alutiiq traditions or satisfy the desire for hands-on experience.

Increasing threats to Kodiak's rich archaeological record prompted the museum to evaluate and reimagine its volunteer program. With archaeological site destruction resulting from erosion, vandalism, and development on the rise, land managers began contacting the museum for assistance. Many wanted to document and preserve sites, but lacked the expertise or the staff. A Community Archaeology program was initiated to address issues of site preservation and volunteerism through an annual excavation of a threatened site near Kodiak. The focus of the program—the intensive, monthlong study of a single settlement—requires the assistance of local land managers and an excavation crew made up of community members.

Participants typically work to earn internship stipends provided by Native corporations, to earn high school or college credit, or to have the opportunity to try archaeology. To supplement their field experience, the museum provides each participant with a packet of educational materials. After each season, the museum displays any excavated objects in the gallery, develops a web page, and gives both public and academic presentations on project results. Since 1995, more than 300 volunteers have given over 10,000 hours of their time to this program, and the rate of site vandalism is down. Volunteerism, public education, and historic preservation increased because the museum found a way to give volunteers a truly meaningful experience. The volunteer program became an educational program.

## **Evaluation**

Evaluating these programs is not an easy job. How does an organization know its programs are fulfilling its mission? Quantitative measures such as collecting feedback from visitor surveys or tracking dollars raised or number of hours volunteered fail to illuminate the larger process of respect-building that the museum's public programs engender. Yet, there are signs of success.

The shelves of the museum store, once filled with Inupiaq ivory carvings and Tlingit silver jewelry, are now brimming with Alutiiq art. Accessible collections and cultural information from programs like *Traveling Traditions* have reawakened the arts. Change is evident when one looks at the work of a new legion of weavers, carvers, sewers, bead makers, and graphic artists expressing an Alutiiq worldview.

Another positive sign is the number of young people pursuing careers in education, anthropology, community development, and the arts. The experience former program participants gained in unearthing artifacts in a muddy hole, researching an exhibit, or twining beach grass has inspired heritage-related vocations. The museum's staff is a good example. Two full-time employees were once museum interns. Today, these talented adults lead educational programs and care for objects of Alutiiq ancestry.



The museum also helped reunite the Alutiiq community. The Alaska Native Claims Settlement Act of 1971, the federal legislation that returned lands and resources to Native peoples, divided Alutiiq communities into competing corporations. Through the museum and its heritage programs, Alutiiqs now work cooperatively on activities that benefit the Native community as a whole.

Positive reception of Native culture from the Kodiak greater community has also come. The *Kodiak Daily Mirror* now publishes an annual Native Roots edition, the school district employs a full-time Alutiiq Studies Coordinator, and the tourist guide published by the Kodiak Island Convention and Visitors Bureau includes a two-page essay on Native heritage. Although the museum is not directly responsible for these advances, the awareness of Alutiiq heritage it cultivates is creating a more inclusive community history.

Recognition has also come from beyond Kodiak. In 2000, the Institute for Museum and Library Services honored the Alutiiq Museum with the National Award for Museum Service. The award recognizes three American museums that have made an outstanding effort to form community collaborations in the areas of education and historic preservation. Just five years after the museum opened, Executive Director Sven Haakanson, Jr., and I stood in the White House with President Clinton and the First Lady to accept the award on behalf of the Alutiiq Museum. This tremendous and unexpected honor encouraged the museum to move boldly forward.

### **Future Directions**

Neither the needs of the Alutiiq community nor the programs described here are static. Although community collaborations will continue to characterize museum programs, outreach efforts will evolve to meet new challenges. Economic development is a likely focus of future projects. As Kodiak's fishing and timber industries languish, preserving and sharing Native traditions offers an alternative way of generating income. This is particularly true in rural areas where there are opportunities to develop heritage-related tourism. By creating cultural centers in rural communities, expand-

ing opportunities to participate in archaeological research, and developing cultural events, the Alutiiq Museum can encourage economic enrichment through programming.

The museum is also starting to promote its mission by assisting small businesses. There are an increasing number of Kodiak entrepreneurs combining cultural knowledge and local resources to produce unique products—soaps, lotions, teas, knives, pottery, jewelry, basketry, clothing, and artwork. To encourage this trend, the Alutiiq Museum is leading an Alutiiq arts promotion project to encourage arts education, teach business practices, develop markets for Native-made goods, and turn the museum store into a recognized Alutiiq arts outlet. When paired with programs like Carving Traditions, museum outreach comes full circle. It not only promotes appreciation for traditional arts, but develops useful, marketable skills.

Finally, to reach deeper and more actively into the Kodiak community, the museum plans to create a public advisory committee. With the help of appointees reflecting the ethnic diversity of Kodiak, the museum will seek to identify needs that can be addressed by its mission and evaluate perceptions of the organization, the processes the museum believes are essential to sustaining its hard-won place in the Kodiak community.

#### NOTES

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2. [www.alutiiqmuseum.org/CarvingTraditionsIntro.htm](http://www.alutiiqmuseum.org/CarvingTraditionsIntro.htm).
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4. Rick Knecht, "Archaeology and Alutiiq Cultural Identity on Kodiak Island," in *Working Together: Native Americans & Archaeologists*, eds. K. E. Dongoske, M. Aldenderfer, and K. Doehner (Washington, D.C., Society for American Archaeology, 2002) 147–154.
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Susan Secakuku on the Hopi Reservation. Photograph © 2003 John Harrington (Siletz). As of the spring of 2006, the Hopi Tribe continues to work toward the establishment of a tribal museum.

SUSAN SECAKUKU

## CREATING MUSEUMS WITHIN A TRIBAL GOVERNMENT: A LOOK AT THE HOPI TRIBE

Museums are cultural organizations with an educational mission in promoting and preserving the arts. For the tribal museum, the mission is generally the same, but may also include the preservation of the culture and language of the tribe. Some tribal museums consider the tribal community to be their primary audience. Others anticipate their primary patrons to be non-Native visitors to the area, for whom the history of the tribe and an overview of tribal arts and culture should be presented.

The decision of whether a historical overview is necessary is but one of many decisions a tribe must consider in its plans for a museum. The tribe must also bear in mind issues such as the organizational structure and design of the museum, how building the museum will affect the tribe's government structure and laws, and how any restructuring of the tribal government might alter the operation of the museum once it opens. Museum leaders should especially stress to staff the importance of the museum's nonprofit status and how it relates to the laws and structure of the tribal government.

A museum can be created within a tribal governance structure in a variety of ways. The primary considerations for tribes in deciding what is best for them are usually sovereign immunity, taxation, and the degree of tribal council control. These issues, and the choices that arise from them, can have serious consequences for the tribe and the museum.

This essay explores the creation of a tribal museum within the context of the Hopi Tribe, outlining the tribe's optimal choices. As of 2000, at the time this article is being written, the Hopi Tribe does not have a tribal museum—that is, a museum sanctioned and owned by the tribe. (The Hopi museum that does exist, called the Hopi Cultural Center Museum, in operation since the 1970s, is private and nonprofit.)

The development of a tribal museum within the Hopi governmental structure would involve several departments of the Hopi Tribe's government. The Cultural Preservation Office (CPO), which sits within the Department of Natural Resources, currently handles all museum-related activity. Along with maintaining most research files associated with the tribe's previous museum planning projects, the department currently serves as the point of contact for the tribe's existing collection, which is stored at the Museum of Northern Arizona, as well as the repository for any new objects received by donation or through the act of repatriation. The Office of Research and Planning, which also holds records of previous projects, would assist in designing the facility and reviewing land assessments and infrastructure development.<sup>1</sup> The Economic Development Office would oversee any new ventures or tourism-related plans of the tribe. The Office of Legal Counsel would assist in legal protection of the entity, periodically reviewing any legal documents or issues the museum might encounter during the project. It would also assist in the development of the articles of incorporation and bylaws.<sup>2</sup> Certainly, the chairman, vice chairman, and tribal council members (or representatives from their offices) would be present at every step of the process. Should the museum be a true tribal corporation, the tribal council would be the governing body of the museum.

Most tribal projects begin with an idea approved by the Hopi Tribal Council for development by a steering committee and a director to oversee the conception and follow-through of all phases of the project. Tribal representatives, both governmental and nongovernmental, make up steering committees. A well-rounded committee provides representation and perspectives from various backgrounds. A steering committee for a tribal museum project might include elders and others culturally relevant, along with technicians, designers, architects, planners, lawyers, museum professionals,

artists, the council chairman or his or her representative, the council vice-chairman or his or her representative, and other tribal council members. Most members would be from the Hopi community, though non-Hopi appointments are possible and should be encouraged to provide yet another perspective to this endeavor.

There are four different methods by which a Hopi tribal museum can be established under the existing Hopi tribal government structure. Outlined in the following pages are the processes, the advantages, and the issues each method brings to a museum project.

### **Method I—Incorporation under Hopi Ordinance 45**

In 1990 the Hopi Tribal Council passed Ordinance 45 (H-45-90), titled The Hopi Tribal Governmental Corporations Act. Through its constitution, the Hopi Tribe has the legal capacity to create laws, and through Ordinance 45 it established the right to create tribal corporations. Creating a museum under this ordinance requires that the enterprise support tribal sovereignty and the powers the tribes hold to govern themselves.

The intended purpose of Ordinance 45 is to exercise and implement tribal corporate, economic, and commercial powers, which are declared by the Hopi Tribe to be of the same nature as all other tribal powers pursuant to the provisions of the constitution of the tribe. Indian tribes have been consistently recognized throughout the history of the United States as retaining governmental powers necessary to commercially utilize their resources for economic benefit and to organize corporations. This ordinance, although specifically declared for business ventures of the tribe, can also pertain to nonprofit corporations. The ordinance provides guidance for the development of a tribal museum within the tribal government structure.

Aspects of the ordinance include calling for:

- The opportunity for the museum to operate autonomously and be as self-sufficient as possible. Section 45.2 (d) clearly outlines the need for corporations established under this ordinance to be separate from other governmental functions of the tribe and to operate as tribal businesses.

For purposes of efficient business management, the ordinance recognizes that management of such corporations should be based on business judgment rather than political concerns.

- Corporations to be recognized as governmental agencies and instrumentalities of the tribe. This feature grants the enterprise certain privileges and immunities by the tribe, such as immunities from suit in federal, state, and tribal courts and immunities from federal and state taxation or regulations, except as specifically set out in the corporate charters granted through this act. Corporations created under this ordinance, however, will be subject to taxation by the Hopi Tribe. At this time, there are no such corporations.
- The Hopi Tribal Council to appoint the initial incorporating directors of such corporations. The charter of the organization will govern all other elections of corporate officers and subsequent directors.
- The assets of such a corporation to be separate and distinct from those of the tribal government. However, the Hopi Tribal Council can also require that such a corporation be audited by an independent auditor, hired by the council, which has the absolute right to require access to all corporate documents necessary for the audit.
- The board of directors and management meeting to occur at least once a year, with an open meeting annually on the Hopi Reservation. The board of directors would also be required to file a full report annually of the financial and business activities of the corporation with the tribal council.

The second most important aspect of creating a museum under this ordinance is the separation of general government operations and the Hopi Tribal Council from the day-to-day management and administration of the museum. This ordinance has clearly identified the need to establish autonomous arms of the government, allowing for the establishment and administration of a board of trustees and a separate budget, yet still enabling

the corporation to be immune from certain tribal situations. In tribal communities, political agendas of tribal council members can highly influence operational and personnel decisions, often to the detriment of a corporation. Tribal council members sometimes micromanage without necessarily knowing a great deal about the specifics of a corporation or project; this can sometimes lead to bad decisions, which create additional obstacles to the efficient management of programs and developments. Department heads or senior staff sometimes feel as if their hands are tied. This ordinance seems to help alleviate this potential problem.

A museum incorporated under this ordinance is still a tribal entity. Although these corporations are not considered tax-exempt through the normal federal channels—receiving the 501(c)(3) status—they can still be considered nonprofits, allowing them to receive charitable donations and apply for certain funding based on that requirement.<sup>3</sup> This status also allows individual donors to these organizations to receive tax deductions on their donations. This is communicated by letter from the legal counsel of the Hopi Tribe and addresses the following:<sup>4</sup>

- The Hopi Tribe is a federally recognized tribe.
- Section 7871 of the IRS Tax Code treats Indian tribal governments as states for certain federal tax purposes, including taxes on money for charitable contributions to the tribe or for use of a tribal government.
- The IRS tax code gives tribes state status, which is reflected in relation to income and estate tax deductions (Sections 2005 and 2106[a][2]).
- IRS Publication 526-Charitable Contributions states that Indian tribal governments or their subdivisions (i.e., the museum) that perform substantial government functions are organizations qualified to receive deductible contributions.
- IRS Revenue Procedure 83-87 provides a list of Indian tribal governments that are treated similarly to states.
- IRS Revenue Ruling 86-44 specifies that the provisions treating Indian tribal governments as states were made permanent by Section 1065 of the 1984 tax reform.
- The IRS has treated tribally incorporated entities as nonprofits.<sup>5</sup>



Regarding funding issues, this tax-exempt status would allow the museum to be eligible to apply for and receive grants, financial awards, or other funding opportunities. This is an important distinction to consider and clarify, because a museum is a nonprofit organization that relies heavily on outside revenue sources such as grants, member revenues, and donations. A museum is an expensive operation, and a tribe should fully understand the financial implications that running one may have on its tribal budget. In late 2002, the Institute of Museums and Library Services (IMLS), a federal program, announced that five percent of its annual budget would be dedicated to serving tribal museums. IMLS has since created a new grant program specifically for tribal museums. Award of this federal grant would require a federally recognized tribe, acting on behalf of its museum, to apply for the grant. A Hopi museum, established under Hopi Ordinance 45, would be considered a tribal entity and thus be eligible to apply for and receive awards from this source.

A museum formed under Hopi Ordinance 45 would also still be eligible for budget allocations from the tribal general operating budget, through the normal channels of a budget request.

### **State Taxes**

Unless expressly authorized by Congress, states may not tax tribes, tribal enterprises, or tribal members for property or for activity located within the land set aside for that tribe.<sup>6</sup> As Congress has not subjected the Hopi Tribe to Arizona's taxation authority, and the museum will be operating within the boundaries of the Hopi Reservation, a museum would be free from state taxation.<sup>7</sup>

The process to create a corporation under Ordinance 45 usually begins with the development of a community steering committee, followed by the drafting and passage of a resolution by the Hopi Tribal Council. The establishment of the board of trustees occurs as part of the writing of the resolution. The articles of incorporation and the mission statement would be adopted shortly thereafter. The articles of incorporation create the entity by outlining the identity, location, powers, delegation of authority,

laws, tax issues, indemnification, contracts, and assets of the organization. This is a legal document that is usually drafted with the assistance of legal counsel to assure protection of that entity. The board of trustees then creates the bylaws.

There have only been two corporations filed at Hopi under this ordinance, both of which are for-profit entities. A tribal nonprofit organization has never been created. Several private nonprofit organizations on the Hopi Reservation do exist. Discussions with those involved would be a logical step for the planners of the museum. All in all, Ordinance 45 adequately supports a museum initiative and serves as a guideline for establishing a Hopi tribal museum.

### **Method 2—Incorporation under IRA (1938), Section 17**

A second option for the Hopi Tribe is to establish a corporation under the Indian Reorganization Act of 1938, Section 17.<sup>8</sup> This statute states that the Secretary of the Interior may, upon petition by any tribe, issue a charter of incorporation to such a tribe. Certain conditions apply:

- A charter shall not become operative until ratified by the governing body of such tribe.
- A charter may convey to the incorporated tribe the power to purchase, take by gift, or bequest, or otherwise own, hold, manage, operate, and dispose of property of every description, real and personal, including the power to purchase restricted Indian lands and to issue interests in corporate property in exchange thereof.
- Powers may be incidental to those of a corporation.
- No authority shall be granted to sell, mortgage, or lease for a period exceeding twenty-five years any trust or restricted lands included in the limits of the reservation.
- Any charter shall not be revoked or surrendered except by an act of Congress.

## **Tax Issues**

There are several IRS tax code rulings on federal tax issues for corporations created under section 17 of the IRA. Revenue Rulings 94-16 and 94-65 state that a corporation organized under section 17 of the IRA is not subject to federal income tax, regardless of the location of the activities that produced the income, or whether the income was earned in the conduct of commercial business on or off the tribe's reservation.

## **Method 3—A Museum as a Tribal Department**

A tribal museum can also be established simply as a department, office, or program under the larger Hopi tribal government structure. To determine the need for a new department and to assess its impact on staff, space, and budget, a case must be made for the museum, based on research, before the determination is made to create a museum as a new program. Should that determination be made, the next step would be to draft a resolution, which would then require the approval of the tribal council.

Today, the Hopi Tribe's Cultural Preservation Office (CPO) sits under the Department of Natural Resources and is responsible for all current museum-related activity. Preliminary findings could determine that if a museum were established through these channels, a new program under the Department of Natural Resources might not be created, but a new "project" within the CPO could be created.

Although this method is not in the Hopi Tribe's experience, there is another tribe that has established a museum by this way. Its tribal council established this museum. Administratively, it is a cultural resources department within their tribal government. The potential problems with this model of creating a tribal museum are explained below.

First, the director and staff of this department are not only responsible for museum-related functions but also for other cultural programs, such as the language program, archives, archaeological mapping, etc. Other U.S. tribes have chosen to create these programs as entities separate from a museum. For one existing tribal museum, it is problematic that the director and staff answer directly to the tribal council, instead of a board of directors. The director of that museum states, "The council did not and contin-

ues to not fully understand the various aspects of museum operations. The museum and the rest of my department is only one of many departments they [the council] oversee, and we seem to be always at the bottom of the list.” It would seem that there is little focus on, attention to, or support of the museum by this tribe’s governing council. Also, it would be easier in this situation for the decisions or actions regarding the museum, as well as other programs the tribal council manages, to be politicized. This museum also receives a majority of its operating budget from the tribal fund, so every year the director must submit a budget request, which is not necessarily guaranteed favorable action. A unique element of the community of this particular museum and its government is size. Because the government is relatively small, it does not have in-house legal counsel. Instead, it contracts with a law firm that deals only with the tribal council. Therefore, any legal assistance needed by the museum must be requested by the museum director and submitted to the tribal council. The council then determines if it will take the issue to its legal counsel.<sup>9</sup>

There are some instances in this example that do not relate to the Hopi tribal scenario, but the example of a museum having to answer to a tribal council versus a board of directors is clear. Another issue centers around the fact that, having no nonprofit federal tax status (known as 501[c][3] status), a museum is thus ineligible to apply for and receive certain kinds of funding. If a museum is a department, it is not considered an incorporated business enterprise of the tribe. For tax purposes, it would be treated similarly to a corporation established along the lines of those found in Method Two. In like manner, federal and state taxes would not be applied as long as the entity was located on the reservation.

There are two key issues to consider when following this method. First, the museum is not considered a chartered organization, and therefore does not have the federal tax status that would make it eligible for certain kinds of funding and tax breaks. Second, direct tribal council oversight or lack thereof creates a variety of contentious issues. For the Hopi Tribe, if a museum were created under the CPO, the museum director would report to the CPO director, who would report to the Department of Natural Resource director, who would in turn report to the council. This structure creates

more levels of hierarchy and does not provide the focused direction that a board of trustees would, and is much more subject to political pressure.

#### **Method 4—Incorporation through the State of Arizona**

Incorporation can also be created through the state in which the corporation will reside. In case of the Hopi Tribe, Arizona would be the state to be considered. This process includes filing articles of incorporation with the Arizona State Corporation Commission. Most non-tribal museums within the United States are incorporated through the state in which they are located.

The decision for tribes to incorporate through their state subjects the tribe to state taxes and other state regulations. Tribal sovereignty conveys a certain status that can equate tribes to states in many circumstances. By using this method, tribes would risk waiving their sovereign status. In addition, other tax repercussions, outlined below, may come into play. For these reasons, tribes should seriously consider incorporation through a state as the absolute last alternative. Should a tribe be interested in filing for nonprofit incorporation through the state of Arizona, however, the steps include:

- Corporation name: Verify the entity name for availability and get a copy of the trade name certificate. A certificate of disclosure with signature(s) of all incorporators and dated within thirty days of delivery to the commission must also be provided.
- Articles of incorporation: This document should indicate the proposed name of the corporation, the initial business/affairs, the street address of the known place of business in Arizona (may be in care of the address of the statutory agent—if agent, cannot be a P.O. box), the name and address of the statutory agent (cannot be a P.O. box), the applicable tax-exemption code, the name(s) and address(es) of the initial board of directors (minimum of one), and the name(s) and address(es) of the incorporators (minimum of one). Applicants must also indicate whether the corporation will or will not have members and must include signatures of all incorporators and the signature of statutory agent (acknowledging acceptance).

- Fees: A filing fee of \$40, made payable to the commission, is required for nonprofit organizations.
- Publication: A copy of the articles of incorporation must be published in a newspaper of general circulation, in the county of the known place of business in Arizona, for three (3) consecutive publications. This should not be published until the documents are approved. Applicants must file an affidavit of publication with the commission.

More detailed information on this particular process can be found at the Arizona State Corporation Commission. Similar offices are found in all states.

### **Federal Tax-Exempt Status for State-Organized Corporations by Tribes**

Corporations that do not qualify for tax-exempt status through the actions mentioned in Method One must qualify for it through the normal procedures. Those legally constituted not-for-profit corporations that have been set up to serve a public purpose can be tax-exempt, according to the IRS. However, they must have the following characteristics:

- A public service mission;
- Organization as a not-for-profit or charitable corporation;
- Governance structures that preclude self-interest and private financial gain;
- Exemption from paying federal tax;
- Possession of special legal status that stipulates gifts made to them are tax-deductible.

The following federal applications would be required to receive tax exemptions, an employer identification number, and an exempt organization letter from the Internal Revenue Service:

- I. IRS Form I023: Application for Recognition of Exemption Under Section 501(c)(3) of the Internal Revenue Service;

2. IRS Form 872-C: Consent Fixing Period of Limitation Upon Assessment of Tax under Section 4940 of the Internal Revenue Code;
3. SS-4: Application for Employer Identification Number (EIN);
4. Form 8718: User Fee for Exempt Organization Determination Letter Request.

The following IRS Publications are available for more information:

- Publication 557—*Tax-Exempt Status for Your Organization*;
- Publication 598—*Tax on Unrelated Business Income of Exempt Organizations*.

Certain IRS rulings can also affect tribal corporations created under state law. Revenue Ruling 94-16 states that corporations organized by an Indian tribe under state law are subject to federal tax on their income, regardless of the location of the activity that produced it. It is not certain if this applies to nonprofit corporations. If so, it is also not clear if this would be considered income of the museum or unrelated income. These would be good enough reasons to do more legal research, and, possibly, have a tribe consider not creating an organization under the state.

### Summary

Creating a corporation under the state is a tribe's least desirable option for several reasons. As sovereign entities, tribes have the legal power to create corporations, and this power should be exercised. By creating an organization through the state, however, they waive this power. Another reason tribes should avoid state incorporation is to protect themselves from subjection to state law and rules, including tax rulings.

Several attorneys who work for tribes or for firms that focus on tribal law have mentioned in discussions with this author that they highly advise any tribe against state incorporation because of sovereignty and tax issues. Tribes that are considering opening a new tribal museum will have to explore these issues within the context of their own tribal and state laws. By exploring this issue within the context of the Hopi Tribe, however, one can begin to understand how decisions in the creation of a museum as a tribal entity can affect the daily operation and growth of such an

institution; one can also find throughout tribal communities examples of effective decision-making among successful tribal entities. Tribal museums are storehouses of cultural material, voices of contemporary tribal communities, showcases of old and new art, and centers for cultural programs that lead to preservation of cultural traditions and tribal values, and time should be spent on determining how best to allow these organizations to thrive and contribute to their communities.

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1. Michael Kelly, Principal Planner, Hopi Tribe Office of Research and Planning. Interview by author, April 10, 2000.
2. Lisa Estensen, Assistant General Counsel, Hopi Tribe. Interview by author, April 10, 2000.
3. Estensen, interview.
4. Estensen, interview.
5. Estensen, interview.
6. *Mescalero Apache Tribe v. Jones*, 411 U.S. 145 (1973).
7. Shawn Frank, Esq., Nordhaus, Haltom, Taylor, Taradash, and Frye. Interview by author, April 21, 2000.
8. Estensen, interview.
9. Telephone conversation with unnamed museum director, April 12, 2000.

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Janine Bowechop, director of the Makah Cultural and Research Center, stands at the museum entrance. Photograph courtesy of MCR.

JEFFREY E. MAUGER AND JANINE BOWECHOP

## TRIBAL COLLECTIONS MANAGEMENT AT THE MAKAH CULTURAL AND RESEARCH CENTER

Some 300 years ago, a catastrophic mud slide buried at least four houses in the Makah winter village of Ozette, near the northwest tip of what is now known as Washington State. While destructive, the slide also created conditions that protected wood and plant fiber artifacts, materials that are typically not well preserved on the Northwest Coast. As a result, nearly a decade of archaeological excavations at the site yielded some 55,000 artifacts and 15,000 structural remains of the four houses. The excavation of the site, by archaeological teams composed of both Makah and University of Washington students, ended in 1981. To exhibit the collections, in 1979 the Makah Tribe founded the Makah Cultural and Research Center (MCRC) in Neah Bay, Washington, where the main village on the Makah Reservation is located.

In 1993, with the opening of a new curatorial facility and the transfer of management and housing of artifacts to the Ozette Archaeological Collection, the MCRC inherited the organizational system developed for archaeological research purposes. As such, access to the collection was through conventional archaeological artifact categories. Artifacts were stored as functionally related groups in broad technological categories; sealing and whaling gear, for example, was located under a general category of “sea mammal hunting gear,” boxes and bowls as subdivisions of “containers,” and wedges and chisels under “woodworking.” Management of the col-

lection was carried out by MCRC employees, and other access was based on research needs. While this system made the artifacts available for study, it failed to reflect Makah values and cultural concerns centering around traditional property rights and sanctions concerning the handling of certain items; at best, it was neutral to such values and concerns and, at worst, it disregarded them.

The construction of a new curatorial facility in 1993 provided the opportunity for developing a system that allows for the care of and access to the collection, in addition to reflecting the values and concerns of the Makah people. With the installation of the Ozette collection in the new curatorial facility, a computer-based inventory of the collection was initiated, allowing access to individual objects and groups of artifacts. The MCRC collections staff also acknowledged and took into account a number of cultural concerns connected with the management of the Ozette collection.

### **Social Units**

Each of the buried Ozette houses represented an extended family or household, with several related nuclear families organized under a single head. Property within each house belonged to the occupants—either individuals, nuclear families, or the household as a corporate unit. While developing a collections management system for the new facility, the collections staff was gently reminded that the traditional system of the ownership of property, both tangible and intangible, still exists in the Neah Bay community. Consequently, the staff began separating and storing Ozette artifacts not only within artifact categories, but also by the households from which they were recovered. While space limitations precluded storing all the contents of one house separate from the others, household designations were incorporated in the shelf labeling. For example, while all spindle whorls were stored together, they were separated and labeled within their storage area by household designation.



Janine Bowechop with a bowl that survived the Ozette mud slide. Photograph courtesy of MCR.



Inexpensive trays and containers have been used to manage the MCR collection. Photograph courtesy of MCR.



Storage labels at the MCRC use both Makah language and English. Photograph courtesy of MCRC.



Artifacts in storage. Photograph courtesy of MCRC.

## **Personal Property**

Because of the way the buried houses and their contents were preserved, the property of specific individuals could be recognized in the Ozette collection through their association in containers such as boxes and baskets. Often these were functionally related artifacts such as a fishing pouch that contained finished hooks, bone splinters for fashioning barbs, a whetstone for sharpening barbs, and leader material (raw materials for making the fishing line). In some cases, baskets of material were located within other baskets that were stored within a larger basket. Following the traditional concepts, the associations have been identified and the objects have been reassembled; they are now stored together as a unit.

## **Gender Restrictions**

In traditional Makah society, certain gender restrictions were applied to the handling of some tools. Whaling gear, for example, could not be touched or handled by women below a certain age. Because values such as these were traditionally associated with the Ozette artifacts and are still held in varying degrees in the Makah community, the shelves containing these artifacts are flagged with symbols indicating a gender restriction. These restrictions apply to staff, researchers, and visitors alike. The imposition of gender restrictions in MCRC collections management defined the need for both male and female curators in the MCRC. It also suggested areas of Makah culture requiring further documentation. Paralleling the bias in much of the ethnographic literature, information on Makah gender restrictions is much more available for men's objects, although, clearly, some women's tools are likely to have been restricted from use by men. Future efforts on the part of the MCRC collections staff will be focused on documenting traditional values and the degree to which they are still held in the Makah community.

## **Makah Language**

One of the major mission goals of the MCRC is to support the preservation and use of Makah language. Consequently, the collections staff began labeling artifacts in both Makah and English. A major innovation was the

physical grouping of artifacts according to their Makah roots and/or suffixes. In Makah, for example, containers are indicated by the suffix */sac/*. The Makah name for such boxes, however, lacks this suffix despite the fact that they clearly functioned as containers; rather, their Makah name refers to the unique woodworking technique of kerfed and bent corners. In Makah, then, the technology of the boxes seems to have been more significant in naming them than their function. Consequently, these boxes were stored apart from, rather than with, bowls and other containers. After making the distinction between boxes and actual containers, the next logical step was to examine the remainder of the collection to determine whether anything else is described as a container in the Makah language. Interestingly, the name for the cedar dugout canoes for which the Makahs are famous contains the */sac/* suffix and translates into English as “containers for people.” In Makah nomenclature, then, canoes have a relationship to baskets and bowls, while boxes do not.

Thus, physically storing and labeling the Ozette collection according to Makah language encouraged analysis of the cultural meanings and affinities between artifacts in the collection and provides insight into both Makah language and thought. Another example is provided by wedges, chisels, canoe paddles, and adzes. They appear to share the same root, and when physically grouped together, these artifacts were seen to have been classified linguistically by their manner of use, rather than their actual use or function. This kind of collections management system, then, not only provides an organizing device for accessing information and artifacts, but a tool for reflecting, understanding, and preserving the cognitive system within which the artifacts were produced and used.

Today, the curatorial facility of the Makah Cultural and Research Center responds to both museological and tribal collections concerns. Artifacts are housed in a modern, environmentally controlled, and secure storage facility, and information on them is provided by a computer-based data management system. This system, however, responds to concerns of collections management both within and outside the Makah community. Handling and storage of the collection are based on both accepted museum practice



Janine Bowe chop and an Ozette box in the MCRC collections storage area.  
 Photograph courtesy of MCRC.

and the traditional values of the Makah people. This system, then, supports Makah culture rather than eroding it. Moreover, the use of Makah language in organizing the artifacts allows insights into the culture that produced them.

The ways in which tribal collections are stored, managed, and accessed may have profound significance to their host communities as agents of preservation and support or as agents of change. At the MCRC, the merging of tribal values and concerns with the management of the collection has resulted in a truly tribal appropriate collections management system.

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Irvine J. Scalplock holding a Siksika split-horn headdress, made in 1958 by Augustine Yellow Sun. The Siksika Museum must create individual boxes for each object in the collection in preparation for the move to the new interpretive center at Blackfoot Crossing Historical Park. The facility opened in the spring of 2007. Photograph by Michelle Crow Chief, courtesy of the Siksika Museum.

IRVINE J. SCALPLOCK

## TRIBAL MUSEUMS AND THE SIKSIKA EXPERIENCE

For First Nations of Canada (this term became preferable to “Indian” in Canada in the 1970s), tribal museums and cultural centers are an effective arena in which to fight the misguided notion that indigenous people are vanishing. One tribal museum, the Siksika Museum, established in 1967 in Alberta, houses five collections of ethnographic material.

Siksika means “Blackfoot.” The Siksika people, one of four First Nations groups belonging to the Blackfoot Confederacy, live on reservations in northern Montana and on reserved lands in southern Alberta. By the late nineteenth century, white settlers, disease, warfare, and the near extinction of bison herds had decimated the Blackfoot Indian population. Today, Siksika members number approximately 4,700 in Alberta, while another 9,000 Blackfoot live on and around reserved lands in Montana.

Material that dates to the 1800s can be found in the small community-based Siksika Museum. Located in the community’s old residential school, the museum operates out of three rooms—storage, exhibit area, and office. The 1926 building, which stands as a solemn reminder of the residential school period, houses the Old Sun Community College and the education library, as well as the Siksika Museum. The material from the collection was acquired from the Siksika community between the late 1950s and the early 1970s.

The increased visibility of cultural centers and tribal museums such as the Siksika Museum, and the active roles Natives are now playing in the interpretation of their material culture, highlight issues of the exhibition, handling, and repatriation of objects, as well as issues of accessible collections and museum training. For decades, Native owners of the material culture that furnished museum exhibits had little, if any, say in the treatment of objects in museum care, nor did they possess the means to have their cultural items returned to them. But as the attitude toward the presentation of Native cultures changed, all museums—whether tribal or non-tribal, national or local—would be confronted with dilemmas in displaying and returning Native objects, especially those of a religious nature.

Despite the museum community's general oversight and underrepresentation of First Nations' perspectives, progress has been made. An important step in the effective collaboration of Canadian museums and First Nations groups came with the formation of advisory boards to address the growing demands of repatriation. Mutual respect of cultures led to the creation of the boards, which are made up of individuals from local First Nations communities who act as representatives. This relationship with non-Native or "mainstream" museums was not without its problems. Who has the authority to speak about traditional knowledge? How factual is the information? The overarching goal of advisory boards is to bridge the knowledge gap between Western and Native ideas to more accurately determine what is and isn't acceptable in an exhibition.

In 2001 Alberta's passage of the First Nations Sacred Ceremonial Objects Repatriation Act allowed for the return of religious artifacts to their owners. In 1996, nine Horn Society ceremonial bundles were returned to the Siksika people. Eight more bundles have since been recovered through repatriation. Not coincidentally, the Horn Societies have increased in membership, and a revival of traditional teachings and practices has followed. In the case of ceremonial bundles, their content may vary from tribe to tribe and person to person and with a tribe's or person's spiritual beliefs. Differences aside, they are powerful objects and their return has had profound effects on their communities.

For Alberta museums, new circumstances arose under the laws of repatriation. In some cases, for example, a lost bundle that was sold or given to a museum would be subject to repatriation. Some bundles have been known to circulate among tribes of the same tongue. In such cases of communal ownership, to whom would the bundles be returned? Where once tribes or groups requested the return of cultural items, individuals now made requests for the return of material formerly possessed by family members. As issues of authority arose, the conflict between Native knowledge and western ideas became apparent.

To ensure the appropriateness of the process—that an individual or group has legitimate claim to an object—advisory boards, composed of members of sacred societies, must determine where and to whom the object can be repatriated. These requests are treated on a case-by-case basis. Also, the return of items from museum collections is not meant to jeopardize the integrity of these collections. Only materials significant to ritual and ceremony are considered for repatriation. This premise is clearly understood by the museums and First Nations communities.

The presence of advisory boards also changed policy regarding collections. An object the museum professional may classify as a cultural artifact may also, to the Native, hold sacred beliefs and require care within Native tradition. To the Blackfoot, sacred items require spiritual cleansing. Sacred objects are likened to children, and need to be treated with respect and reverence. Given greater accessibility to collections, the Blackfoot were able to go into collections and traditionally smudge their ceremonial material. “Smudging” is the burning of sweetgrass in a blessing. In designated smudging areas in museums, smoke alarms are disabled and elders may offer the blessing. Bundles must be smudged daily with sweetgrass and kept in quiet places away from noise and disturbances. For traditional people this is very important, as some of the ceremonial bundles are still considered very powerful. Making collections accessible has led not only to repatriation, but also to the successful revival of Sun Dances and Medicine Pipe ceremonies. Also, in Alberta it is not uncommon to see museum professionals at ceremonies, their faces painted with ochre. Because of the

powerful nature of the ceremonial bundles, museum professionals are encouraged to participate in ceremonies to ensure their safety and to help them understand the significance of holy bundles.

Museum conservators often worry that artifacts used ceremonially may be physically mishandled and damaged, when, in fact, careful attention goes into granting ceremonial rights to handlers. Only by traditional transferring ceremonies do individuals attain the right to handle certain objects. The reality is, however, that mainstream museums and tribal museums have yet to set a course to accommodate First Nations lifeviews and perspectives. And because Native methods of care are fundamentally at odds with Western methods, even the most thoughtful exhibition planning can be met with the First Nations visitor who believes the ceremonial bundle has been mishandled or the pipe on exhibition has been displayed improperly. In the tug-of-war between Native and Western methodologies, it's important that the museums and their Native counterparts resolve differences without compromising the integrity of the object.

In the case of Blackfoot bundles, it is clear that their accessibility and their return contributed to religious continuance and opened dialogue between museum professionals and Blackfoot peoples. For the lines of communication between museum professionals and First Peoples to remain open, mutual understanding of cultures should be a learning imperative for museum professionals, Native and non-Native alike. Ideally, having staff from First Nations can aid in "educating" museum personnel on Native perspectives. In keeping with accepted museum practices, all staff are trained in the Western techniques of preservation and conservation, and Canadian museums offer training programs for First Nations.

It is critical for established institutions to create museum study programs for Natives. In 1994 a pilot project was formed at the Canadian Museum of Civilization in Hull, Quebec, to provide training in museum study. For a period of eight months, interns worked in different departments in the fields of ethnology, conservation, technical services, research, school programs, and security and protection services. At the conclusion of the training, the interns received a certificate for their participation and completion of the program. Programs like this one are invaluable to First



The design of the Blackfoot Crossing interpretive center resembles a painted tipi laid out on the ground, forming a half-circle. The seven cones on the roof represent the seven warrior societies of the Siksika. Photograph by Michelle Crow Chief, courtesy of the Siksika Museum.

Nations people who are interested in pursuing museum-related professions and invaluable to the museum community whose mission is to serve First Peoples.

The Siksika museum's first curator, Russell Wright, understood that education was indispensable to creating a museum environment. Though Wright had been trained to be a curator, he admirably took on several roles, including cultural coordinator, historian, and Blackfoot language instructor. Although funding wasn't always available for conservation materials, staff kept reports on the condition of the collections continuously updated, monitored the environment, and applied traditional conservation methods.

By the early 1980s, the Siksika people began to see the tourist potential of Siksika Nation. In 1989, the Blackfoot Crossing Development project failed due to lack of funding and support, but the spirit of the project was to signal the development of the Blackfoot Crossing Interpretive Center. As this idea began to take hold, so too did the idea of a tribal museum. There were many debates about museums versus interpretive centers. The arguments surrounding the new construction were debated even as the ground gave way for the new interpretive center/museum. But the inarguable facts were clear: the Siksika Museum had evolved to become a learning institution, and the material culture of the Siksika people would be preserved for generations to come.



Interior of the Suquamish Museum. Photograph by Marilyn Jones, courtesy of the Suquamish Tribal Archives.

MARILYN G. JONES

## BUILDING THE SUQUAMISH MUSEUM

I have been asked to share some thoughts with you on how to build a tribal museum. This is a task that involves love, respect, honor, and a desire to share with as many as possible the history and culture of a people.

I am one of approximately one thousand Suquamish tribal members. In the late 1960s our tribe decided to build a museum to preserve, protect, and educate people on Suquamish culture and history. With help from consultants, funding agencies, and a commercial loan from a local bank, two young women, along with a tribal member who was both a curator and archivist, began collecting and identifying photographs and artifacts and contacting elders to make this dream a reality. Through community interest, grants, and careful planning, the Suquamish Tribal Cultural Center was created. Designated as 501(c)(3) under federal tax code, our organization received nonprofit status and thus became eligible for tax benefits.



Some of the sources approached in our successful effort to fund the museum were:

- National Endowment for the Humanities;
- National Endowment for the Arts;
- The Bullet Foundation;
- VISTA Volunteer Programs (Volunteer in Service to America);
- Western Washington Indian Employment Training Program, JTPA (Job Training Partnership Act), WEX (Work Experience), and OJT (On-the-Job Training);
- Small Tribes Organization of Western Washington, CETA (Comprehensive Employment Training Act);
- North Sound Bank;
- Bureau of Indian Affairs;
- and the Suquamish Tribe.

The Suquamish Tribe's new tribal center was near completion when it burned to the ground. But with assistance from Seattle's Museum of History and Industry, the Burke Museum, the Seattle Art Museum, and many others, the Suquamish Tribe and tribal center staff opened *The Eyes of Chief Seattle* at the Seattle Museum of History and Industry. Following a one-year run, the exhibit was translated into French and sent to Seattle's sister city of Nantes, France, for another year. In the meantime, the bank loan came in, and tribal members worked tirelessly on the new center. On June 1, 1983, *The Eyes of Chief Seattle* opened at the Suquamish Tribal Center. Through exhibits that used resources such as oral history, photo archives, and artifacts loaned to us from other museums, a dream came true.

We have three publications, which were developed after the collection processes were nearly complete. They are:

1. *The Suquamish Tribal Photographic Archives Project: A Case Study*
2. *A Guide for Oral History in the Native American Community*
3. *The Eyes of Chief Seattle: Exhibit Catalogue*

For the Oral History Project, we hired three oral history interviewers to go into the community and record some of our oral traditions. Upon completion of the Oral History Project, we selected quotes and placed them throughout the exhibit to bring the photographs and artifacts to life. We also developed a slide show in 1983 called *Come Forth Laughing: Voices of the Suquamish People*. This show won the Silver Screen Award for Outstanding Creativity in the Production of Audio/Visual Communications in International Competition from the U.S. Industrial Film Festival in 1984.

The following are traveling exhibits:

1. *Suquamish People: Legacy and Transition*
2. *100 Years of Photography: Selections from the Suquamish Tribal Archives*
3. *Suquamish Elder* (video also available)

Our cultural education programs include:

1. Suquamish Basketry
2. Suquamish Tribal History
3. We Are the Suquamish

All of these are used to assist in the understanding of the culture and history of the Suquamish Tribe and were developed by museum staff. We worked very closely with our community and schools to ensure that the projects would be of the highest educational value to people of all ages and backgrounds. And today, as I work in the museum and hear the comments of guests from around the world, I cannot help but feel a swell of pride in the work of so many of us to make the dream of our elders come true. We will continue to keep it growing into the future for our youth to share with the generations to come.

My advice if you are considering starting a tribal museum is:

1. Start with a well thought-out plan.
2. Meet with consultants and other museum professionals.
3. Ask questions. Dig for the unexpected in attics, basements, town libraries, churches, schools, and through word of mouth. Have a secure place to inventory and label everything.
4. Develop a cataloguing system, and make sure everyone knows how to use it.
5. Keep paper, computer, and photographic records of each and every item, regardless of size, shape, or style.
6. Insure everything and get legal descriptions in full detail to your insurance company.
7. Plan exhibits that tell a story and excite you and your visitors.
8. Develop both hands-on and electronic educational materials for schools.
9. Try to show all sides of history and events to trigger questions and provoke visitors to learn more.
10. Seek books and other materials that will encourage visitors to continue to learn.
11. Survey your community and others for feedback on your exhibit.
12. Elders and families of your tribe are your best resources.
13. Hold dinners and luncheons to share your ideas.
14. Raise money through memberships and auctions.
15. Always remember that your goals and accomplishments are as important to the community as they are to the people employed by the museum.

If you build with love, respect, honor, and a desire to share, your museum will come true and be beautiful.



Marilyn Jones holding a drum by David A. Boxley (Tsimshian), painted by his son, David R. Boxley. The drum's design features a family portrait of Jones, her husband, and their children. Photograph by Lorene Boxley (Tlingit), courtesy of the Suquamish Tribal Archives.



Exhibition on local religious customs at Yukuni'i, a community museum in San José Chichihualtepec, 2003. Photograph by Caroline Kollwe.

CUAUHTÉMOC CAMARENA AND TERESA MORALES

## THE POWER OF SELF-INTERPRETATION: IDEAS ON STARTING A COMMUNITY MUSEUM

Since 1985, both authors of this essay have been actively supporting rural indigenous communities of the southern state of Oaxaca, Mexico, in the creation and development of community museums.<sup>1</sup> Throughout the years, fourteen museums in Mixteco, Zapoteco, Chocholteco, and Mestizo communities have opened their doors to the public. The state association of community museums, Unión de Museos Comunitarios de Oaxaca, has developed a training center, a cooperative for community tourism, and a dynamic exchange program with other community museums throughout Mexico and tribal museums in Arizona. The association has also worked in Guatemala, El Salvador, Nicaragua, Costa Rica, Panama, Venezuela, Ecuador, and Bolivia, where communities are creating and strengthening their museums.<sup>2</sup>

Throughout this process, both of us have very much enjoyed the opportunity to meet with a wide variety of community representatives from different countries, with whom we have discussed the importance of community museums and the processes by which they are developed. This article sums up some of the general considerations at work in initiating a community museum and some methods to make this process easier.

First, a working definition of a community museum—especially how it differs from a traditional, mainstream museum—can be understood as a museum that develops around a collection of objects, a team of experts, a building, and its public.<sup>3</sup> In contrast, the birth of a community museum is a community initiative; it responds to local needs and demands, is directed by a community organization, and is created and developed with the direct

involvement of the local population. The community is the owner of the museum, whose work strengthens community organization and action beyond its walls.<sup>4</sup>

To appreciate the potential of the community museum, consider the challenges local communities, especially disadvantaged ones, face today. The effects of globalization include persistent poverty, loss of cultural identity, accelerated migration, and disintegration of the bonds of unity and solidarity within local communities.<sup>5</sup> In this context, the community museum is not a luxury, and its value is not simply decorative: it is a necessity that allows communities to repossess their heritage, both physically and symbolically. It is a tool for rethinking the future, for facing rapid transformations with the strength born of a core identity rooted in the past. It is a concrete image of the values that bind a people together, and a vehicle to project and legitimize these values. It is an opportunity to remember the vital experiences that should not be forgotten, but should be preserved to educate the generations who will inherit them.

As a repository for the stories a community tells to recreate its way of life, the community museum is a process of self-interpretation. In the museum, community members participate collectively in selecting themes for exhibitions, in choosing and collecting objects, in researching and analyzing their history and culture, in representing their stories, and in creating drawings, murals, photographs, scale models, and life-size installations. In this process, all participants are dynamically engaged, strengthening and developing direct personal bonds to their collective identity. They also have the opportunity to share a learning experience, to step back and collectively analyze the elements of community unity and conflict through creative interpretation.

These museums are also centers for cultural organization and action that mobilize a community and provoke it to develop new initiatives. They generate programs to strengthen the cultural identity of children, train adults in a variety of skills, promote and support local artists and artisans, and develop community tourism. Community museums are a window on the world, offering multiple possibilities for cultural exchange as well as serving as a vehicle for networking with other communities. These networks between communities allow local initiatives to expand and become regional in scope, affecting cultural policies by making the voice of communities heard.



Community assembly electing a new museum committee, Cerro Marín, April 2004. Photograph by Cuauhtémoc Camarena.

The first steps taken to create a museum with these characteristics can vary greatly from case to case, but a common thread is the initial establishment of community ownership of the project. The beginning of the museum is rooted within the community to develop an inclusive decision-making process and build the vision and organization that will allow the community to be in charge of the project. The first actions carried out in this direction will be vital if local involvement is to continue growing.

For this first initiative to be born, some individuals within the community must launch and promote the idea. Sometimes they are local authorities, community leaders, teachers, or common citizens. Gradually, these initiators help generate enthusiasm and begin to establish a working group. In some cases, they constitute a group within the community that is already recognized as legitimately representing local concerns. In other instances, they comprise a newly established, informal group of volunteers.

In communities where there is a broadly recognized decision-making body that sanctions all important community projects, such as the village





Group activity during a meeting of the Union of Community Museums of Oaxaca, San José el Mogote, 1993. Photograph by Cuauhtémoc Camarena.

assembly, the community meeting, or the tribal council, the next step is to present the proposal of the museum project for community approval. The requirements the initiators must fulfill in order to gain this approval vary greatly from case to case. This step could entail clarifying the idea of the museum, convincing local authorities to present the proposal for consideration, and disseminating the proposal widely among the local population. When such decision-making processes are clearly in place, the task of generating consensus community approval is made much easier.

In communities where such grassroots decision-making bodies do not exist, the initiators of the project must seek to generate community ownership by establishing links to a wide variety of local organizations, groups, and individuals. In this process, the working group usually needs to become more formal and structured, and often must acquire legal status as

an association or nongovernmental organization. The most successful associations of this kind are able to expand to include representatives of important community organizations and groups. Although they are not required to go through a formal process to achieve community approval, they face a greater challenge: to find their own way to build community consensus, creatively inventing and promoting a wide variety of activities and programs.<sup>6</sup> In the cases where a community has approved the museum project through its main decision-making body, it is advantageous for this same body to elect or appoint a committee to coordinate the effort. In some communities, this is the normal procedure after project approval. In this way, the committee or working team, as a legitimate group of community representatives, has an excellent degree of public recognition and moral authority to begin to promote the museum project.

In both cases, what was an incipient idea must turn into a shared community concern, and what started out as a few interested people must turn into a structured working team. The museum project will become a shared concern when enough people in the community feel that they have been consulted, listened to, and involved in concrete activities. They need to feel that their opinion has weight, through their participation in large community meetings, through discussions in local associations and organizations (schools, youth groups, organizations of artists and artisans, neighborhood associations, etc.), through surveys, and through door-to-door consultations. They also need to be invited to participate in various contests, donation campaigns, interviews, workshops, lectures, community festivals, and small temporary exhibits, to name a few activities. The working team, on the other hand, must develop its capacity to plan, coordinate, and carry out these activities.

After collective discussion of the proposal and the decision to create the museum, several basic issues emerge that offer excellent opportunities to continue community consultations. What should the museum speak of? What stories should it tell? What parts of its history, culture, and present situation does the community want to represent, research, and learn about? Often the first initiators of the museum have specific ideas of what the museum should address, but the voice of the rest of the community should be heard if it is to become a collective project.

Where should the museum be located? This is another decision that involves allocating certain community resources in terms of its public areas and infrastructure. Community members will appreciate having a say as to how this aspect of the project can be resolved, instead of being informed after the decision has been made.

Once the community has expressed its support of the museum project, spoken out about what issues the museum should address, and given its opinion about where the museum should be built, the museum committee or association has a strong foundation to continue the process of community engagement. At this point, there are several tasks that must be addressed almost simultaneously. These include the ongoing process of training and promotion among community members, the creation of the exhibitions and collections, the planning and installation of the building, and the development of support networks with other museums, organizations, and communities. Thus, the museum committee must develop a work plan that takes these different aspects into account.<sup>7</sup>

As this stage begins, planners need to recognize two important focal points of community training: the museum committee and the community workshops. The museum committee must continue to clarify its vision of the community museum and to complete a planning process to develop the different phases of the project in a fashion that continuously enhances community ownership. Workshops must develop participatory techniques that will allow the community to express its concerns in the exhibitions to be created.

The process of creating the exhibition involves conceptualization, research, and documentation; development of the collection, script, and design; and production and installation. Each one of these phases offers opportunities to organize workshops and involve community members. It is particularly significant to achieve community participation in the conceptualization and research phases, where the basic ideas and orientation of the exhibition will be defined. Oral history workshops are an excellent tool for inviting community members to interview and record the experience of other community members, and to share and preserve significant stories.<sup>8</sup>

Planning the building and the exhibitions to be installed is a task the museum committee must develop in collaboration with the local authorities, usually seeking advice from professional experts according to the par-



Workshop discussion organized by the Union of Community Museums of Oaxaca, held in Cacaoopera, El Salvador, July 2001. Photograph courtesy of Cuauhtémoc Camarena.

ticularities of each situation. It involves the use of local resources, as we mentioned earlier, and the implementation of a fundraising strategy. With a community museum, it is always a priority to develop local participation. In some cases, such as the indigenous communities of Oaxaca, the local population will contribute days of free communal labor to work on the building. In other communities, it is possible to invite the local population to volunteer in a variety of tasks, from creating a garden to installing a wooden panel.

The development of support networks with other museums, organizations, and communities is an effective strategy to gain access to a variety of training resources and to facilitate peer learning. The mutual support and solidarity generated in exchanges allow local communities to increase their motivation, optimism, and energy for their work. Exchanges also provide points of reference for each community to contrast and analyze their specific situations, while they clarify and enrich their vision of the museum.

The obstacles to be faced in these initial stages are many, but the most serious one is often the breakdown of traditional ways of resolving community conflicts; this breakdown often means that any initiative can be subject to attack from diverse factions and will not be able to gain signifi-

cant support. Frequently the initiators of a community museum become so attached to the project that they narrow the possibilities of local participation to the point where supporters practically disappear, then they complain about apathy, which they themselves have promoted. When they assume responsibilities or intervene in decisions that belong to the community, supporting institutions are sometimes an obstacle in themselves.

The role of an external agent or institution in this process is that of a facilitator, focused on providing information and building local capacities through training and guidance. The first initiators and the museum committee or local association can benefit greatly from clarifying the concept of the community museum and learning participatory methods to involve community members. One of the most successful strategies is for committee members to visit community museums and to learn from direct experience what they are and how they operate.

The supporting institutions must avoid directing the initiative and displacing local leadership. They should always act as consultants, providing information and advice, but not intervening directly in decisions the community must make for itself or fulfilling positions of responsibility in the operation of the project. Community members must take full responsibility and strengthen their own capacities to move the project forward. The central challenge to starting a community museum is to develop a collective decision-making process to approve the project and to build widespread consensus on its importance and value. Each community will arrive at this consensus by a unique path. A well organized, determined community will be capable of defining and successfully carrying out strategies to resolve the scholarly, technical, and financial issues that will arise later. The museum will fulfill its purpose when it has cultivated the strong roots that will sustain it in the minds and hearts of the community members.

#### NOTES

1. The National Institute of Anthropology and History of Mexico (Instituto Nacional de Antropología e Historia) has supported the project since 1985 through its office in the state of Oaxaca. From 1987 to 2000, the Inter-American Foundation provided essential support to the Union of Community Museums of Oaxaca, A.C. (UMCO). At present, the Rockefeller Foundation is providing for the program of community workshops of UMCO's training center. Other supporting institutions include the Instituto Nacional Indigenista, the Dirección General de Culturas Populares, the U.S.–Mexico Fund for Culture, Traditions for Tomorrow, Partners of the Americas, the Arizona Commission on the Arts, Atlatl, and UNESCO.

2. From September 29 to October 5, 2000, UMCO organized a meeting called "Creating Bonds: Exchange between Community Museums of the Americas." Forty representatives of communities that have established or that are in the process of establishing community museums from the U.S., Mexico, Guatemala, El Salvador, Nicaragua, Costa Rica, Panama, Venezuela, Ecuador, and Bolivia participated. These representatives formed the coordinating committee of community museums of the Americas, and developed a project to continue international exchange and organize training events. The representation of UNESCO in Mexico provided support in 2001 to carry out a series of ten workshops, one in each participating country, to clarify the concepts of methods of the community museum and to strengthen the network.
3. René Rivard, "Opening up the Museum," Quebec City, 1984.
4. Cuauhtémoc Camarena, Teresa Morales, and Constantino Valeriano, *Pasos para crear un museo comunitario*, conaculta, Mexico, 1994; Cuauhtémoc Camarena and Teresa Morales, *Fortaleciendo lo propio: ideas para la creación de un museo comunitario*, conaculta, Oaxaca, 1995.
5. Kevin Healy, *Llamas, Weavings, and Organic Chocolate*, South Bend, Indiana: University of Notre Dame Press, 2001; Alicia M. Barabas and Miguel A. Bartolomé, *Pluralidad en peligro*, INA-INI, Mexico, 1996; Enrique Leff, *Saber ambiental: sustentabilidad, racionalidad, complejidad, poder*, Siglo XXI Editores, México, 1998.
6. In Oaxaca, and other areas where indigenous cultures persist in Mexico, community members can generate consensus through the village assembly, which carries out the approval of the community museum project, the election of the museum committee, and the selection of themes and the building. In the central and northern states of Mexico, however, *asociaciones civiles* are more common, and community museums are organized by developing links to local schools, local cultural groups, and neighborhood associations.
7. *Pasos para crear*, pp. 37–39
8. Cuauhtémoc Camarena and Teresa Morales, *Communities Creating Exhibitions/Comunidades creando exposiciones*, Fideicomiso para la Cultura México/USA, Centro inah Oaxaca, Oaxaca, 1999.

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Marilyn Hudson (fourth from right), director of the Three Affiliated Tribes Museum in New Town, North Dakota, surrounded by the museum's tribal representatives. Photograph courtesy of the Three Affiliated Tribes Museum.

MARILYN C. HUDSON

## VOLUNTEERISM AND THE THREE AFFILIATED TRIBES MUSEUM

The Three Affiliated Tribes, or the Mandan, Hidatsa, and Arikara, believe their existence in North America to date from the beginning of time. The tribes lived in villages along the Missouri River for centuries before coming into contact with Europeans, and they began formalizing their union in 1862.

The Three Affiliated Tribes Museum, located on the Fort Berthold Reservation in New Town, North Dakota, originated almost a half century ago after the discovery of oil in the Williston Basin in North Dakota. The discovery led to mineral rights for Helen Gough, an Arikara member of the Three Affiliated Tribes. Revenue from her several oil wells on and off the reservation helped build a heritage center for the Mandan, Hidatsa, and Arikara people and provide scholarships for Indian students. Gough did not live to see the Three Affiliated Tribes Museum open in 1964.

By the early 1950s, the waters of the Garrison Dam and Reservoir, built in the late 1940s, had flooded the Missouri Valley and displaced the Mandan, Hidatsa, and Arikara. The group was witnessing its history, culture, and communities deteriorating, if not disappearing. In the early 1960s, when Gough's modest heritage center was erected, the Fort Berthold people were still recovering from the trauma of displacement from the Missouri River bottomlands. Severe economic conditions meant that nearly all tribal resources had to be devoted to the daily needs of the people.



If Helen Gough planted the seed for a museum, that seed survived and flourished largely due to volunteer efforts. Although living in a socially and economically depressed area, the people of Fort Berthold Reservation generously donated valuable items to the museum for its collection and devoted hours of service on the board of directors (several original board members still serve in that capacity). The economic conditions of the time constrained the operation and maintenance of the museum; for many years cash flow was too limited to do much more than keep the doors open.

Since then, the success of the museum has simply mirrored the positive forces outside its walls, such as the steady economic growth in the region and on the reservation, the renewed interest in tribal history, and the growing numbers of elders. Also, activities like those planned for the 2002 Lewis and Clark Bicentennial, which included an exhibition at the Three Tribes Museum, drew interest to the area.

The Mandan, Hidatsa, and Arikara people have long been known for their generosity. It is the spirit of selflessness that ensures the survival of a people. In the tribal group, roles and responsibilities are well-defined through clanship and kinship ties. Many of the ancient traditions—such as ceremonials, harvest festivals, and trade fairs—are no longer practiced; however, through such “modern” pursuits as serving on boards and organizations such as the American Legion or belonging to tribal social clubs, tribal members make cultural contributions informed by a strong sense of tribal tradition and community service. About 5,000 tribal members now live on the Fort Berthold Reservation. Many of the museum’s most successful projects have come about through strong community support and interest.

In 1993, the museum sponsored an Elbowoods School reunion, the first since the school closed in 1953 when the Garrison Dam was constructed. The flooding of the valley included the Indian community of Elbowoods, the site of which is under Lake Sakakawea. A committee made up of former students organized the event. The community’s response was overwhelming: the reunion committee received photos, mementos, clothing, and arti-



Left: Marilyn Hudson standing next to a monument in honor of Four Bears, chief of the Mandans, dedicated in 1934. Photograph courtesy of the Three Affiliated Tribes Museum.

Below: A side view of the Three Affiliated Tribes Museum. Located on reservation lands of the Arikara, Hidatsa, and Mandan tribes, the building was originally a church. Photograph courtesy of the Three Affiliated Tribes Museum.



facts, as well as eight-millimeter film clips. These items led to a successful reunion and an excellent multimedia history of the Elbowoods School era that was later donated to the museum. The tribal government, researchers, and others interested in that period of the Three Affiliated Tribe's history refer to this collection of materials; the collection also played a relevant part in a hearing before a Senate Committee on Indian Affairs regarding the pre-Garrison Dam educational system.

In 1995, a World War II commemorative committee, consisting of family members of veterans, developed an exhibit depicting the men and women who served in the war. The community responded, wanting to be sure that the contributions of their family members were presented in the exhibit. The museum gained a valuable collection of photos, oral and written history, and memorabilia from that period, covering not only servicemen and -women, but those on the home front as well. This exhibit awakened the community's kinship ties and the tribal tradition of recognition and honor for those who served as warriors or in service to their country.

In 2000 a committee formed to commemorate the 150<sup>th</sup> anniversary of the Fort Laramie Treaty designed an exhibit. The 1851 treaty originally established the boundaries of the Fort Berthold Reservation for the Three Tribes at twelve million acres. Government allotment, however, would significantly reduce the acreage; the reservation now occupies half a million acres. The Fort Laramie Committee included descendants of the chiefs who took part in the Great Treaty Council—the delegation responsible for signing the document—as well as other tribal members who possessed the knowledge needed to plan the exhibition. The 2001 exhibit *They Touched the Pen: The Mandan, Hidatsa, and Arikara Treaty of Fort Laramie, September 17, 1851* featured the rededication of the Fort Laramie Treaty Monument, commemorations, and cultural fairs. Clearly, tribal members' cultural and familial ties to an historic event had spurred another volunteer effort with effective results.

The museum relies heavily on outside help for special projects. Potential volunteers all the more appreciate being asked to participate when they can



Eastern Mennonite University President Dr. Joseph L. Lapp (right) accepts the gift of a quilt at a repatriation ceremony, March 15, 2002, in Harrisonburg, Virginia. Making the presentation are (from left) Marilyn Hudson, Edwin Benson (Mandan), and Daylon Spotted Bear (Mandan/Hidatsa). The quilt, sewn by Shirley Grady (Hidatsa), incorporates the university's colors and symbol. It was given by the tribe in gratitude for the university's repatriation of items including an eagle-feather headdress, a buckskin shirt with quillwork, beaded moccasins, beaded buckskin pants, and a war club. Photograph courtesy of Hannah Lapp.

bring their unique knowledge to benefit the tribe as a whole. People are especially willing to help out when there is a family or kinship connection to a project or exhibit.

The museum is also fortunate to have individuals assist in its daily operation, mainly retirees who are happy to contribute some free time to a project. And those who volunteer their knowledge and experience of reservation life before the construction of the Garrison Dam are invaluable to the museum and its visitors. Living links to the past, these elders are especially important to preserving their tribe's heritage. But young and old, Indian and non-Indian alike, many individuals volunteer their time. All people who have given their time to the Three Affiliated Tribes Museum are the guardians of the Mandan, Hidatsa, and Arikara, helping to fulfill the museum's mission.

## CONTRIBUTORS

JANINE BOWECHOP (Makah) has served as executive director of the Makah Cultural and Research Center (MCRC), located in Washington State, since 1995. At MCRC, she also worked as a project researcher, then as curator of collections. She is chairperson of the Makah Tribe's Higher Education Committee, vice-chairperson of the National Association of Tribal Historic Preservation Officers, a board member of the Clallam County Historical Society and the Governor's Advisory Council for Historic Preservation, and vice-president of the Spirit Paddlers Canoe Club.

KAREN COODY COOPER (Cherokee Nation of Oklahoma) is the former Museum Training Program coordinator for the Community Services Department of the Smithsonian Institution's National Museum of the American Indian in Washington, D.C. She is a graduate of the University of Oklahoma and currently works at the Cherokee Heritage Center in Tahlequah, Oklahoma.

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MARILYN C. HUDSON (Mandan/Hidatsa) has volunteered at the Three Affiliated Tribes Museum for more than a decade, with an interest in researching the historically rich area of North Dakota. Hudson helped develop the following exhibitions and projects at the museum: *The History of the Elbowoods School, Early Ranching and Rodeo on the Fort Berthold Reservation, World War II and the Fort Berthold People, The Garrison Dam Era, The Four Bears Bridge, The 1851 Fort Laramie Treaty, and Indian Boarding Schools in 1924.*

MARILYN G. JONES (Suquamish) served for more than ten years as the museum director for the Suquamish Tribe, located in Washington State. She enjoys traditional dancing, studying the Suquamish language, canoeing, walking, and reading. She believes visiting with elders and hearing about their life experiences is the best way to pass on culture and history to future generations.

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AMY F. STEFFIAN is deputy director of the Alutiiq Museum and Archaeological Repository in Kodiak, Alaska. An archaeologist who joined the museum at its inception, she designs public education programs on Alutiiq heritage. She is creator of the museum's *Alutiiq Word of the Week* and Community Archaeology programs.

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AltaMira Press. A catalog of museum publications. For more information, visit the American Association for State and Local History online at [www.aaslh.org](http://www.aaslh.org) or AltaMira Press at [www.altamirapress.com](http://www.altamirapress.com).



KAREN COODY COOPER

## DIRECTORY OF NORTH AMERICAN NATIVE-MANAGED COMMUNITY MUSEUMS

The several goals for this directory include helping Native museums increase visitation, facilitating the networking that goes on among Native museums, and providing information about Native communities that care for object collections and create exhibitions. In fact, communities and individuals are responsible for a significant number of museums in North America. More than 200 Native museums exist in Canada, Mexico, and the United States, and more are being built every year. Some of these museums are large, well-designed, fully staffed operations with state-of-the-art exhibitions; some are small, tucked into rehabilitated facilities, relying on volunteer staff and using local talent to create displays from meager collections. The rest vary in size and accomplishment, just like museums in general.

To compile this directory, the NMAI Community Services Department developed a survey that allowed recipient museums to describe their institution and its relationship with Native people. The list of museums we surveyed was comprised of places found on our own mailing lists, in past American Indian museum directories, in general museum directories (listed under American Indian museums), by web searches, and from people in the museum field. Those receiving the survey could choose to note any of the following descriptors which might pertain to their institution:

- Located on tribal land
- Native owned or Native operated
- Board of directors, trustees, or controlling authority is majority Native
- Director/site manager is Native
- Majority of staff members are Native
- Founded by a Native group or individual

The resulting list of museums includes institutions that selected one or more of the descriptors and that have exhibited material available to the public.

For museums located in the United States, mailing addresses and information about the museum's physical location have been provided. In those cases where one address is listed and it is not labeled either "location" or "mailing address," those listings are one and the same. For the listing of museums in Mexico and Canada, the mailing address is provided. In all cases, if you are planning a visit to any of these institutions, we strongly suggest that you contact the museum to confirm their location and hours beforehand.

We have no doubt missed many institutions in this directory, and we apologize for those omissions. Corrections and additions may be provided by e-mail to [norwoodj@si.edu](mailto:norwoodj@si.edu) for posting on the NMAI website; an updated version of the directory may be found at [www.AmericanIndian.si.edu](http://www.AmericanIndian.si.edu).

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Fax: (907) 330-8030  
[www.alaskanative.net](http://www.alaskanative.net)  
[info@alaskanative.net](mailto:info@alaskanative.net)

Aleut Museum of the Pribilofs  
Location: 100 S. Church St.  
Mailing address: P.O. Box 88  
St. Paul Island, AK 99660  
Phone: (907) 546-2312  
Fax: (907) 546-2366  
[julies@tdxak.com](mailto:julies@tdxak.com)

Alfred Starr Cultural Center  
Nenana Native Council, City of Nenana  
Location: 110 River Front St.  
Mailing address: P.O. Box 70  
Nenana, AK 99760  
Phone: (907) 832-5520  
Fax: (907) 832-5532  
[www.nenana.org/cultural.html](http://www.nenana.org/cultural.html)

Alutiiq Museum and Archaeological  
Repository  
215 Mission Rd., Ste. 101  
Kodiak, AK 99615  
Phone: (907) 486-7004  
Fax: (907) 486-7048  
[www.alutiiqmuseum.org](http://www.alutiiqmuseum.org)

Chugach Museum and Institute of  
History and Art  
Chugach Alaska Corp.  
Location: 201 3rd Ave. and Washington St.  
Seward, AK  
Mailing address: 560 E. 34th St.

Anchorage, AK 99503-4196  
Phone: (907) 563-8866 x151  
Fax: (907) 563-8402  
[www.chugachmuseum.org](http://www.chugachmuseum.org)  
[ChugachMuseum@chugach-ak.com](mailto:ChugachMuseum@chugach-ak.com)

Ilanka Cultural Center  
Native Village of Eyak  
Location: 110 Nicholoff Way  
Mailing address: P.O. Box 322  
Cordova, AK 99574  
Phone: (907) 424-7903  
Fax: (907) 424-3018  
[www.Ilankacenter.org](http://www.Ilankacenter.org)

Inupiat Heritage Center  
North Slope Borough Planning Dept.  
Location: 5421 North Star St.  
Mailing address: P.O. Box 749  
Barrow, AK 99723  
Phone: (907) 852-0422  
Fax: (907) 852-4224  
[www.co.north-slope.ak.us/departments/  
planning/IHC.php](http://www.co.north-slope.ak.us/departments/planning/IHC.php)  
[beverly.hugo@north-slope.org](mailto:beverly.hugo@north-slope.org)

Kenaitze Indian Tribe K-Beq  
Interpretive Site at Chugash National Forest  
Milepost 52.6 Sterling Highway  
Cooper Landing AK 99611  
Mailing address: P.O. Box 988  
Kenai, AK 99611  
Phone: (907) 398-8867  
Fax: (907) 335-0989  
[www.kenaitze.org](http://www.kenaitze.org)  
[slindgren@kenaitze.org](mailto:slindgren@kenaitze.org)

Museum of the Aleutians  
Location: 314 Salmon Way  
Mailing address: P.O. Box 648  
Unalaska, AK 99685  
Phone: (907) 581-5150  
Fax: (907) 581-6682  
[www.aleutians.org](http://www.aleutians.org)  
[museum@akwisp.com](mailto:museum@akwisp.com)

Nay'dini'aa Na' Cultural Center  
Location: Mi. 55.5, Glenn Hwy.  
Mailing address: P.O. Box 1105  
Chickaloon, AK 99674  
Phone: (907) 745-0793  
Fax: (907) 745-7154  
[www.chickaloon.org](http://www.chickaloon.org)  
[cvschool@chickaloon.org](mailto:cvschool@chickaloon.org)

Simon Paneak Memorial Museum  
 North Slope Borough  
 Location: 34I Mekiana Rd.  
 Mailing address: P.O. Box 21085  
 Anaktuvuk Pass, AK 99721  
 Phone: (907) 661-3413  
 Fax: (907) 661-3414  
<http://spmm.nsb-ihlc.com>

Southeast Alaska Indian Cultural Center, Inc.  
 106 Metlakatla St., Ste. C  
 Sitka, AK 99835  
 Phone: (907) 747-8061  
 Fax: (907) 747-8189  
[www.nps.gov/sitk/](http://www.nps.gov/sitk/)  
[seaicc@gci.net](mailto:seaicc@gci.net)

Yupit Piciryarait Museum  
 420 Chief Eddie Hoffman Highway  
 Mailing address: P.O. Box 219  
 Bethel, AK 99559  
 Phone: (907) 543-1819  
 Fax: (907) 543-1885  
[www.ypmuseum.org](http://www.ypmuseum.org)  
[museum@yupitpiciryaraitmuseum.org](mailto:museum@yupitpiciryaraitmuseum.org)

**ARIZONA**

Ak-Chin Him-Dak Eco-Museum  
 47685 N. Eco-Museum Rd.  
 Maricopa, AZ 85239  
 Phone: (520) 568-9480  
 Fax: (520) 568-9557  
[www.azcama.com/museums/akchin.htm](http://www.azcama.com/museums/akchin.htm)

Arizona State Museum  
 University of Arizona  
 1013 East University Blvd.  
 Tucson, AZ 85718  
 Mailing address: P.O. Box 210026  
 Tucson, AZ 85721-0026  
 Phone: (520) 621-6302  
 Fax: (520) 621-2976  
[www.statemuseum.arizona.edu](http://www.statemuseum.arizona.edu)

Canyon de Chelly National Monument  
 National Park Service  
 Mailing address: P.O. Box 588  
 Chinle, AZ 86503  
 Phone: (928) 674-5500  
 Fax: (928) 674-5507  
[www.nps.gov/cach/](http://www.nps.gov/cach/)

Colorado River Indian Tribes Museum  
 Location: 2nd Ave. and Mohave Rd.  
 Mailing address: Rte. I, P.O. Box 23-B  
 Parker, AZ 85344  
 Phone: (928) 669-8970  
 Fax: (928) 669-1925  
[www.crit-ncn.gov](http://www.crit-ncn.gov)

Gila Indian Center  
 Gila River Arts and Crafts, Inc.  
 Location: I-10, exit 175  
 Mailing address: P.O. Box 457  
 Sacaton, AZ 85247  
 Phone: (480) 963-3981  
 Fax: (520) 315-3968  
[www.gilaindiancenter.com](http://www.gilaindiancenter.com)  
[gilaindianctr@gilanet.net](mailto:gilaindianctr@gilanet.net)

Hopi Cultural Center Museum  
 Mailing address: P.O. Box 67  
 Arizona 264  
 Second Mesa, AZ 86043  
 Phone: (928) 734-2401  
 Fax: (928) 734-6651  
[www.hopiculturalcenter.com](http://www.hopiculturalcenter.com)  
[info@hopiculturalcenter.com](mailto:info@hopiculturalcenter.com)

Huhugam Heritage Center  
 Gila River Community  
 Location: 4759 N. Maricopa Rd.  
 Mailing address: P.O. Box 5041  
 Chandler, AZ 85226  
 Phone: (520) 796-3500 x222  
 Fax: (520) 796-3501  
<http://www.gilariver.org/>

kwapa ñawee u'as Hlusaaw/Cocopah  
 Museum  
 was kwapa mcheewep/Cultural Center  
 Cocopah Indian Tribe  
 County 15th and Ave. G  
 Somerton, AZ 85350  
 Phone: (928) 627-1992  
 Fax: (928) 627-2280  
[museum@cocopah.com](mailto:museum@cocopah.com)  
[www.cocopah.com/cultural.html](http://www.cocopah.com/cultural.html)

Navajo Nation Museum  
 Navajo Arts and Crafts Enterprise  
 Location: Hwy. 264 and Loop Rd.  
 Mailing address: P.O. Box 1840  
 Window Rock, AZ 86515  
 Phone: (928) 871-7941  
 Fax: (928) 871-7942  
[www.navajonationmuseum.org](http://www.navajonationmuseum.org)  
[info@navajonationmuseum.org](mailto:info@navajonationmuseum.org)

Ned A. Hatathli Museum  
 Diné College  
 Circle Drive I  
 Mailing address: P.O. Box 37B  
 Tsailé, AZ 86556  
 Phone: (928) 724-6654  
 Fax: (928) 724-6838

Nohwike Bagowa Apache Cultural Center  
 and Museum  
 White Mountain Apache Tribe  
 Location: I27 Scout Rd.  
 Mailing address: P.O. Box 507  
 Fort Apache, AZ 85926  
 Phone: (928) 338-4625  
 Fax: (928) 338-1716  
[www.wmat.nsn.us/wmaculture.shtml](http://www.wmat.nsn.us/wmaculture.shtml)

Quechan Tribal Museum  
 Quechan Tribe of Fort Yuma  
 Location: 350 Picacho Rd.  
 Mailing address: P.O. Box I899  
 Yuma, AZ 85366  
 Phone: (760) 572-0661  
 Fax: (760) 572-2102

San Carlos Apache Cultural Center  
 Location: Hwy. 70, Mi. 272  
 Mailing address: P.O. Box 760  
 Peridot, AZ 85542  
 Phone: (928) 475-2894  
 Fax: (928) 475-2894

Tohono O'odham Nation Cultural Center  
 and Museum  
 Natural Resources Department  
 Location: Rte. 19, Topawa Village  
 Mailing address: P.O. Box 837  
 Sells, AZ 85634  
 Phone: (520) 383-0210  
 Fax: (520) 383-2872

Yavapai Apache Cultural Center  
 2400 West Datsi Street  
 Camp Verde, AZ 86322  
 Phone: (928) 649-6963

**CALIFORNIA**

Agua Caliente Cultural Museum  
 219 S. Palm Canyon Drive  
 Palm Springs, CA 92262

Phone: (760) 323-0151  
 Fax: (760) 320-0350  
[www.accmuseum.org](http://www.accmuseum.org)  
[mhammond@accmuseum.org](mailto:mhammond@accmuseum.org)

Barona Cultural Center and Museum  
 Barona Indian Reservation  
 1095 Barona Rd.  
 Lakeside, CA 92040  
 Phone: (619) 443-7003 x2  
 Fax: (619) 443-0173  
[www.baronamuseum.org](http://www.baronamuseum.org)  
[info@baronamuseum.org](mailto:info@baronamuseum.org)

Cabazon Cultural Museum  
 Cabazon Band of Mission Indians  
 84245 Indio Springs Pkwy.  
 Indio, CA 92203  
 Phone: (760) 238-5770  
 Fax: (760) 347-7880

California State Indian Museum  
 California Parks Department  
 2618 K St.  
 Sacramento, CA 95816  
 Phone: (916) 324-0971  
 Fax: (916) 322-5231

Cham-mix Poki (House of Our Culture)  
 Soboba Cultural Center  
 Soboba Band of Luiseño Indians  
 Location: 23904 Soboba Rd.  
 Mailing address: P.O. Box 487  
 San Jacinto, CA 92581  
 Phone: (951) 487-2329  
 Fax: (951) 487-2339  
[www.soboba-nsn.gov](http://www.soboba-nsn.gov)

Chemehuevi Cultural Center  
 1980 Palo Verde Dr.  
 Havasu Lake, CA 92363  
 Phone: (760) 858-1115  
 Fax: (760) 858-5400  
[citcultural@yahoo.com](mailto:citcultural@yahoo.com)

Cupa Cultural Center  
 Pala Band of Mission Indians  
 Location: 35008 Pala Temecula Rd.  
 Mailing address: P.O. Box 445  
 Pala, CA 92059

Phone: (760) 742-1590  
 Fax: (760) 742-4543  
[cupa@palatribe.com](mailto:cupa@palatribe.com)  
[hutmus@peweb.net](mailto:hutmus@peweb.net)

Hoopa Tribal Museum  
 and Historic Villages  
 Hoopa Valley Tribe  
 Mailing address: P.O. Box 1348  
 Hoopa, CA 95546  
 Phone: (530) 625-4110  
 Fax: (530) 625-1693  
<http://bss.sfsu.edu/calstudies/hupa/hoopa.htm>

Maidu Interpretive Center  
 Maidu Museum and Historic Site  
 1960 Johnson Ranch Dr.  
 Roseville, CA 95661  
 Phone: (916) 774-5934  
 Fax: (916) 772-6161  
[www.roseville.ca.us/indianmuseum](http://www.roseville.ca.us/indianmuseum)  
[maidumuseum@roseville.ca.us](mailto:maidumuseum@roseville.ca.us)

Malki Museum  
 Morongo Indian Reservation  
 Location: 11795 Fields Rd.  
 Mailing address: P.O. Box 578  
 Banning, CA 92220  
 Phone: (951) 849-7289  
 Fax: (951) 849-3549  
[www.malkimuseum.org](http://www.malkimuseum.org)  
[malkimuseummail@gmail.com](mailto:malkimuseummail@gmail.com)

Marin Museum of the American Indian  
 Location: 2200 Novato Blvd. (Miwok Park)  
 Mailing address: P.O. Box 864  
 Novato, CA 94948  
 Phone: (415) 897-4064  
 Fax: (415) 892-7804  
[www.marinindian.com](http://www.marinindian.com)  
[office@marinindian.com](mailto:office@marinindian.com)

Nuui Cunni Paiute Cultural Center  
 Location: 2600 Hwy. 155  
 Mailing address: P.O. Box 3984  
 Wofford Heights, CA 93285  
 Phone: (760) 549-0800  
 Fax: (760) 379-4350  
[nuuicunni@earthlink.net](mailto:nuuicunni@earthlink.net)

Pechanga Cultural Center  
 (not yet open to the public)  
 P.O. Box 1477  
 Temecula, CA 92593  
 Phone: (951)-770-6000  
 Fax: (951)-695-1778

The People's Center  
 Karuk Tribe of California  
 64236 Second Ave.  
 Mailing address: P.O. Box 1016  
 Happy Camp, CA 96039  
 Phone: (530) 493-1600 x.2202  
 Fax: (530) 493-2564  
[www.karuk.us](http://www.karuk.us)

Sherman Indian Museum  
 9010 Magnolia Ave.  
 Riverside, CA 92503  
 Phone: (951) 276-6719  
 Fax: (951) 276-6336  
[www.shermanindianmuseum.org](http://www.shermanindianmuseum.org)  
[lsisquoc@charter.net](mailto:lsisquoc@charter.net)

The Sierra Mono Museum  
 Location: 33103 Rd. 275  
 Mailing address: P.O. Box 275  
 North Fork, CA 93643  
 Phone: (559) 877-2115  
 Fax: (559) 877-6515  
[www.sierramonomuseum.org](http://www.sierramonomuseum.org)

**COLORADO**

Southern Ute Cultural Center and Museum  
 14826 Highway 172  
 Mailing address: P.O. Box 737  
 Ignacio, CO 81137  
 Phone: (970) 563-9583  
 Fax: (970) 563-4641  
[www.succm.org](http://www.succm.org)  
[info@succm.org](mailto:info@succm.org)

Ute Indian Museum  
 Colorado Historical Society  
 17253 Chipeta Rd.  
 Montrose, CO 81401  
 Phone: (970) 249-3098  
 Fax: (970) 252-8741  
[www.coloradohistory.org](http://www.coloradohistory.org)

Ute Mountain Tribal Park  
 Ute Mountain Ute Tribe  
 Location: Hwy. 160 and 49I  
 Mailing address: P.O. Box 109  
 Towaoc, CO 81334  
 Park Phone: 970-565-3751 ext. 330  
 Phone: (970) 749-1452  
 Fax: (970) 564-5317  
[www.utemountainute.com](http://www.utemountainute.com)  
[utepark@fone.net](mailto:utepark@fone.net)

### CONNECTICUT

Mashantucket Museum and Research Center  
 Location: 110 Pequot Trail  
 Mailing address: P.O. Box 3180  
 Mashantucket, CT 06338  
 Phone: 1 (800) 411-9671  
 Fax: (860) 396-6850  
[Dholahan@mptn-nsn.gov](mailto:Dholahan@mptn-nsn.gov)

### DELAWARE

Nanticoke Indian Museum  
 27073 John J. Williams Hwy.  
 Millsboro, DE 19966  
 Phone: (302) 945-7022  
 Fax: (302) 947-9411  
[www.nanticokeindians.org/museum.cfm](http://www.nanticokeindians.org/museum.cfm)

### FLORIDA

Ah-Tah-Thi-Ki Museum at Big Cypress  
 Seminole Tribe of Florida  
 Big Cypress Seminole Reservation  
 34725 West Boundary Road  
 Mailing address: HC 6I, Box 21-A  
 Clewiston, FL 33440  
 Phone: (877) 902-1113  
 Fax: (877) 902-1117  
[www.ahtahthiki.com](http://www.ahtahthiki.com)  
[museum@semtribe.com](mailto:museum@semtribe.com)

Ah-Tah-Thi-Ki Museum at Okalee Village  
 Seminole Tribe of Florida  
 Hollywood Seminole Reservation  
 I Seminole Way,  
 Seminole Paradise at Hard Rock  
 Hollywood, FL 33314  
 Phone: (954) 797-5570  
 Fax: (954) 797-5579  
[www.ahtahthiki.com](http://www.ahtahthiki.com)  
[museum@semtribe.com](mailto:museum@semtribe.com)

Carey Cultural Center  
 8614 SW 148 Place  
 Miami, FL 33193  
 Phone: (505) 387-0114

Miccosukee Museum of Tribal and  
 Natural History  
 Miccosukee Tribe of Indians of Florida  
 Location: Tamiami Trail and S.W. 8th St.  
 Mailing address: P.O. Box 44002I  
 Tamiami Station  
 Miami, FL 33144  
 Phone: (305) 552-8365  
 Fax: (305) 223-1011  
[www.miccosukeeresort.com/indian\\_village.htm](http://www.miccosukeeresort.com/indian_village.htm)

### HAWAII

Kaua'i Museum  
 Kaua'i Museum Association, Ltd.  
 Location: 4428 Rice St.  
 Mailing address: P.O. Box 248  
 Lihue, HI 96766-1338  
 Phone: (808) 245-6931  
 Fax: (808) 245-6864  
[www.kauaimuseum.org](http://www.kauaimuseum.org)  
[museum@kauaimuseum.org](mailto:museum@kauaimuseum.org)

### IDAHO

Nez Perce National Historical Park  
 39063 U.S. Hwy. 95  
 Lapwai, ID 83540  
 Phone: (208) 843-7001  
 Fax: (208) 843-2001  
[www.nps.gov/nepe](http://www.nps.gov/nepe)  
[NEPE\\_Visitor\\_Information@nps.gov](mailto:NEPE_Visitor_Information@nps.gov)

Shoshone-Bannock Tribal Museum  
 Mailing address: P.O. Box 306  
 Fort Hall, ID 83203  
 Phone: (208) 237-9791  
[www.sho-ban.com/tmuseum.htm](http://www.sho-ban.com/tmuseum.htm)

**ILLINOIS**

Trickster Gallery  
 American Indian Center of Chicago  
 190 S. Roselle Rd.  
 Schaumburg, IL 60193  
 Phone: (847) 301-2090  
[www.trickstergallery.org](http://www.trickstergallery.org)  
[trickstergallery@aic-chicago.org](mailto:trickstergallery@aic-chicago.org)

**KANSAS**

Native American Heritage Museum  
 Kansas State Historical Society Site  
 1737 Elgin Rd.  
 Highland, KS 66035  
 Phone: (785) 442-3304  
[nahm@kshs.org](mailto:nahm@kshs.org)

Tribal Museum of Sac and Fox Nation  
 Sac and Fox Nation of Missouri in  
 Kansas and Nebraska

Location: I06 Main  
 Mailing address: 305 N. Main  
 Reserve, KS 66434  
 Phone: (785) 742-7471  
 Fax: (785) 742-3785  
[www.sacandfoxcasino.com/tribal-museum.html](http://www.sacandfoxcasino.com/tribal-museum.html)

**LOUISIANA**

Chitimacha Museum  
 Chitimacha Tribe of Louisiana  
 Location: 3289 Chitimacha Trail  
 Mailing address: P.O. Box 661  
 Charenton, LA 70523  
 Phone: (337) 923-4830  
 Fax: (337) 923-6848  
[www.chitimacha.gov](http://www.chitimacha.gov)  
[kswalden@chitimacha.gov](mailto:kswalden@chitimacha.gov)

Tunica-Biloxi Museum  
 Location: 171 Yuroni Trail  
 Mailing address: P.O. Box I589  
 Marksville, LA 71351  
 Phone: (318) 253-8174  
 Fax: (318) 253-7711

**MAINE**

Penobscot Nation Museum  
 Location: 12 Down St.  
 Indian Island, ME 04468  
 Phone: (207) 827-4153  
[www.penobscotnation.org/museum/](http://www.penobscotnation.org/museum/)  
[firekpr@hotmail.com](mailto:firekpr@hotmail.com)

Waponahki Tribal Museum  
 and Resource Center  
 Pleasant Point Reservation  
 59 Passamaquoddy Rd., Pleasant Point  
 Mailing address: P.O. Box 343  
 Perry, ME 04667  
 Phone: (207) 853-2600 ext 227  
 Fax: (207) 853-6039  
[www.wabanaki.com/museum.htm](http://www.wabanaki.com/museum.htm)

**MARYLAND**

Accohannock Indian Museum (museum closed)  
 Location: 28380 Crisfield Marion Rd.  
 Mailing address: P.O. Box 404  
 Marion, MD 21838  
 Phone: (410) 623-2660  
 Fax: (410) 623-2079  
[www.skipjack.net/le\\_shore/accohannock/museum.html](http://www.skipjack.net/le_shore/accohannock/museum.html)  
[accohannock@dmv.com](mailto:accohannock@dmv.com)

Piscataway Indian Museum  
 American Indian Cultural Center, Inc.  
 16816 Country Ln.  
 Waldorf, MD 20613  
 Phone: (240) 432-7878  
[www.piscatawayindians.org/museum.html](http://www.piscatawayindians.org/museum.html)  
[info@piscatawayindians.org](mailto:info@piscatawayindians.org)

**MASSACHUSETTS**

Hassanamisco Indian Museum  
 Open by appointment only  
 80 Brigham Hill Rd.  
 Mailing address: 25 S. Main Street  
 Grafton, MA 01519  
 Phone: (508) 723-2643  
[www.nipmucmuseum.org](http://www.nipmucmuseum.org)  
[info@nipmucmuseum.org](mailto:info@nipmucmuseum.org)



Mashpee Wampanoag Museum  
 Mashpee Wampanoag Tribal Council  
 Location: 431 Main St.  
 Mailing address: P.O. Box I048  
 Mashpee, MA 02649  
 Phone: (508) 477-9339  
[www.mashpeewampanoagtribe.com](http://www.mashpeewampanoagtribe.com)

Wampanoag Indigenous Program  
 Plimoth Plantation  
 Location: I37 Warren Ave.  
 Mailing address: P.O. Box I620  
 Plymouth, MA 02360  
 Phone: (508) 746-1622 x8385  
 Fax: (508) 830-6026  
[www.plimoth.org](http://www.plimoth.org)  
[lcoombs@plimoth.org](mailto:lcoombs@plimoth.org)

#### MICHIGAN

Bay Mills Library and Heritage Center  
 Bay Mills Community College  
 12214 W. Lakeshore Dr.  
 Brimley, MI 49715  
 Phone: (906) 248-3354  
 Fax: (906) 248-3351  
[www.bmcc.edu/library](http://www.bmcc.edu/library)

Ziibiwing Center of Anishinaabe Culture  
 and Lifeways  
 Saginaw Chippewa Indian Tribe of Michigan  
 6650 E. Broadway  
 Mt. Pleasant, MI 48858  
 Phone: (989) 775-4750  
 Fax: (989) 775-4770  
[www.sagchip.org/ziibiwing](http://www.sagchip.org/ziibiwing)

#### MINNESOTA

Bois Forte Heritage Center  
 Bois Forte Band of Chippewa  
 1500 Bois Forte Rd.  
 Tower, MN 55790  
 Phone: (218) 753-6017  
 Fax: (218) 753-6026  
[www.boisforte.com](http://www.boisforte.com)  
[rberens@boisforte-nsn.gov](mailto:rberens@boisforte-nsn.gov)

Fond du Lac Cultural Center and Museum  
 Fond du Lac Band of Lake Superior Chippewa  
 1720 Big Lake Rd.  
 Cloquet, MN 55720  
 Phone: (218) 878-7582  
 Fax: (218) 879-4146  
[jeffsavage@fdlrez.com](mailto:jeffsavage@fdlrez.com)  
[www.fdlrez.com/museum](http://www.fdlrez.com/museum)

Grand Portage Tribal Museum  
 P.O. Box 428  
 Grand Portage, MN 55604

Mille Lacs Indian Museum and Trading Post  
 Minnesota Historical Society  
 43411 Oodena Dr.  
 Onamia, MN 56359  
 Phone: (320) 532-3632  
 Fax: (320) 532-5625  
[www.mnhs.org/places/sites/mlim](http://www.mnhs.org/places/sites/mlim)  
[millelacs@mnhs.org](mailto:millelacs@mnhs.org)

Pipestone Indian Shrine Association  
 Pipestone National Monument  
 Mailing address: P.O. Box 727  
 Pipestone, MN 56164  
 Toll free: I (888) 209-0418  
 Phone: (507) 825-5463  
 Fax: (507) 825-2903  
[www.authenticpipestone.com](http://www.authenticpipestone.com)  
[sales@authenticpipestone.com](mailto:sales@authenticpipestone.com)

Red Lake Tribal Information Center,  
 Archives, and Library  
 Tribal Council Headquarters  
 Mailing address: P.O. Box 550  
 Red Lake, MN 56671  
 Phone: (218) 679-3341  
 Fax: (218) 679-3378

Two Rivers Gallery  
 Minneapolis American Indian Center  
 1530 E. Franklin Ave.  
 Minneapolis, MN 55404  
 Phone: (612) 879-1780  
 Fax: (612) 879-1795  
[www.maicnet.org](http://www.maicnet.org)  
[jespinosa@maicnet.org](mailto:jespinos@maicnet.org)

#### MISSISSIPPI

Choctaw Museum  
 Mississippi Band of Choctaw Indians  
 Location: Highway 16  
 Mailing address: P.O. Box 6010  
 Choctaw, MS 39350  
 Phone: (601) 650-1687  
 Fax: (601) 656-6696  
[www.choctaw.org](http://www.choctaw.org)  
[mspencer@choctaw.org](mailto:mspencer@choctaw.org)

**MONTANA**

Blackfeet Heritage Center and Art Gallery  
 P.O. Box 1629  
 333 Central Avenue West  
 Browning, MT 59417  
 Phone: (406) 338-5661  
 Fax: (406) 338-5665  
[sales@blackfeetnationstore.com](mailto:sales@blackfeetnationstore.com)

Chief Plenty Coups State Park  
 Location: I Edgar Rd.  
 Mailing address: P.O. Box 100  
 Pryor, MT 59066  
 Phone: (406) 252-1289  
 Fax: (406) 252-6668  
<http://fwp.me.gov/parks/visit/chiefplentycoups>  
[plentycoups@plentycoups.org](mailto:plentycoups@plentycoups.org)

Flathead Indian Museum  
 Location: I Museum Ln.  
 Mailing address: P.O. Box 46  
 Saint Ignatius, MT 59865  
 Phone: (406) 745-2951  
 Fax: (406) 745-2961

Fort Belknap Museum  
 Fort Belknap Indian Reservation  
 Mailing address: RR #1, Box 66  
 Harlem, MT 59526  
 Phone: (406) 353-8301

Museum of the Plains Indian  
 Location: Hwy. 2 and 89 W.  
 Mailing address: P.O. Box 410  
 Browning, MT 59417  
 Phone: (406) 338-2230  
 Fax: (406) 338-7404  
[www.iacb.doi.gov/museums/museum\\_](http://www.iacb.doi.gov/museums/museum_plains.html)  
[plains.html](http://plains.html)  
[mpi@3rivers.net](mailto:mpi@3rivers.net)

The People's Center  
 Confederated Salish and Kootenai Tribes  
 Location: 53253 Hwy. 93  
 Mailing address: P.O. Box 278  
 Pablo, MT 59855  
 Phone: (406) 675-0160  
 Fax: (406) 675-0260  
[www.peoplescenter.org](http://www.peoplescenter.org)  
[peoplescenter@cskt.org](mailto:peoplescenter@cskt.org)

St. Labre Cheyenne Indian Museum  
 St. Labre Indian School and Educational Assoc.  
 Location: 1000 Tongue River Rd.  
 Mailing address: P.O. Box 216  
 Ashland, MT 59003  
 Phone: (406) 784-4511  
 Fax: (406) 784-6161  
[www.stlabre.org](http://www.stlabre.org)

**NORTH CAROLINA**

Frisco Native American Museum and  
 Natural History Center  
 Location: 53536 Hwy. 12  
 Mailing address: P.O. Box 399  
 Frisco, NC 27936  
 Phone: (252) 995-4440  
 Fax: (252) 995-4030  
[www.nativeamericanmuseum.org](http://www.nativeamericanmuseum.org)

Museum of the Cherokee Indian  
 Location: 589 Tsali Blvd.  
 Mailing address: P.O. Box 1599  
 Cherokee, NC 28719  
 Phone: (828) 497-3481  
 Fax: (828) 497-4985  
[www.cherokeemuseum.org](http://www.cherokeemuseum.org)

Native American Resource Center  
 University of North Carolina  
 Location: 113 A Abernethy Hall,  
 131 S Columbia Street  
 Chapel Hill, NC 27599-3457  
 Mailing address: Campus box 3457  
 Phone: (919) 843-4189  
 Fax: (919) 843-4024  
[aic@unc.edu](mailto:aic@unc.edu)

**NORTH DAKOTA**

Three Affiliated Tribes Museum  
 Fort Berthold Indian Reservation  
 Location: 302 Frontage Rd.  
 Mailing address: P.O. Box 147  
 New Town, ND 58763  
 Phone: (701) 627-4477  
 Fax: (701) 627-3805  
[www.mhanation.com](http://www.mhanation.com)  
[tatmuseum@restel.net](mailto:tatmuseum@restel.net)

## NEBRASKA

Angel DeCorah Museum and Research  
Center

Little Priest Tribal College  
Location: 601 E. College Dr.  
Mailing address: P.O. Box 687  
Winnebago, NE 68071  
Phone: (402) 878-3313  
Fax: (402) 878-2355  
www.littlepriest.edu  
esmith@littlepriest.edu

Ponca Tribal Museum  
Location: 2543 Park Ave.  
Mailing address: P.O. Box 288  
Niobrara, NE 68760  
Phone: (402) 857-3519  
www.poncatrbe-ne.org  
garyr@poncatrbe-ne.org

## NEVADA

Pyramid Lake Tribal Museum and Visitor  
Center

Pyramid Lake Paiute Tribe  
Location: 709 State St.  
Mailing address: P.O. Box 256  
Nixon, NV 89424  
Phone: (775) 574-1088  
Fax: (775) 574-1090  
www.pyramidlake.us/pyramid-lake-visitor-  
center

## NEW MEXICO

A:shiwi A:wam Museum and Heritage Center

Location: 02E Ojo Caliente Rd.  
Mailing address: P.O. Box 1009  
Zuni, NM 87327  
Phone: (505) 782-4403  
Fax: (505) 782-4503  
www.ashiwi-museum.org

Indian Pueblo Cultural Center Museum

240I 12th St. N.W.  
Albuquerque, NM 87104  
Toll free: 1 (866)-855-7902  
Phone: (505) 843-7270  
Fax: (505) 842-6959  
www.indianpueblo.org/museum  
info@indianpueblo.org

Institute of American Indian Arts Museum

108 Cathedral Pl.  
Santa Fe, NM 87501  
Phone: (505) 983-8900  
Fax: (505) 983-1222  
www.iaia.edu  
museum@iaia.edu

Isleta Museum  
P.O. Box 678  
Peralta, NM 87042  
Phone: (505) 264-0872

Jicarilla Apache Culture Center  
Location: Hwy. 64 and Basket Ln.  
Mailing address: P.O. Box 507  
Dulce, NM 87528  
Phone: (505) 759-1343  
Fax: (505) 759-1342  
www.jicarilla.net  
jacc@jicarilla.net

Mescalero Cultural Center  
Location: 18I Chiricahua Plaza  
Mailing address: P.O. Box 227  
Mescalero, NM 88340  
Phone: (505) 464-1270  
Fax: (505) 464-9191  
bigrope@zianet.com

Poeh Center  
Pueblo of Pojoaque  
78 Cities of Gold Rd.  
Santa Fe, NM 87506  
Phone: (505) 455-3334  
Fax: (505) 455-0174  
www.poehcenter.com  
poehcenter@poehcenter.com

Sky City Cultural Center and Haak'u  
Museum

Location: I-40 W., exit 102  
Mailing address: P.O. Box 310  
Acoma Pueblo, NM 87034  
Phone: (800) 747-0181  
Fax: (505) 552-7204  
www.sccc.acomaskycity.org

Walatowa Visitor Center  
and Jemez Pueblo Museum  
Pueblo of Jemez  
Location: 7413 Hwy. 4  
Mailing address: P.O. Box 280  
Jemez Pueblo, NM 87024  
Phone: (505) 834-7235  
Fax: (505) 834-2221  
www.jemezpuablo.com  
tourism@jemezpuablo.com

**NEW YORK**

Akwesasne Cultural Center, Library, and  
Museum  
St. Regis Mohawk Reservation  
321 State Rte. 37  
Hogansburg, NY 13655  
Phone: (518) 358-2461  
Fax: (518) 358-2649  
www.akwesasneculture.org

American Indian Community House Gallery  
Location: 708 Broadway, 2nd Floor  
Mailing address: 708 Broadway, 8th Floor  
New York, NY 10003  
Phone: (212) 598-0100 x240  
Fax: (212) 598-4909  
www.aich.org  
ssense@aich.org

Ganondagan State Historic Site  
Location: 1488 State Rte. 444  
Mailing address: P.O. Box 113  
Victor, NY 14564  
Phone: (585) 924-5848  
Fax: (585) 742-2353  
www.ganondagan.org  
friends@frontiernet.net

Seneca-Iroquois National Museum  
814 Broad St.  
Salamanca, NY 14779  
Phone: (716) 945-1760  
Fax: (716) 945-1383  
www.senecamuseum.org

Shako:wi Cultural Center  
Oneida Indian Nation of New York  
5 Territory Rd.  
Oneida, NY 13421  
Phone: (315) 829-8801  
Fax: (315) 829-8805  
www.oneida-nation.net/shakowi

Shinnecock Nation Cultural Center and  
Museum  
Location: 100 Montauk Hwy. and  
W. Gate Rd.  
Mailing address: P.O. Box 5059  
Southampton, NY 11969-5059  
Phone: (631) 287-4923  
Fax: (631) 287-7153  
www.shinnecocknation.com  
shinnecockmuseum@yahoo.com

Six Nations Indian Museum  
1462 County Rte. 60  
Onchiota, NY 12989  
Phone: (518) 891-2299  
www.sixnationsindianmuseum.com  
info@sixnationsindianmuseum.com

Tonawanda Reservation Historical Society  
Mailing address: P.O. Box 516  
Basom, NY 14013  
Phone: (585) 343-9313 x34  
trhs@goart.org

**OHIO**

Shawnee-Woodland  
Native American Museum  
Shawnee United Remnant Band of Ohio  
7092 State Rte. 540  
Bellefontaine, OH 43311  
Phone: (937) 592-9592  
Fax: (937) 592-4458  
makadasse@yahoo.com

**OKLAHOMA**

Ataloa Lodge Museum at Bacone College  
2299 Old Bacone Rd.  
Muskogee, OK 74403  
Phone: (918) 683-4581  
www.ataloa.bacone.edu  
timothyj@bacone.edu

Caddo Nation Heritage Museum  
Caddo Nation  
Location: Hwy. 152 and 281  
Mailing address: P.O. Box 393  
Binger, OK 73009  
Phone: (405) 656-2344 ext. 209  
www.caddonation-nsn.gov/history/museum.  
html  
kpenrod@caddonation.org

Cherokee Heritage Center  
 Cherokee National Historical Society  
 Location: 21192 S. Keeler Dr.  
 Mailing address: P.O. Box 515  
 Tahlequah, OK 74464-0515  
 Toll free: 1 (888) 999-6007  
 Phone: (918) 456-6007  
 Fax: (918) 456-6165  
[www.cherokeeheritage.org](http://www.cherokeeheritage.org)  
[info@cherokeeheritage.org](mailto:info@cherokeeheritage.org)

Cheyenne Cultural Center  
 2250 NE Route 66  
 Clinton, OK 73601  
 Phone: (580) 323-6224

Chickasaw Cultural Center  
 867 Charles Cooper Memorial Rd.  
 Sulphur, OK 73086  
 Phone: (580) 622-7130  
[ccc@chickasaw.net](mailto:ccc@chickasaw.net)  
[www.chickasawculturalcenter.com](http://www.chickasawculturalcenter.com)

Chickasaw Nation Council House Museum  
 Chickasaw Tribe  
 209 N. Fisher  
 Tishomingo, OK 73460  
 Phone: (580) 371-3351  
 Fax: (580) 371-9769  
[www.chickasaw.net](http://www.chickasaw.net)  
[flora.fink@chickasaw.net](mailto:flora.fink@chickasaw.net)

Choctaw Nation Capitol Museum  
 Location: Council House Rd.  
 Mailing address: HC 64, P.O. Box 3270  
 Tuskahoma, OK 74574-9758  
 Phone: (918) 569-4465  
 Fax: (918) 569-4465  
[www.chotawnationculture.com](http://www.chotawnationculture.com)

Citizen Potawatomi Nation Cultural  
 Heritage Center  
 Citizen Potawatomi Nation  
 1899 S. Gordon Cooper Dr.  
 Shawnee, OK 74801  
 Phone: (405) 878-5830  
 Fax: (405) 878-5840  
[www.potawatomi.org](http://www.potawatomi.org)  
[jfinch@potawatomi.org](mailto:jfinch@potawatomi.org)

Comanche Nation Tourism  
 and Information Center  
 Location: 410 S.E. I-44 Unit-A  
 Mailing address: P.O. Box 908  
 Lawton, OK 73501  
 Toll free: 1 (877) 492-4988  
 Phone: (580) 595-4941  
 Fax: (580) 595-4937  
[www.comanchenation.com/tourism.html](http://www.comanchenation.com/tourism.html)  
[cnvc2003@sbcglobal.net](mailto:cnvc2003@sbcglobal.net)

Comanche National Museum  
 and Cultural Center  
 701 NW Ferris Ave.  
 Lawton, OK 73507  
 Phone: (580) 353-0404  
[www.comanchemuseum.com](http://www.comanchemuseum.com)  
[info@comanchemuseum.org](mailto:info@comanchemuseum.org)

Creek Council House Museum  
 106 W. 6th St.  
 Okmulgee, OK 74447  
 Phone: (918) 756-2324  
 Fax: (918) 758-1166  
[creekmuseum@sbcglobal.net](mailto:creekmuseum@sbcglobal.net)

Delaware Nation Museum  
 Mailing address: P.O. Box 825  
 Anadarko, OK 73005  
 Phone: (405) 247-2448  
 Fax: (405) 247-9393  
[tfrancis@delawarenation.com](mailto:tfrancis@delawarenation.com)

Five Civilized Tribes Museum  
 1101 Honor Heights Dr.  
 Muskogee, OK 74401  
 Phone: (918) 683-1701  
 Fax: (918) 683-3070  
[www.fivetribes.org](http://www.fivetribes.org)  
[5tribesdirector@sbcglobal.net](mailto:5tribesdirector@sbcglobal.net)

Jacobson House Native Art Center  
 609 Chautauqua Ave.  
 Norman, OK 73069  
 Phone: (405) 366-1667  
[www.jacobsonhouse.com](http://www.jacobsonhouse.com)  
[jacobsonhouse@gmail.com](mailto:jacobsonhouse@gmail.com)

Kanza Museum

Kaw Nation

Location: 698 Grandview Dr.

Mailing address: Drawer 50

Kaw City, OK 74641

Phone: (580) 269-2552

Fax: (580) 269-2301

[www.kanzamuseum.org](http://www.kanzamuseum.org)

[cdouglas@kawnation.com](mailto:cdouglas@kawnation.com)

Osage Tribal Museum

Osage Tribe

Location: 819 Grandview

Mailing address: P.O. Box 779

Pawhuska, OK 74056

Phone: (918) 287-5441

[www.osagetribe.com/museum](http://www.osagetribe.com/museum)

[kredcorn@osagetribe.org](mailto:kredcorn@osagetribe.org)

Red Earth Museum

6 Santa Fe Plaza

Oklahoma City, OK 73102

Phone: (405) 427-5228

Fax: (405) 427-8079

[www.redearth.org](http://www.redearth.org)

[info@redearth.org](mailto:info@redearth.org)

Sequoyah's Cabin

Oklahoma Historical Society

470288 Highway 101

Mailing address: Rte. 1 Box 141

Sallisaw, OK 74955

Phone: (918) 775-2413

Fax: (918) 775-2413

[www.okhistory.org/outreach/homes](http://www.okhistory.org/outreach/homes)

[seqcabin@okhistory.org](mailto:seqcabin@okhistory.org)

Southern Plains Indian Museum

Indian Arts and Crafts Board

Location: 715 E. Central Blvd.

Mailing address: P.O. Box 749

Anadarko, OK 73005

Phone: (405) 247-6221

Fax: (405)-247-7593

[www.doi.gov/iacb/museums/museum\\_s\\_](http://www.doi.gov/iacb/museums/museum_s_)

[plains2.html](http://plains2.html)

[spim@los.doi.gov](mailto:spim@los.doi.gov)

Tonkawa Tribal Museum (coming soon)

I Rush Buffalo Rd

Tonkawa, OK 74653

Phone: (580) 628-2561

Fax: (580) 628-3375

OREGON

Museum at Warm Springs

2189 Highway 26

Mailing address: P.O. Box 909

Warm Springs, OR 97761

Phone: (541) 553-3331

Fax: (541) 553-3338

[www.museumatwarmsprings.org](http://www.museumatwarmsprings.org)

[carol@museumatwarmsprings.org](mailto:carol@museumatwarmsprings.org)

Tamástlikt Cultural Institute

Confederated Tribes

of the Umatilla Reservation

47106 Wildhorse Blvd.

Pendleton, OR 97801

Phone: (541) 966-9748

Fax: (541) 966-9927

[www.tcimuseum.com](http://www.tcimuseum.com)

RHODE ISLAND

Tomaquag Indian Memorial Museum

390 Summit Rd.

Exeter, RI 02822

Phone: (401) 539-7213

Fax: (401) 491-9063

[www.tomaquagmuseum.com](http://www.tomaquagmuseum.com)

[timmm@tomaquagmuseum.com](mailto:timmm@tomaquagmuseum.com)

SOUTH CAROLINA

Catawba Cultural Center

Catawba Cultural Preservation Project

Location: I536 Tom Steven Rd.

Mailing address: P.O. Box 750

Rock Hill, SC 29731

Phone: (803) 328-2427 ext 238

Fax: (803) 328-5791

[kegw@ccppcrafts.com](mailto:kegw@ccppcrafts.com)

SOUTH DAKOTA

Buechel Memorial Lakota Museum

Location: 350 S. Oak St.

Mailing address: P.O. Box 499

Saint Francis, SD 57572

Phone: (605) 747-2361

Fax: (605) 747-5057

[www.sfmission.org/museum](http://www.sfmission.org/museum)

[museum@sfmission.org](mailto:museum@sfmission.org)

Buffalo Interpretive Center  
 Lower Brule Sioux Tribe  
 187 Oyate Cir.  
 Lower Brule, SD 57548  
 Phone: (605) 473-0561  
 Fax: (605) 473-5465  
[www.lbst.org/newsite/files/buffalointerp.htm](http://www.lbst.org/newsite/files/buffalointerp.htm)  
[lbst\\_tourism@yahoo.com](mailto:lbst_tourism@yahoo.com)

Great Plains Art Institute  
 Sinte Gleska University  
 Location: 381 E. 3rd St.  
 Mailing address: P.O. Box 8  
 Mission, SD 57555  
 Phone: (605) 856-8123  
 Fax: (605) 856-5401  
[www.sintegleska.edu/academics/gpa/index.htm](http://www.sintegleska.edu/academics/gpa/index.htm)

Harry V. Johnston, Jr., Lakota Cultural  
 Center  
 Cheyenne River Sioux Reservation  
 Mailing address: P.O. Box 590  
 Eagle Butte, SD 57625  
 Phone: (605) 964-2542

The Heritage Center  
 Red Cloud Indian School  
 100 Mission Dr.  
 Pine Ridge, SD 57770  
 Phone: (605) 867-5491 x217  
 Fax: (605) 867-1291  
[www.redcloudschool.org/museum/museum.htm](http://www.redcloudschool.org/museum/museum.htm)  
[heritagecenter@redcloudschool.org](mailto:heritagecenter@redcloudschool.org)

Oglala Lakota College Historical Center  
 Pine Ridge Indian Reservation  
 Location: 490 Piya Wiconi Rd.  
 Mailing address: P.O. Box 490  
 Kyle, SD 57752  
 Phone: (605) 455-6000  
 Fax: (605) 455-2787  
[www.olc.edu](http://www.olc.edu)

Sicangu Heritage Center  
 Sinte Gleska University  
 Antelope Lake Campus  
 Mailing address: P.O. Box 675  
 Mission, SD 57555  
 Phone: (605) 856-8211  
 Fax: (605) 856-5027  
[www.sinte.edu/heritage\\_cntr](http://www.sinte.edu/heritage_cntr)  
[heritagecenter@sintegleska.edu](mailto:heritagecenter@sintegleska.edu)

## TENNESSEE

Sequoyah Birthplace Museum  
 Eastern Bank of Cherokee  
 Location: 576 Hwy. 360  
 Mailing address: P.O. Box 69  
 Vonore, TN 37885  
 Phone: (423) 884-6246  
 Fax: (423) 884-2102  
[www.sequoyahmuseum.org](http://www.sequoyahmuseum.org)  
[seqmus@tds.net](mailto:seqmus@tds.net)

## TEXAS

Ysleta Del Sur Pueblo Cultural Center  
 Tigua Indian Reservation  
 Location: 305 Yaya Ln.  
 Mailing address: 119 S. Old Pueblo Rd.  
 El Paso, TX 79907  
 Phone: (915) 859-7700  
 Fax: (915) 859-4252  
[www.ysletadelstupueblo.org](http://www.ysletadelstupueblo.org)  
[ntorres@ydsp-nsn.gov](mailto:ntorres@ydsp-nsn.gov)

## VIRGINIA

Monacan Ancestral Museum  
 Monacan Indian Nation  
 2009 Kenmore Rd.  
 Amherst, VA 24521  
 Phone: (434) 946-5391 or 0389  
 Fax: (434) 946-0390  
[www.monacannation.com/museum.html](http://www.monacannation.com/museum.html)  
[mnation538@aol.com](mailto:mnation538@aol.com)

Pamunkey Indian Museum  
 Pamunkey Indian Reservation  
 175 Lay Landing Rd.  
 King William, VA 23086  
 Phone: (804) 843-4792  
 Fax: (804) 843-2504  
[www.pamunkey.net/museum.htm](http://www.pamunkey.net/museum.htm)

## WASHINGTON

Colville Confederated Tribal Museum  
 Location: 512 Mead Way  
 Mailing address: P.O. Box 233  
 Coulee Dame, WA 99116  
 Phone: (509) 633-0751  
 Fax: (509) 633-2320

Daybreak Star Art Gallery  
 Daybreak Star Indian Cultural Center  
 Discovery Park  
 Mailing address: P.O. Box 99100  
 Seattle, WA 98139  
 Phone: (206) 285-4425 x10  
 Fax: (206) 282-3640  
[www.unitedindians.com/daybreak.html](http://www.unitedindians.com/daybreak.html)

Hibulb Cultural Center  
 6410 23rd Avenue NE  
 Tulalip, WA 98271  
 Phone: (360) 716-2600  
 Fax: (360) 651-3312  
[www.hibulbculturalcenter.org](http://www.hibulbculturalcenter.org)  
[info@hibulbculturalcenter.org](mailto:info@hibulbculturalcenter.org)

Lelooska Museum  
 Lelooska Foundation  
 Location: 165 Merwin Village Rd.  
 Mailing address: P.O. Box 526  
 Ariel, WA 98603  
 Phone: (360) 225-9522  
 Fax: (360) 225-7416  
[www.lelooska.org](http://www.lelooska.org)  
[lelooska\\_foundation@yahoo.com](mailto:lelooska_foundation@yahoo.com)

Lummi Records, Archives, and  
 Museum Collections  
 The Lummi Nation  
 2616 Kwina Rd.  
 Bellingham, WA 98226  
 Phone: (360) 384-2262  
 Fax: (360) 312-8742  
[www.lummi-nsn.gov](http://www.lummi-nsn.gov)

Makah Cultural and Research Center  
 Makah Nation  
 Location: 1880 Bayview Ave.  
 Mailing address: P.O. Box 160  
 Neah Bay, WA 98357  
 Phone: (360) 645-2711  
 Fax: (360) 645-2656  
[www.makah.com/mcrchome.htm](http://www.makah.com/mcrchome.htm)  
[makahmuseum@centurytel.net](mailto:makahmuseum@centurytel.net)

Quinalt Cultural Center and Museum  
 Location: 807 5th Ave.  
 Mailing address: P.O. Box 189  
 Taholah, WA 98587  
 Phone: (360) 276-8211  
 Fax: (360) 276-4191  
[www.quinaltindiannation.com](http://www.quinaltindiannation.com)  
[ljones@quinalt.org](mailto:ljones@quinalt.org)

Skokomish Tribal Center and Museum  
 N. 80 Tribal Center Rd.  
 Skokomish Nation, WA 98584  
 Phone: (360) 426-4232  
 Fax: (360) 877-5943  
[www.skokomish.org](http://www.skokomish.org)

Squaxin Island Tribe Museum, Library, and  
 Research Center  
 150 SE K'WUH-DEEGS-ALTXW  
 Shelton, WA 98584  
 Phone: (360) 432-3839  
[squaxinislndmuseum.org](http://squaxinislndmuseum.org)  
[ckrise@squaxin.us](mailto:ckrise@squaxin.us)

Steilacoom Tribal Cultural Center  
 and Museum  
 Location: 1515 Lafayette St.  
 Mailing address: P.O. Box 88419  
 Steilacoom, WA 98388  
 Phone: (253) 584-6308  
 Fax: (253) 584-0224  
[steilacoomtribe@msn.com](mailto:steilacoomtribe@msn.com)

Suquamish Museum  
 Suquamish Indian Tribe  
 Location: 15838 Sandy Hook Rd.  
 Mailing address: P.O. Box 498  
 Suquamish, WA 98392-0498  
 Phone: (360) 394-8496  
 Fax: (360) 598-6295  
[www.suquamish.nsn.us/museum](http://www.suquamish.nsn.us/museum)  
[vadams@suquamish.nsn.us](mailto:vadams@suquamish.nsn.us)

Wanapum Heritage Center  
 Location: Wanapum Dam Hwy. 243  
 Mailing address: 15655 Wanapum Village  
 Ln. S.W.  
 Beverly, WA 99321  
 Phone: (509) 793-1532  
 Fax: (509) 766-2522  
[www.gcpcud.org/culturalresources/wanapum.htm](http://www.gcpcud.org/culturalresources/wanapum.htm)  
[sparker@gcpcud.org](mailto:sparker@gcpcud.org)

Yakama Nation Museum  
 Yakama Nation  
 Location: 100 Speel-yi Loop  
 Mailing address: P.O. Box 151  
 Toppenish, WA 98948  
 Phone: (509) 865-2800  
 Fax: (509) 865-5749  
[www.yakamamuseum.com](http://www.yakamamuseum.com)  
[Pamela@yakama.com](mailto:Pamela@yakama.com)



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Arvid E. Miller Memorial Library  
and Museum  
Stockbridge-Munsee Nation  
Location: N 8510 Mohheconnuck Rd.  
Mailing address: P.O. Box 70  
Bowler, WI 54416  
Phone: (715) 793-4270  
Fax: (715) 793-4836  
[www.mohican-nsn.gov/departments/  
library-museum](http://www.mohican-nsn.gov/departments/library-museum)  
[library.museum@mohican-nsn.gov](mailto:library.museum@mohican-nsn.gov)

George W. Brown, Jr., Ojibwe Museum  
and Cultural Center  
Location: 603 Peace Pipe Rd.  
Mailing address: P.O. Box 804  
Lac du Flambeau, WI 54538  
Phone: (715) 588-3333  
Fax: (715) 588-2355  
[www.lacduflambeauchamber.com](http://www.lacduflambeauchamber.com)

Menominee Logging Camp Museum  
Menominee Indian Tribe of Wisconsin  
Historic Preservation Dept.  
Mailing address: P.O. Box 910  
Keshena, WI 54135  
Phone: (715) 799-5258  
[www.menominee.nsn.gov](http://www.menominee.nsn.gov)  
[dgrignan@mitw.org](mailto:dgrignan@mitw.org)

Oneida Nation of Wisconsin Museum  
Oneida Nation of Wisconsin  
Location: W892 County Rd. EE, De Pere,  
WI  
Mailing address: P.O. Box 365  
Oneida, WI 54155  
Phone: (920) 869-2768  
Fax: (920) 869-2959  
<http://museum.oneidanation.org>

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Colter Bay Indian Arts Museum  
Grand Teton National Park  
Colten Bay  
Mailing address: P.O. Drawer 170  
Moose, WY 83012  
Phone: (307) 739-3494  
[www.nps.gov/grte/](http://www.nps.gov/grte/)  
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Rupert Weeks Traditional Center  
Fort Washakie School (wing)  
Shoshone Tribe  
Location: 90 Ethete Rd.  
Mailing address: P.O. Box 1008  
Fort Washakie, WY 82514-1008  
Phone: (307) 332-2380  
Fax: (307) 332-3597  
[www.wyshs.org/mus-shoshone.htm](http://www.wyshs.org/mus-shoshone.htm)

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Phone: (403) 734-5315  
Fax: (403) 734-5387  
[www.blackfootcrossing.ca/toursite.html](http://www.blackfootcrossing.ca/toursite.html)

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 Fax: (250) 493-5302  
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 Hazelton, BC V0J 1Y0  
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 Toll free: 1-877-842-5518  
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 www.nkmipdesert.com  
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Quw'utusun' Cultural and Conference Centre  
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 Duncan, BC V9L 6P4  
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Secwepemc Museum and Heritage Park  
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 Kamloops, BC V2H 1H1  
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