Tribal Cultural Centers:
Planning for Today and Tomorrow

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Abstract

Tribal Cultural Centers: Planning for Today and Tomorrow

At the end of the 20th century, tribal museums were one of the fastest growing sections of the museum field, but since then little has been published on the tribal cultural center planning. The study developed a baseline about tribal cultural centers across the 48 continental United States and Alaska that opened within the past ten years. This research asked: What do tribal museums look like? How are they formed? And, why are they relevant?

In order to gather this information, a survey of 53 questions was distributed to recently opened tribal cultural centers. This survey was divided into ten sections to analyze basic information, funding, facility, planning, land, construction, collections, visitation, and advice for building. Upon completion of the survey, follow-up interviews were conducted.

This study discovered that the tribal cultural centers included within the research were built to tell the stories of their people to their people and others. They had a range of sizes and funding sources, but still strive to do similar things. While tribal members were not the most frequent visitors, these facilities would not exist without them.

Tribes who are interested in planning cultural centers need to remember the two types of audiences that attend these facilities, and remember to think about the purpose of the facility during the planning process for creating a new cultural center.

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Glossary of Terms:

Federal Recognition, Tribe, Native American, American Indian:

Native American or American Indian:
Native American and American Indian are two terms used interchangeably to refer to the indigenous tribal people who reside within the United States.
"When referring to American Indian or Alaska Native persons, it is still appropriate to use the terms 'American Indian' and 'Alaska Native.' These terms denote the cultural and historical distinctions between persons belonging to the indigenous tribes of the continental United States (American Indians) and the indigenous tribes and villages of Alaska (Alaska Natives, i.e., Eskimos, Aleuts, and Indians). They also refer specifically to persons eligible for benefits and services funded or directly provided by the BIA."[1]

What is a Federally Recognized Tribe?
A federally recognized tribe is "an American Indian or Alaska Native tribal entity that is recognized as having a government-to-government relationship with the United States, with the responsibilities, powers, limitations, and obligations attached to that designation, and is eligible for funding and services from the Bureau of Indian Affairs…. [They] are recognized as possessing certain inherent rights of self-government (i.e., tribal sovereignty) and are entitled to receive certain federal benefits, services, and protections because of their special relationship with the United States."[2]

How is Federal Recognition granted?
According to the BIA, "historically, most of today's federally recognized tribes received federal recognition status through treaties, acts of Congress, presidential executive orders or other federal administrative actions, or federal court decisions."[3]

Is there a list of Federally Recognized Tribes?
The Federally Recognized Indian Tribe List Act "requires the Secretary of the Interior to publish annually a list of the federally recognized tribes in the Federal Register."[4] The Federal Register can be viewed online.[5]

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[1] Department of the Interior. "Indian Affairs | FAQ." Indian Affairs. Accessed February 2013. http://www.bia.gov/FAQs/index.htm.
[2] Department of the Interior. "Indian Affairs | FAQ." Indian Affairs. Accessed February 2013. http://www.bia.gov/FAQs/index.htm.
[3] Department of the Interior. "Indian Affairs | FAQ." Indian Affairs. Accessed February 2013. http://www.bia.gov/FAQs/index.htm.
[4] Department of the Interior. "Indian Affairs | FAQ." Indian Affairs. Accessed February 2013. http://www.bia.gov/FAQs/index.htm.

501(c) (3) organization:
To be tax-exempt under section 501(c)(3) of the Internal Revenue Code, an organization must be organized and operated exclusively for exempt purposes set forth in section 501(c)(3), and none of its earnings may inure to any private shareholder or individual. In addition, it may not be an *action organization, i.e.,* it may not attempt to influence legislation as a substantial part of its activities and it may not participate in any campaign activity for or against political candidates.
Organizations described in section 501(c)(3) are commonly referred to as *charitable organizations*. Organizations described in section 501(c)(3), other than testing for public safety organizations, are eligible to receive tax-deductible contributions in accordance with Code section 170.
The organization must not be organized or operated for the benefit of private interests, and no part of a section 501(c)(3) organization's net earnings may inure to the benefit of any private shareholder or individual. If the organization engages in an excess benefit transaction with a person having substantial influence over the organization, an excise tax may be imposed on the person and any organization managers agreeing to the transaction.[6]

7871 Tax exempt organization:
"Establishing tax-exempt tribal governmental organizations under IRC §7871 allows tribes to maintain a greater degree of sovereignty than they would under the more customary 501(c)(3) designation. Even the U.S. Supreme Court has held that Indian nations possess a status higher than states. Thus, the more traditional 501(c) (3) designation subjects Indian nations (and their political subdivisions) to the oversight of the offices of state attorney generals, where jurisdiction over "expressly public and charitable purposes" is generally housed.
Section 7871 of the IRS Code offers many of the same tax benefits for donors as 501(c) (3) nonprofits, for practical tax purposes, meaning: All donations to a 7871 tribe or organization are tax deductible, and foundations can make grants to such organizations. The 7871 organizations establish their own accountability to their donors. The code specifically conditions deductibility on the gift's being "for exclusively public purposes.""[7]

Tribal Sovereignty:
This refers to each tribe having the inherent right to govern itself.

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[5] United States of America. Department of the Interior. Bureau of Indian Affairs. Federal Register Notice Vol. 77, No. 155. August 10, 2012. http://www.bia.gov/cs/groups/public/documents/text/idc-020700.pdf.
[6] http://www.irs.gov/Charities-&-Non-Profits/Charitable-Organizations/Exemption-Requirements-Section-501(c)(3)-Organizations
[7] "Starting and Running a Nonprofit." *Section 7871 Defined* -. n.d. Web. http://www.netplaces.com/starting-running-nonprofit/tribal-nonprofit-organizations/section-7871-defined.htm.

Tribal governance:
"In accordance with the long-standing Federal policy of supporting Indian self-determination as expressed in the Indian Self-Determination and Education Assistance Act, as amended Public Law 93-638; Tribal Government Services promotes the sovereignty of federally recognized Tribes. Tribal Government Services carries out this policy by supporting and assisting Indian Tribes in the development and maintenance of strong and stable tribal governments capable of administering quality programs and developing economies of their respective communities."[8]

Self-Government:
"Tribes possess all powers of self-government except those relinquished under treaty with the United States, those that Congress has expressly extinguished, and those that federal courts have ruled are subject to existing federal law or are inconsistent with overriding national policies. Tribes, therefore, possess the right to form their own governments; to make and enforce laws, both civil and criminal; to tax; to establish and determine membership (i.e., tribal citizenship); to license and regulate activities within their jurisdiction; to zone; and to exclude persons from tribal lands."[9]

Tribal Gaming Regulatory Act:
"The Indian Gaming Regulatory Act was enacted by the United States Congress on October 17, 1988, to regulate the conduct of gaming on Indian Lands."

Native American Graves Protection and Repatriation Act (NAGPRA):
"Federal law passed in 1990. NAGPRA provides a process for museums and Federal agencies to return certain Native American cultural items -- human remains, funerary objects, sacred objects, or objects of cultural patrimony -- to lineal descendants, and culturally affiliated Indian tribes and Native Hawaiian organizations."[10]

[8] http://www.bia.gov/WhatWeDo/ServiceOverview/TribalGov/index.htm
[9] Department of the Interior. "Indian Affairs | FAQ." Indian Affairs. Accessed February 2013. http://www.bia.gov/FAQs/index.htm
[10] "National NAGPRA FAQ." *National NAGPRA*. National Park Service Department of the Interior, n.d. Web. Jan. 2013.

Introduction

The purpose of this research was to develop a baseline of information about recently opened tribal museum/cultural centers across the 48 continental states of the United States and Alaska. This research asks: What do tribal museums look like? How are they formed? And, why are they relevant?

At the end of the 20th century, tribal museums were one of the fastest growing sections of the museum field[11]. This research looks at 5 tribal museums that opened within the past 10 years.

For the purposes of this research paper, tribes are defined as federally recognized sovereign Indian Nations residing within the United States of America. Again, for the purposes of this research paper, tribal museums are defined by their relation to a federally recognized tribe or Alaskan Native group, and tribal governance. There are over 566 federally recognized tribes[12] within the United States and about 120-175 tribal museums.[13]

Between 15-25 tribal museums have opened their doors within the past 15 years. By gathering information about the trends in recent tribal museum openings, this research

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[11] Cooper, Karen Coody., and Nicolasa I. Sandoval. Living Homes for Cultural Expression: North American Native Perspectives on Creating Community Museums. Washington, D.C.: National Museum of the American Indian, Smithsonian Institution, 2006.

[12] Department of the Interior. "Indian Affairs | FAQ." Indian Affairs. Accessed February 2013. http://www.bia.gov/FAQs/index.htm.

[13] Lonetree, Amy. Decolonizing Museums: Representing Native America in National and Tribal Museums. Chapel Hill: University of North Carolina Press, 2012.

hopes to serve as a resource for those tribal communities that are planning for new museum facilities.

Lit Review:

This literature review looked at three areas: tribal museums, building museums best practices, and what tribal museums are.

Why Tribal Museums

American Indians and Non-Tribal Museums:

Evan M. Mauer, in his essay Presenting the American Indian: From Europe to America in W. Richard West's *The Changing Presentation of the American Indian: Museums and Native Cultures,* writes, "From the very beginning, Europeans saw Native Americans as different – very much a cultural other who represented an earlier, primitive stage of human development. They were, therefore, not considered of equal value to 'civilized' Europeans."[14] Maurer goes on to state, "the earliest 'museum' presentations of American Indian objects in Europe were the popular collections of natural and man-made items called 'cabinets of curiosities.' … European interest in Native American cultures continued through the eighteenth century."[15]

Objects from World's Fairs, Maurer argues, "helped form the nucleus of many of the world's great Native American Collections. Thus, there is a direct link between European tradition of world's fair displaying peoples and objects from Native American cultures and the establishment of the first museums presenting American Indian culture to the non-Indian public."[16] Maurer also states, "international fairs and expositions, as well as the great nineteenth-century museums of anthropology, viewed Native American

[14] West, W. Richard. *The Changing Presentation of the American Indian: Museums and Native Cultures*. Seattle, Wash: Univ. of Washington Press, 2000. p.15-28.
[15] Ibid.
[16] Ibid.

objects as cultural artifacts without any particular aesthetic value or spiritual significance for the Native American peoples who made and used them."[17]

Maurer claims that the first American Indian art in an American art museum was at the Brooklyn Museum, and started as early as 1910 by curator Stuart Culin.[18] Culin "selected one tribe to represent an entire region of North America."[19] Culin's exhibition "tried to present American Indians in a full sense by looking at as many aspects of their traditional lives as possible. However, the effect was to depict Indian people in a frozen, timeless past without any reference to their present lives to their struggles with the growing disruptions and influences of Euro-American society." Maurer goes on to state, "Ironically, while educating the population at large about the depth and power of Native cultures, Culin helped deny American Indians a modern existence."[20]

Amy Lonetree, in Decolonizing Museums: Representing Native America in National and Tribal Museums, writes, "Museums can be very painful sites for Native peoples, as they are intimately tied to the colonization process."[21] She also argues that "museums have played a major role in dispossessing and misrepresenting Native Americans, and this has been a critical part of the identity of Euro-American museums."[22] Quoting Michael Ames, Lonetree argues that there are four types of exhibition techniques: cabinet of curiosities, natural history approach, contextual, and

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[17] Ibid.
[18] Ibid.
[19] Ibid.
[20] Ibid.
[21] Lonetree, Amy. Decolonizing Museums: Representing Native America in National and Tribal Museums. Chapel Hill: University of North Carolina Press, 2012.
[22] Ibid.

formalist perspective; all of which are "incomplete" and "outsider approaches to interpreting Indigenous people and cultures".[23]

Richard W. Hill, in his essay "The Indian in the Cabinet of Curiosity", states, "In the past, Indian cultures were seen as a resource from which objects were harvested for public consumption. Museums felt that if they discovered an Indian body in the ground, they could claim it for science. All objects made by ancient Indians were thought to belong to the archaeologist who discovered them. The dominant view was that Indian cultures were in varying stages of decay, and museums had to rush to preserve evidence of pre-Contact peoples. Museum curators, many of whom were academically trained anthropologists, looked at Indian as cultural informants. Indians provided information that was to be analyzed and verified by the non-Indian scholars to support or refute diverse theories about Indian origins, beliefs, and patterns of culture. The scholar was considered the expert in the telling of the Indian story."[24]

In addition, Hill states, "Until a few years ago Indian objects were regarded as anthropological specimens and were often part of natural history museums."

Patricia Pierce Erickson, in "A-Whaling We Will Go: Encounters of Knowledge and Memory at the Makah Cultural and Research Center", as quoted by Lonetree, argues that there are five ways Native American activists worked to change the dynamic between Natives and museums starting in the 1960s. This was done by:

> (1) protesting stereotypical displays of Native American history and culture of mainstream institutions; (2) protesting the collecting, display, and holding of American Indian human remains; (3) seeking to change museums from the inside by having Native people enter into the

[23] Ibid.
[24] West, W. Richard. *The Changing Presentation of the American Indian: Museums and Native Cultures*. Seattle, Wash: Univ. of Washington Press, 2000. p.103-108

> profession; (4) challenging the authority of Western museums to represent Native American communities without including the Native perspective; and (5) pressuring for the repatriation of Native American cultural objects, human remains, funerary objects, and objects of cultural patrimony.[25]

Sam Olbekson, in his piece titled "Indigenous Architecture for Tribal Cultural Centers" states, "Many of the central issues facing leaders in contemporary Native American society involve self-determination; cultural survival; health; education; and efforts to strengthen the economic, social, and physical fabric of our tribal communities."[26] Olbekson also states, "Passing on traditions... is essential to the cultural survival of Native peoples. These traditions are a key factor in creating identity, cultural bonds, a connection to our ancestors, and defining our future."[27]

W. Richard West, in "Cultural Rethink," argues,

> Repatriation calls for the return, upon request, of human remains and other culturally potent holdings to descendants or tribal groups who can demonstrate entitlement to the property. It is a powerful wake-up call for the American Museum community, making it clear that contemporary Native peoples do not believe they are cultural relics of a dead or dying past. Rather they are peoples and cultures of the present who draw upon ancient traditions and ways of being to survive in a vastly changed cultural landscape.[28]

West also argues, "The intellectual and spiritual realities Native peoples bring to cultural material differ, often profoundly, from the ways others may see the very same objects."[29]

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[25] Lonetree, Amy. Decolonizing Museums: Representing Native America in National and Tribal Museums. Chapel Hill: University of North Carolina Press, 2012.
[26] Roy, Loriene, Anjali Bhasin, and Sarah K. Arriaga. *Tribal Libraries, Archives, and Museums: Preserving Our Language, Memory, and Lifeways*. Lanham: Scarecrow Press, 2011. p.73-79.
[27] Ibid.
[28] West, W. Richard. *The Changing Presentation of the American Indian: Museums and Native Cultures*. Seattle, Wash: Univ. of Washington Press, 2000.
[29] Ibid.

Maurer writes, "For the first time, the white Christian majority in this country must share the power of deciding about American Indian cultural presentations and, therefore, the control of cultural definitions. The historic path leading to this change is compelling and complicated."[30]

According to the Newberry Library, "Challenges to Indian stereotypes sometimes involved public protest about non-Indian projects. … Efforts of Native people to represent themselves accurately and appropriately received new energy from the sovereignty movement that began in the 1970s. Today, tribal museums are part of this effort."[31]

The Newberry Library adds,

> These are community-based and focused centers that are owned and managed by tribes. They have become an integral part of cultural renaissance in Native communities, as well as one of the ways Native communities try to correct misunderstandings about Indians. Until the 1970s, Native cultural objects were showcased in museums operated by non-Indians, largely for non-Indians. From a Native perspective, these exhibits reinforced harmful stereotypes because they focused on Indians of the past and often distorted Indian life. There are now over 150 tribal museums in the United States.

Tribal Museums:

Karen Coody Cooper and Nicolasa I. Sandoval (Cooper) in Living Homes for Cultural Expression: North American Native Perspectives on Creating Community Museums define tribal museums as "Museums that retain Native authority through direct tribal ownership or majority presence, or that are located on tribally controlled lands, or

[30] Ibid.
[31] "Challenging Stereotypes | Indians of the Midwest." *Indians of the Midwest*. Newberry Library, n.d. Web. 2013.

that have a Native director or board members are the institutions that meet our criteria."[32] Similarly, George H.J. Abrams, in Tribal Museums in America, defines tribal museums and cultural centers to be those that are controlled through tribal governance.[33]

However, Abrams states that the Smithsonian Institution's National Museum of the American Indian's definition of tribal museums includes those museums and cultural centers that are "beyond a strict tribal or reservation affiliation, [and] are museums/centers in urban sites operated by native peoples and museum centers managed by tribal entities"[34]. Abrams also believes that there is a difference between tribal museums and cultural centers. He says they differ in that, "Museums have collections and exhibitions as their major focus. While culture centers may have a museum or gallery, their major focus is on education and training, and they may be performance based. Some culture centers also have social service aspects."[35]

Likewise, when discussing the role of tribal museums, Cooper asserts that "community-based museums and cultural centers strengthen the bonds that connect generations… 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

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[32] Cooper, Karen Coody., and Nicolasa I. Sandoval. Living Homes for Cultural Expression: North American Native Perspectives on Creating Community Museums. Washington, D.C.: National Museum of the American Indian, Smithsonian Institution, 2006.
[33] Abrams, George H.J. Tribal Museums in America. Nashville, TN: American Association for State and Local History, 2004.
[34] Ibid.
[35] Ibid.

assumed significant roles in the development of a museum or cultural center, we may recognize the familiar."[36]

Abrams says, "It is formally estimated by the National Congress of American Indians (NCAI) that there are some two hundred and thirty-six tribal museums in the United States. One experienced Smithsonian professional estimated that there are only one hundred and fifty to one hundred and seventy-five such institutions, using a stricter definition of what constitutes a museum. Early on, the survey project director offered a lower estimate of one hundred and ten to one hundred twenty tribal museums. The estimates of the actual number are variable largely due to which definition is used in identification of these entities, especially since some tribal museums are not 501(c)(3) institutions".[37]

Lonetree states, "the exact number of tribal museums fluctuates, depending on the criteria used to determine eligibility, with most placing the number of tribal museums in North America around two hundred."[38] She goes on to state that the Smithsonian considers tribal museums to be "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."[39] She argues, "if we use a strict definition

[36] Cooper, Karen Coody., and Nicolasa I. Sandoval. Living Homes for Cultural Expression: North American Native Perspectives on Creating Community Museums. Washington, D.C.: National Museum of the American Indian, Smithsonian Institution, 2006.
[37] Abrams, George H.J. Tribal Museums in America. Nashville, TN: American Association for State and Local History, 2004.
[38] Lonetree, Amy. Decolonizing Museums: Representing Native America in National and Tribal Museums. Chapel Hill: University of North Carolina Press, 2012.
[39] Ibid.

of exclusive control through Native governance, the number of drops between 120 and 175 tribal museums in North America."[40]

During the latter part of the 20th century, tribal museums were one of the fastest growing sections of the museum world. According to Karen Cooper, "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, another 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."[41] In agreement, Lonetree asserts, "many tribal cultural centers and museums are small places with only a few staff people and small exhibits. In the last twenty years, however, several tribes have built large multimillion-dollar facilities, and their exhibitions exemplify the finest in contemporary exhibit development."[42]

Lonetree asserts that tribal museums have many functions within communities, serving as educational and knowledge-making grounds, but also "assist[ing] communities in their efforts to address the legacies of historical unresolved grief by speaking hard truths of colonialism and thereby creating spaces for healing and understanding."[43] She also states "truth telling is perhaps the most important aspect of a decolonizing museum

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[40] Ibid.
[41] Cooper, Karen Coody., and Nicolasa I. Sandoval. Living Homes for Cultural Expression: North American Native Perspectives on Creating Community Museums. Washington, D.C.: National Museum of the American Indian, Smithsonian Institution, 2006.
[42] Lonetree, Amy. Decolonizing Museums: Representing Native America in National and Tribal Museums. Chapel Hill: University of North Carolina Press, 2012.
[43] Ibid.

practice… the process assists in healing and promotes community well-being, empowerment, and nation building."[44] Lonetree also states, "tribal communities began establishing museums to promote tourism, cultural preservation, and economic growth."[45]

The Newberry Library asserts,

> Tribal museums pursue two goals simultaneously. They try to correct the misrepresentations of Indian life by educating the general public, and they also are a very important cultural resource for the local Indian community itself. These museums are building and protecting collections of objects by purchasing, borrowing, and repatriating them. They also are producing contemporary representations of Native life in exhibits and demonstrations. Their exhibits offer an alternative perspective to what non-Indian owned museums have—especially in the inclusion of 20th and 21st century representations and in the emphasis on pride in heritage and homeland.[46]

Lonetree says, "These tribal museums have state-of-the-art exhibits that equal or surpass current exhibits at mainstream museums in terms of design and construction. While the exhibit content is unique, the overall feel of these spaces is contemporary, sophisticated, and beautiful."[47]

Erickson, as quoted by Lonetree, states "Native American museums/ cultural centers are hybrid embodiments of Native and non-Native perspectives. As a synthesis of cultural forms, they reveal a process of collaboration between diverse peoples amid conditions of unequal empowerment. Native American museums/ cultural centers are both translators and translations, agents of social change and products of

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[44] Ibid.
[45] Ibid.
[46] "Challenging Stereotypes | Indians of the Midwest." *Indians of the Midwest*. Newberry Library, n.d. Web. 2013.
[47] Lonetree, Amy. Decolonizing Museums: Representing Native America in National and Tribal Museums. Chapel Hill: University of North Carolina Press, 2012.

accommodations."[48] Lonetree argues "Native cultural centers and museums that are exclusively tribally owned… are having a significant impact both on their communities and on museum practices. They are changing the fundamental stance of Native representations through museums as well as the accountability that these centers have to their communities."[49]

While talking about all types of museums, Walter L., Martha Morris, and L. Carole. Wharton (Crimm, et al.), Planning Successful Museum Building Projects, state, "modern museums are in the enviable position of being a catalyst for social change".[50] In addition, Marjorie Schwarzer, in her work Riches, Rivals & Radicals: 100 Years of Museums in America, states, "like each of these venerable institutions, most American museums do not start out with a grand building. They begin with a grand idea."[51]

Schwarzer claims:

> Museums "are the only institutions that collect, preserve, display, interpret, and educate for the public good. They are stewards of who and what we are today, and have been in the past: our shared heritage, good and bad, accomplishments and failures as humans, the treasures of a natural world that we ourselves endanger. Museums offer us an opportunity to be informed and inspired, to be enriched culturally, intellectually, emotionally. Without them we would be infinitely poorer as individuals and as a nation."[52]

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[48] Ibid.
[49] Ibid.
[50] Crimm, Walter L., Martha Morris, and L. Carole. Wharton. Planning Successful Museum Building Projects. Lanham: AltaMira Press, 2009.
[51] Schwarzer, Marjorie. Riches, Rivals & Radicals: 100 Years of Museums in America. Washington, DC: American Association of Museums, 2006.
[52] Ibid.

How are they formed?

Planning

Joan Darragh & James S. Snyder, in their work Museum Design: Planning and Building for Art, argue that when looking at the processes involved with museum building, "the simplest organizational form is perhaps the new museum. Since it has no existing facilities and no previous home, it must begin at the beginning, and its motivation to build is clearly and simply to create a home."[53] Darragh also states, "Should a new museum not have the opportunity to adapt an existing facility, it must build from nothing, physically as well as organizationally… and, with no physical or organizational history of its own, it must rely on the accumulated history of other institutions in the museum field for its base of experience."[54] These two also believe that a "museum building project must spring from a recognition and understanding of that museum's mission and purpose. The new museum organization must first formulate its mission and then decide on the needs that its new museum building will serve."[55]

Crimm et al., while focusing more on museums that have existing facilities, states that in order to begin considering a new building project for museums, one must determine the drivers for the project. They believe that there are several motivating factors for new building projects: the museum's mission, aging facilities, economic impacts, visitor experience and competition for leisure time, boards or major donors, and collections.[56] When looking at the mission, they believe that "museums and all

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[53] Darragh, Joan, and James S. Snyder. Museum Design: Planning and Building for Art. New York: Oxford University Press in Association with the American Federation of Arts and the National Endowment for the Arts, 1993.
[54] Ibid.
[55] Ibid.
[56] Crimm, Walter L., Martha Morris, and L. Carole. Wharton. Planning Successful Museum Building Projects. Lanham: AltaMira Press, 2009.

nonprofits are being challenged to realize their mission, or reason for existing… its relevance to society must be clear."[57] Darragh agrees by saying, "every museum must begin the planning process for new facilities with a review of its mission."[58] Darragh also states, the revisiting of the mission, or the assessment of the mission and the value of the museum to the community can be considered part of the needs assessment.[59]

Similarly, Cooper suggests for tribes to begin by canvassing the community to see where the priorities lie. She suggests that tribes ask, "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)?"[60]

Darragh defines a needs assessment as "an analysis of what an organization needs" and it can be as simple as "a statement of physical requirements."[61] With a new organization, Darragh goes on to explain, "it must look to its incipient leadership and to its sister institutions in developing this first critical step."[62]

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[57] Ibid.
[58] Darragh, Joan, and James S. Snyder. *Museum Design: Planning and Building for Art*. New York: Oxford University Press in Association with the American Federation of Arts and the National Endowment for the Arts, 1993.
[59] Ibid.
[60] Cooper, Karen Coody., and Nicolasa I. Sandoval. Living Homes for Cultural Expression: North American Native Perspectives on Creating Community Museums. Washington, D.C.: National Museum of the American Indian, Smithsonian Institution, 2006.
[61] Darragh, Joan, and James S. Snyder. *Museum Design: Planning and Building for Art*. New York: Oxford University Press in Association with the American Federation of Arts and the National Endowment for the Arts, 1993.
[62] Ibid.

Robert Herskovitz, Timothy Glines, and David Grabitske (Herskovitz et. al.), in their work *Building Museums: A Handbook for Small and Midsize Organizations*, agree by stating an assessment is necessary when planning. They state, "your organization must know exactly what it wants to accomplish. You want to avoid mistakes, because they will be expensive to correct and your organization may have to live with the consequences for years."[63] According to Herskovitz et al., there are three steps to the needs assessment, "Revisit what you do. Study your audience. Assess your programs and services."[64] Herskovitz et al. agrees the needs assessment needs to address programs, collections, services, visitors, community, volunteer and paid staff issues of the organization.[65]

In addition to the needs assessment, Crimm et al. states:

> There are several things you must do before planning a building program. In the United States museums exist primarily as part of the nonprofit sector. Museums established as nonprofit charitable corporations typically file for status as a 501c(3) seeking federal and state exemptions. The Internal Revenue Service has specific requirements along with information to guide you on its website (ww.irs.gov). Obtaining this status will spare you from paying taxes (with exceptions) and will allow you to receive tax-deductible contributions.[66]

Crimm et al. also states, "if you are a new museum within a parent organization such as a university, corporation, or government entity, the steps necessary will be

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[63] Herskovitz, Robert, Timothy Glines, and David Grabitske. *Building Museums: A Handbook for Small and Midsize Organizations*. St. Paul, MN: Minnesota Historical Society Press, 2012.
[64] Ibid.
[65] Ibid.
[66] Crimm, Walter L., Martha Morris, and L. Carole. Wharton. Planning Successful Museum Building Projects. Lanham: AltaMira Press, 2009.

dictated by local and state laws and policies and procedures established by the parent organization."[67]

Crimm et al. states that the first thing a museum must do is plan.[68] Crimm et al. reaffirms this by saying, "without a strong and well developed plan the museum is at risk for failure. *Indeed planning is the best predictor of success."*[69] Crimm et al. claims that there are many types of plans, most museums start with a strategic plan, and that there are 10 types of plans that are helpful in building projects: facilities, site, collecting, visitor/interpretive, staffing, fundraising, business, marketing, communications, and operations plans.[70]

When focusing on tribal museums and cultural centers, Cooper believes that there are different steps that need to be taken into consideration when building a cultural museum opposed to a tourist museum.

For starting a community museum Cooper states to start with calling a community meeting. Throughout the process, she says to "keep the community informed about your progress." Next, she believes, with the community's help, one should "ascertain the practical scope of the project."[71] Then, "develop a planning process."[72] Once that is decided upon, Cooper says to decide how governance will be organized, visit existing

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[67] Ibid.
[68] Ibid.
[69] Ibid.
[70] Ibid.
[71] Cooper, Karen Coody., and Nicolasa I. Sandoval. Living Homes for Cultural Expression: North American Native Perspectives on Creating Community Museums. Washington, D.C.: National Museum of the American Indian, Smithsonian Institution, 2006.
[72] Ibid.

museums and cultural centers, gather policies and forms that you can reference for your own facility, and establish a budget and begin fundraising.[73]

For tourist museums, Cooper suggests considering the following: Will tourists come to your facility and will they feel comfortable being there or in the area? She also says to "consider the resources at your disposal" and "develop realistic economic expectations." [74] Next, Cooper says to "start attending national or regional museum association annual meetings and enrolling in museum staff development workshops."[75] Finally, she says to "be prepared for large-scale planning."[76]

Darragh states that the first "formal stage of a museum's building project [is] the making of an architectural program."[77] The architectural program consists of two key parts: "formation of vision and solidification of leadership."[78] Darragh believes, "First, an organization must have or form a vision of its future needs, determined by now from the consideration or reconsideration of its mission."[79] Darragh goes on to say, "Second, it is equally important that project leadership be securely in place in order to ensure that this vision forms and that it prevails during the rigors of the building process."[80]

Olbekson, in agreement, asserts, "Before addressing form and aesthetics, the client and design team need to reveal and respect the heart and larger purpose inherent in tribal facilities. Providing space that inspires, educated, and bonds our children, elders,

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[73] Ibid.
[74] Ibid.
[75] Ibid.
[76] Ibid.
[77] Darragh, Joan, and James S. Snyder. *Museum Design: Planning and Building for Art*. New York: Oxford University Press in Association with the American Federation of Arts and the National Endowment for the Arts, 1993.
[78] Ibid.
[79] Ibid.
[80] Ibid.

families, and the rest of our relations are common goals shared by cultural institutions and Native architects."[81]

Darragh maintains if a new building is to be constructed, "first approximate space needs are projected and then criteria are developed to establish minimum facility and site requirements… the result should be the calculation of gross volumes of generic space, to either newly constructed or reconstructed, to fulfill future needs."[82]

Darragh states that once the space is known, cost estimates for construction can be made.[83] When the costs are known, they affirm the "first indication of the funding requirements… [and] the first opportunity to consider the feasibility of raising the level of support needed to undertake" the project will become apparent.[84]

Darragh insists, "by envisioning a new facility on a certain physical scale, financial and operating staff can develop theoretical operating scenarios and consider their financial consequences."[85]

She states, "Architectural planning, fund-raising capability, and financial and operating analysis are the interrelated components of project planning that must be integrated from this stage forward in a project's development."[86] Darragh believes "for a new organization, the act of visualizing future physical development can be the impetus for formalizing a long-range organizational plan as an essential part of its ongoing

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[81] Roy, Loriene, Anjali Bhasin, and Sarah K. Arriaga. *Tribal Libraries, Archives, and Museums: Preserving Our Language, Memory, and Lifeways*. Lanham: Scarecrow Press, 2011.
[82] Darragh, Joan, and James S. Snyder. *Museum Design: Planning and Building for Art*. New York: Oxford University Press in Association with the American Federation of Arts and the National Endowment for the Arts, 1993.
[83] Ibid.
[84] Ibid.
[85] Ibid.
[86] Ibid.

operation."[87] She believes "the long-term objective of a well-organized building planning process is not simply to build, but also happily to occupy and operate in a successfully completed facility."[88]

Finally, Darragh writes, "What is deemed feasible will be tested when it is realized in a completed project, so ever consideration made and every resolution formed during a project's planning phase becomes part of the experience of occupancy. An understanding of this relationship between planning and occupying… is valuable in guiding an organization through the stages of the building process and serves as a reminder that a museum must always remain in control of its building process."[89]

Location:

When creating a new museum Herskovitz et al. says, "consider whether the site is near other existing or planned attractions that people, especially tourists, might like to see or visit. Consult with local and regional planners to learn about improvement plans for streets, roads, recreational paths, and rail lines."[90]

Building Design and Architecture

Darragh asserts in order to begin thinking about the design of a new museum building, an architectural program needs to be made. This is made by thinking about the future needs of the building, and is defined as "a formal document that will lay a key role in architect selection, design development, and even construction management and

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[87] Ibid.
[88] Ibid.
[89] Ibid.
[90] Herskovitz, Robert, Timothy Glines, and David Grabitske. *Building Museums: A Handbook for Small and Midsize Organizations*. St. Paul, MN: Minnesota Historical Society, 2012. Print.

execution."[91] She states, "the architectural program is the opportunity for a museum as an architectural client to construct the outline around which a building's architectural story grows."[92] Darragh argues the architectural program must consist of three parts: "it must be a qualitative statement of what the client museum wishes to achieve, treating editorially each part of a proposed building… and all its public and nonpublic spaces"; "it must provide a quantitative inventory of all the parts of a proposed project, listing cumulatively every space"; and "it must contain a catalogue of quantitative technical criteria needed to make the inventoried spaces meet standards for museum operations."[93] She agrees that everyone's opinions should be asked on what is needed or wanted in the new facility.

When the architectural plan and budget are set, it is time to pick the architect. Darragh states, "this decision has immediate stylistic implications."[94] Herskovitz et al. agrees by stating, "A design professional leading your team [early on in the planning process] will make it more likely that the building will achieve your goals and function according to your vision. The completion of the needs assessment is a good time to add the designer to your team."[95]

Herskovitz et al. explains, "Because the number of museums that are built is low, relatively few architects have experience in museum design or renovation. They may not

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[91] Darragh, Joan, and James S. Snyder. *Museum Design: Planning and Building for Art*. New York: Oxford University Press in Association with the American Federation of Arts and the National Endowment for the Arts, 1993.
[92] Ibid.
[93] Ibid.
[94] Ibid.
[95] Herskovitz, Robert, Timothy Glines, and David Grabitske. *Building Museums: A Handbook for Small and Midsize Organizations*. St. Paul, MN: Minnesota Historical Society, 2012. Print.

be familiar, for example, with the particulars and minutiae of exhibit galleries; of artifact and archival storage; and of museum heating, ventilation, and air conditioning (HVAC). A firm or an architect lacking museum experience will have a lot to learn and will be using your project as a learning experience."[96]

Olbekson argues "we [as Native Americans] continue to lack full control over one fundamental component of our culture, though: our capacity to directly understand, influence, and ensure that cultural traditions are expressed in our architecture and built environment in an appropriate, respectful, and inspiring manner." Olbekson goes on to suggest "culturally stimulating and inspiring approaches to design can emerge through observing and understanding the relationships among tribal culture, the landscape, materials, climate, light, form, our bodies, and programmatic purpose.[97] Olbekson states "Appropriate architectural responses stem from research, exploration, and innovation by those intimately involved in the creative process. Appropriate design solutions will arise from avoiding the use of culture as a set of trite afterthoughts and applications of iconic symbols of reliance on staged imagery that outside cultures have come to perceive as looking Native American."[98] Olbekson argues, "…buildings are physical manifestations of complex constructs of cultural meaning, social relationships, and community needs."[99]

Herskovitz et al. says, "One way [to find the right design professional] is to talk to people from other museums that have undertaken construction projects in the last five to eight years. Visit completed projects whose programs are similar to yours or your

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[96] Ibid.
[97] Roy, Loriene, Anjali Bhasin, and Sarah K. Arriaga. *Tribal Libraries, Archives, and Museums: Preserving Our Language, Memory, and Lifeways*. Lanham: Scarecrow Press, 2011.
[98] Ibid.
[99] Ibid.

aspirations. Find out how well the architect worked with museum board and staff and how satisfied they were with the final product."[100]

Olbekson believes a meaningful cultural design aesthetic can be reached through "subtle cultural principles and promotes connectivity to both traditional and contemporary cultural traditions. Designs can either positively reinforce a Native world viewpoint or underline continued cultural loss by reflecting stereotypes and misinterpretations of cultural knowledge."[101] Olbekson also states, "successful design requires intense research, exploring history and precedent in the traditional architecture and customs of using space in your tribal community."[102]

Similarly, Herskovitz et al. argues the key to design success is to "maintain a balance between outward appearance and function."[103]

Darragh agrees by stating, "Architects have individuals styles and predilections that must be matched with the project."[104] She believes "the appropriate architect has not only the experience to handle a job of a certain magnitude and building type, but also the

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[100] Herskovitz, Robert, Timothy Glines, and David Grabitske. *Building Museums: A Handbook for Small and Midsize Organizations*. St. Paul, MN: Minnesota Historical Society, 2012. Print.
[101] Roy, Loriene, Anjali Bhasin, and Sarah K. Arriaga. *Tribal Libraries, Archives, and Museums: Preserving Our Language, Memory, and Lifeways*. Lanham: Scarecrow Press, 2011.
[102] Ibid.
[103] Herskovitz, Robert, Timothy Glines, and David Grabitske. *Building Museums: A Handbook for Small and Midsize Organizations*. St. Paul, MN: Minnesota Historical Society, 2012. Print.
[104] Darragh, Joan, and James S. Snyder. *Museum Design: Planning and Building for Art*. New York: Oxford University Press in Association with the American Federation of Arts and the National Endowment for the Arts, 1993.

aesthetic sympathy, aptitude, and desire that matches the project's specific requirements, the site potential, and the leaders' vision."[105]

Olbekson claims "Tribal libraries, museums, and other important cultural institutions play a vital role in preserving language, memory, and lifeways for Native communities and have both the opportunity and responsibility to demonstrate a commitment to culturally appropriate design that encourages access and community engagement."[106] Olbekson also states, "cultural identity and indigenous concepts of space can be influential generators of meaning and expression in architecture when used respectfully."[107]

He states that the design process of the building should be a community collaborative process. Olbekson states this will "force central issues to surface that allow for design solutions to be generated from well-researched and culturally founded consensus. The collective wisdom of elders, tribal leaders, designers, and other community members far surpasses the wisdom of individual stakeholders or professionals."[108]

Olbekson states "when designing cultural facilities we must always keep in mind, however, that libraries cannot replace our storytellers and that museums cannot replace our elders for keeping our traditions alive… Buildings can only play a supportive role in

[105] Ibid.
[106] Roy, Loriene, Anjali Bhasin, and Sarah K. Arriaga. *Tribal Libraries, Archives, and Museums: Preserving Our Language, Memory, and Lifeways*. Lanham: Scarecrow Press, 2011.
[107] Ibid.
[108] Ibid.

our effort to maintain culture, and they can never replace the oral tradition of passing down knowledge to our children."[109]

What

Community Stories

Ruth B. Phillips, as quoted in Lonetree, states there are two types of collaborative projects that happen in museums: "multivocal and community-based."[110] Phillips defines multivocal approach as "the voices of curators, scholars, and Indigenous people are all present in the interpretative space and offer their own interpretations on the significance of the pieces and themes presented from their respective disciplinary and personal backgrounds."[111] According to Phillips, in Lonetree, the community-based curation is: "the role of the professional museum curator or staff member is defined as that of a facilitator who puts his or her discipline and museological expertise at the service of community members so that their messages can be disseminated as clearly and as effectively as possible."[112]

In the community-based approach, "the community is given final authority in all decisions related to the exhibition, from the themes and objects that will be featured to the design of the actual exhibition. The tribal perspective has primacy in interpretation in this model, and exhibition text is typically in the first person."[113] According to Lonetree, "One of the most significant features … is the desire to move away from object-based presentations that focus on the functions and uses of objects according to ethnographic

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[109] Ibid.
[110] Lonetree, Amy. Decolonizing Museums: Representing Native America in National and Tribal Museums. Chapel Hill: University of North Carolina Press, 2012.
[111] Ibid.
[112] Ibid.
[113] Ibid.

categories. Instead, the exhibits make stronger connections to the relationships that pieces have to contemporary communities."[114]

[114] Ibid.

Methods:

There were three methods used in developing data for this research. The first was an organized search and list creation of the tribal museums created within the past 15 years. The second method, a survey; the third was an interview.

Finding museums that "fit the bill":

The list of tribal museums used to help solicit answers to the survey was done through a comparison of many lists. These lists came from the National Association of Tribal Heritage Preservation Offices, Arizona State University, the Newberry Library, the Federal Register, Wikipedia, and Living Homes for Cultural Expression.

The National Association of Tribal Heritage Preservation Officers[115] (NATHPO) holds a list of tribal museums that has not been updated in over 3 years. This list includes information about directors, contact information, and websites when available. It also includes tribal museums that operate within tribal office buildings. Since this list was published before May 2011, it is a little out of date. The contact information is often inaccurate or missing.

Arizona State University[116] also had a list of museum in the country that had not been updated recently as well. The list was last updated in 2010. The list provided was limited to those museums that have websites or are searchable on the Internet. These museums were those that focused on American Indians as subject matter, and not necessarily tribal museums.

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[115] National Association of Tribal Heritage Preservation Officers. "Tribal Museums & Cultural Centers." Tribal Museums & Cultural Centers. 2009. Accessed January 2013. http://tribalmuseums.org/museum.html.

[116] School of Historical, Philosophical and Religious Studies. "Museums by State." Home. 2010. Accessed November 2012. https://shprs.clas.asu.edu/h-amindian_links_Museums.

The Newberry Library's website[117] had a summary of the history of tribal museums in the Midwestern United States, in the Great Lakes region. There was reference to seven museums within Minnesota, Wisconsin, and Minnesota. The opening dates were listed for only some of the museums.

The Federal Register publishes an annual list of all federally recognized tribes within the United States. According to the Federal Register, there are 566 federally recognized tribes within the United States.

Wikipedia has lists of museums by state, which are assembled into sortable tables based on region, museum type, etc. Making good use of these Wikipedia lists and their subject matter, a list of museums was created by adding the "Native American" museums to the lists created from NATHPO, ASU, and the Newberry Library[118].

By searching each museum individually, the list of museums was narrowed down to create a master list of tribal museums found in the continental United States. These museums have all opened within the past 10-15 years and are affiliated with a federally recognized American Indian tribe. The list does not include museums from Hawaii due to funding differences between American Indian/Alaskan Native groups and Native Hawaiians, as well as differences in governance.

The museums are organized by State. The list includes the year founded, year opened, museum website, phone number, and affiliated tribal entity[119].

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[117] The Newberry Library. Tribal Museums | Indians of the Midwest. 2011. Accessed November 2012. https://publications.newberry.org/indiansofthemidwest/indian-igmagery/challenging-stereotypes/tribal-museums.
[118] See appendix.
[119] See appendix.

Many of the museums listed on Wikipedia as a Native American type lead to a much larger list than what is the reality. The majority of museums listed as Native American, were museums that focused on American Indians as a subject matter. These museums had no tribal affiliations. These were often run through the state or national park system. Some were museums that held private collections of assorted American Indian objects from all over the United States.

The Survey:

The survey distributed consisted of 53 questions conducted via online survey. They were first sent individually by email, and then with a follow up email. A request was also placed on Facebook via the Association of Tribal Archives, Libraries, and Museums' page.

The questions ranged between qualitative and quantitative response types. The questions were separated into 10 categories: Basic Information, Funding, Facility, Land, Planning, Building Architect, Construction, Collections, Visitors, and Final Thoughts.

The Basic Information section was meant to gather general information about the organization as a whole. The responses to the questions would tell the type of museum, when it opened, how long it took from the date of establishment to opening time, and the name and mission of the organization.

Fundraising was meant to gather information about the types of funds initially raised and what types of funds the museum/cultural center currently operates on. It was meant to establish overall stability of the organization and whether or not it is believed to be sustainable in the future.

The questions about the facility attempted to gather information about the general size of recently built tribal museums and what type of spaces they include, and why. It also sought to explore whether or not programs played a role in how the facility was designed.

The survey's questions about land attempted to gather information about the land on which the museum or cultural center was built. The questions asked whether the museum/cultural center was built on land already owned, land purchased specifically for the project, or if the land was donated.

Planning is one of the most important aspects of the museum building project. The section of questions regarding planning sought to ascertain if the organization/tribe hired consultants, used planning committees, and why those decisions were made.

The building architect also plays a significant role in the museum building project. This section asked who and how the architect for the project was picked, and why they were chosen. This portion also sought to answer if tribal design aesthetics were important in picking the architect or working with the architect.

The section on construction asked how the facility was completed and the overall costs of the construction. The questions were basic like, "was the construction completed in phases? If yes, how many?"

The questions asked about collections were to determine if each place had a collection before starting and how large the collection was before the museum building project was started. It also sought to determine if the space created was adequate for the amount of objects, and if they have gained more collections since opening. Finally, it

asked about the collections being used for research and how the concerns of object security were addressed by the museum.

The ninth section of the survey asked if people attended the museum, whether or not they were tribal members or non-tribal members, and if visitors made a connection with the museum/cultural center.

Finally, the last section, titled Final Thoughts, asked opinions of the tribal museum professional about their institutions as a whole. It asked if it was successful for their original mission or how it could be improved. Lastly, this section asked for advice for tribes that want to start their own museum or cultural center in the future.

The last question was to determine whether or not it would be possible to ask two follow-up questions. "If we have further questions for you, would you be interested in participating in a 5-10 minute follow-up phone call?"

One of the biggest challenges of this part of the research was the lack of responses immediately. When no responses came back within the first two weeks, calls were made and the survey was forwarded to the Association of Tribal Archives, Libraries, and Museum for assistance in reaching museums and cultural centers. One response was generated in this manner, with two responses coming in as tests. Additional calls were made to organizations. One organization was having trouble with emails, and one admitted mishearing voice messages.

Placing calls once a week and emailing two more times to each organization, provided four more responses to the survey.

Another challenge to receiving the results wanted was the phrasing of the questions asked. Had the question been asked in a different way, perhaps the responses

would have reflected what was originally intended. If the questionnaire had been conducted by phone in an interview format, information might have been more reflective of what was originally intended.

The Interview:

The interview portion of the methods used to collect data was optional. It consisted of two open-ended questions.

Findings:

Survey:

Section 1: Basic Information

Question 1: Name of your organization

Responses:

- HuHuGam Cultural Center, Arizona
- Southern Ute Cultural Center and Museum, Colorado
- Hibulb Cultural Center & Natural History Preserve, Washington
- Ahtna Heritage Foundation, Alaska
- Comanche National Museum and Cultural Center, Oklahoma

Analysis:

This question did not result in any significant findings. These museums and cultural centers were sought out specifically because they were known to have fit within the research criteria.

Question 2: Mission

Responses:

- The mission of the Huhugram Heritage Center is to ensure the cultures of the Akimel O'tham and Pee Posh and that of their ancestors will survive and flourish for present and future generations
- To promote and share Southern Ute Culture, history and traditions to the public and tribal members.
- The Hibulb Cultural Center and Natural History Preserve mission is to revive, restore, protect, interpret, collect and enhance the history, traditional cultural values and spiritual beliefs of the Tulalip Tribes who are the successors in interest to the Snohomish, Snoqualmie and Skykomish tribes and other tribes and bands signatory to the Treaty of Point Elliott.
- Strengthening our people by preserving and promoting the Ahtna culture and supporting education.
- The mission of the Comanche National Museum and Cultural Center (CNMCC) is to provide communities with programs and exhibits that deepen the understanding and appreciation of Comanche history, culture and fine art. Through collections, preservation and education, the Museum seeks to become a

recognized resource for information about the Numuunu (Comanche People). With the assistance of tribal elders and enrolled Comanche cultural experts, CNMCC will strive to meet all of the above goals, and provide visitors with a new understanding about the people of the great Comanche Nation.

Analysis:

Each of these centers is focused on preserving, promoting, and showcasing their culture for visitors of both tribal and non-tribal descent. Each uses words like "ensure", "promote", "share", "preserve".

Question 3: Date Established:

Responses:

One museum skipped this response. There were four other establishment dates provided by the respondents.

- 1988
- 1989
- 1986
- 2007

Analysis:

These responses formed the basis for the analysis of Question 4. The fourth response appears different from the others.

Question 4: Year Museum/Cultural Center opened:

Responses:

- HuHuGam Cultural Center opened in 2003.
- Southern Ute Cultural Center and Museum opened in 2011.
- Hibulb Cultural Center and Natural History Preserve opened in 2011.
- Ahtna Heritage Foundation opened in 2009.
- Comanche National Museum and Cultural Center opened in 2007.

Analysis:

These responses were known: however, when compared to the answers provided in Question 3, the responses provide information about the amount of time it takes to open a tribal museum from inception to opening dates. On average there was 22.6 years of planning, construction, and fundraising from the establishment to opening through comparison of the cultural centers who were able to respond with a date of establishment in comparison to their opening date.

Question 5: Do you classify your organization as a:

- Museum
- Cultural Center
- Repository
- Other

Reponses:

All five organizations responded as classifying themselves as cultural centers. Two of the organizations classified themselves solely as cultural centers. One organization classified itself as a museum, cultural center, and repository. One organization classified itself as a cultural center and repository. One organization classified itself as a museum and cultural center.

Table 1: Organization Classification

Do you classify your organization as a:		
Answer Options	**Response Percent**	**Response Count**
Museum	40%	2
Cultural Center	100%	5
Repository	40%	2
Other (please specify)	0%	0
answered question		**5**
skipped question		**0**

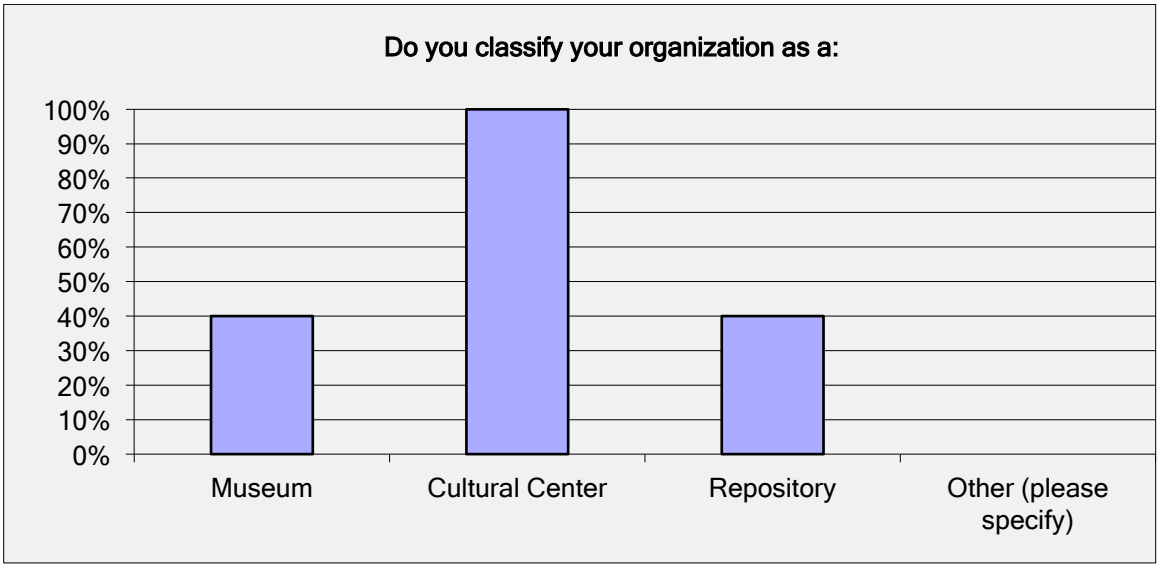

Figure 1: Organization Classification

Analysis:

All five organizations classify themselves as cultural centers, following their missions of supporting and promoting culture. The functions of the centers may vary depending on whether or not they also classify themselves as a museum or repository as well.

Question 6: Is your organization a:

- 501(c)3
- 7871
- Stand alone part of your tribal government
- Part of another department of your tribal government
- Tribal business enterprise
- Other

Responses:

Three of five the cultural center responses stated that they were classified as 501(c)3 non-profits. Two of the five operated as stand-alone departments of their tribal governments.

Table 2: Tax Classification

Is your organization a:		
Answer Options	**Response Percent**	**Response Count**
501(c)3	60%	3
7871	0%	0
Stand alone department of your tribal government	40%	2
Part of another department of your tribal government	0%	0
Tribal business enterprise	0%	0
Other (please specify)	0%	0
answered question		**5**
skipped question		**0**

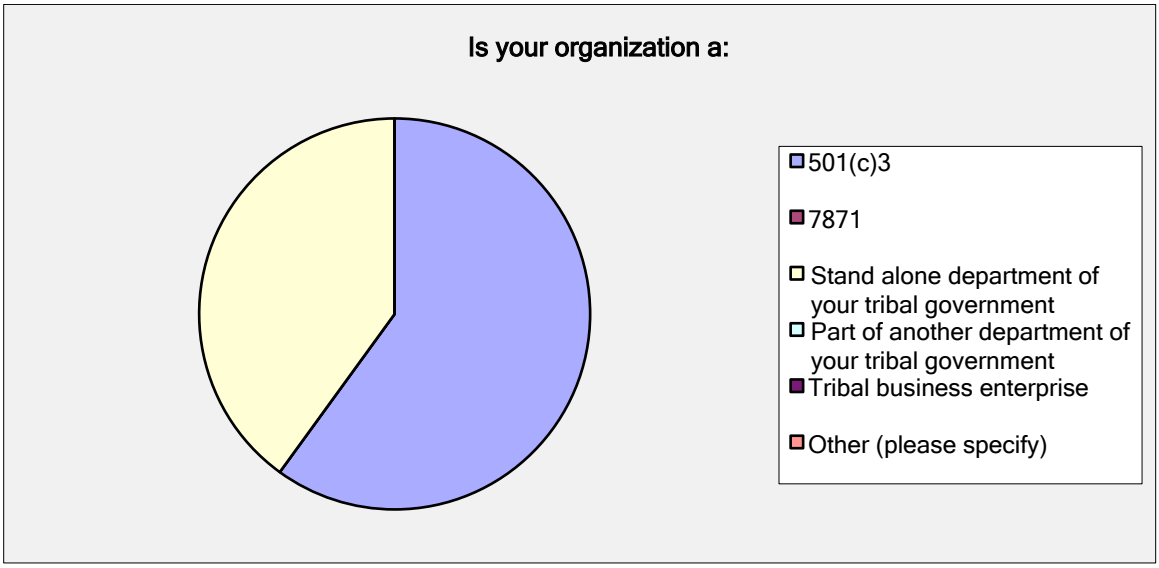

Figure 2: Tax Classification

Analysis:

While section 7871 offers a greater degree of sovereignty over non-profit organization for tribes, none of the tribes surveyed were classified as 7871 organizations. Three of the four, were 501(c)3 organizations and one was a stand alone department of their tribal government. This suggests that there might be different advantages offered through filing as a 501(c)3 organization for tribal cultural centers that is not available when filing as a 7871 organization. Acting as a stand-alone department of a tribal

government also offers the tribal government greater control over the operations of the cultural center.

Section 1 Results:

Of the five tribal museum/cultural center facilities that have opened within the past 10 years that responded to this survey, there was on average, 22.6 years of planning, construction, and fundraising from the establishment to opening through comparison of the cultural centers who were able to respond with a date of establishment in comparison to their opening date. All five of these organizations classified themselves as cultural centers, following their missions of supporting and promoting culture. The functions of the centers might vary depending on whether or not they also classified themselves as a museum or repository as well. The missions of these organizations were to promote and preserve the culture of their respective tribal or indigenous group. There was a 3 to 2 split on whether the organizations file as 501(c)3 organizations or operate as a department of their tribal government.

Section 2: Funding:

Question 1: How were the initial funds raised for your organization?

- Tribal gaming revenues
- Tribal government contributions
- Grants
- Donations
- Other

Responses:

Multiple choices were allowed for this response. Five of five participants answered. In addition to gaining additional funding through tribal gaming contributions by one cultural center, grants by another cultural center, and donations by a third, there were three other responses of additional funding sources.

One cultural center received funds through a "joint agreement between the tribe and the Bureau of Reclamation to house federal and tribal collections." Another cultural center received funds through a bond. A third cultural center received funds for construction through a congressional appropriation, and for operations costs, a "contribution by … tribal government."

Table 3: Initial Fundraising

How were the initial funds raised for your organization?		
Answer Options	**Response Percent**	**Response Count**
Tribal government contributions	100%	5
Tribal gaming contribution	20%	1
Grants	20%	1
Donations	20%	1
Other (please specify)	60%	3
answered question		**5**
skipped question		**0**

Analysis:

Tribal government contributions were the main source of support for the initial funds of these organizations. All the organizations reported contributions from their respective tribal governments. These were followed equally by tribal gaming contributions, grants, donations, bonds, and congressional appropriations.

Question 2: What was the extent of all of the costs for your organization to begin (land, construction, staff, architects, etc.)?

Responses:

One cultural center stated the "land and building [are] on long-term loan from the city". Because the building was already constructed there was limited opening costs.

Another cultural center was funded through a congressional appropriation however, the respondent was unsure where the funds were spent. Another cultural center's costs were spent on the architects and construction. A fourth cultural center stated the costs were mainly for construction.

Analysis:

The responses were not what was expected for this question. Originally this question was intended to gain insight on the financial cost estimate of the projects. The information provided about where the funds were spent lead to other ideas about which parts of the planning processes were the most financially consuming.

Question 3: When you opened, did you expect to be self-sustaining? Y/N

Responses:

Two of the cultural centers expected to be self-sustaining when they opened. Three of the cultural centers did not expect to be self-sustaining when they opened.

Analysis:

This question did not provide any significant data on its own.

Question 4: When you started, did you expect to be funded by:

- Your tribal government
- Grants
- Revenue
- Gaming Revenue through your tribe
- Donations
- Other (please explain):

Responses:

All five cultural centers expected their tribal governments to fund their organizations, but only one of those centers expected to be funded solely through their tribal government before opening. Two cultural centers expected to be funded through grants, earned income, and donations in addition to their tribal governments. Another expected to be funded through tribal gaming revenue in addition to their tribal government. A third organization expected to be funded through earned income, gaming revenue, and an endowment. One cultural center only expected to be funded through their tribal government when they opened.

Table 4: Expected Funding

When you opened, did you expect to be funded by:		
Answer Options	**Response Percent**	**Response Count**
Your tribal government	100%	5
Grants	40%	2
Earned income	60%	3
Gaming revenue through your tribe	40%	2
Donations	40%	2
Other (please specify)	20%	1
answered question		**5**
skipped question		**0**

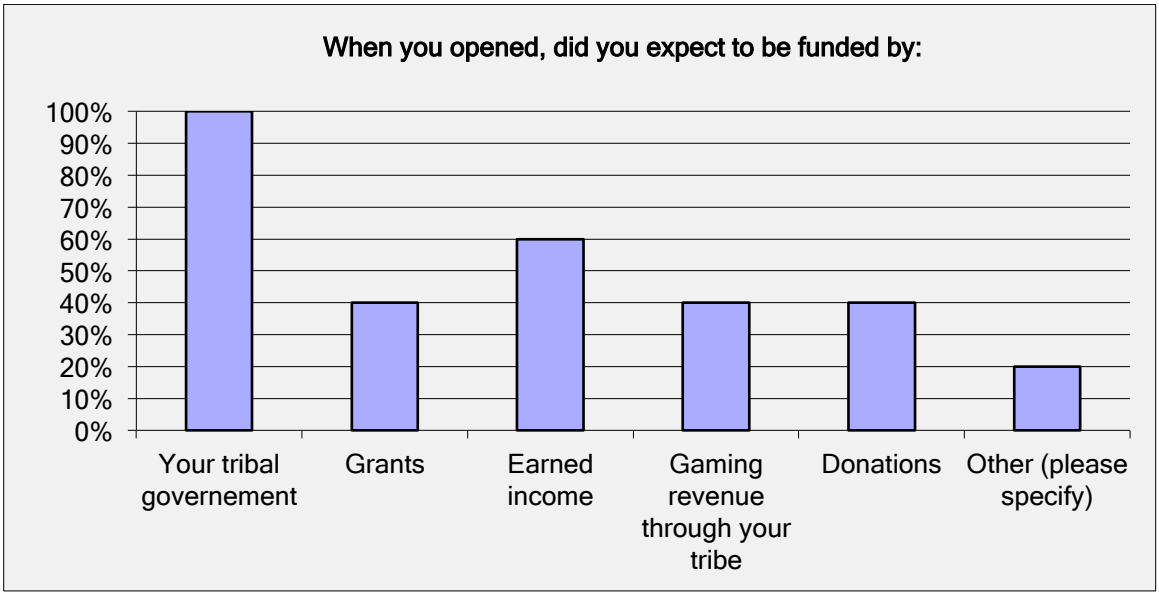

Figure 3: Expected Funding

Analysis:

All five centers expected to be funded through their tribal governments, however, responses varied on the other ways that funding would be gained for their organizations. One additional sources of funding was identified for expected funding sources before the cultural centers opened: it was an endowment.

Question 5: Currently, where do your funds come from?

- Your tribal government
- Grants
- Revenue
- Gaming Revenue through your tribe
- Donations
- Other (please explain):

Responses:

All five cultural centers identified funds coming from their tribal governments. Four of the five received funding from grants. Two of the five received funding from earned income. Two of the five received funding through gaming revenue by their tribes.

Four of the five received funding through donations. One of the five identified an additional source of funding as Bureau of Reclamation funds.

Table 5: Current Funding

Currently, where do your funds come from?		
Answer Options	**Response Percent**	**Response Count**
Your tribal government	100%	5
Grants	80%	4
Earned income	40%	2
Gaming revenue through your tribe	40%	2
Donations	80%	4
Other (please specify)	20%	1
answered question		**5**
skipped question		**0**

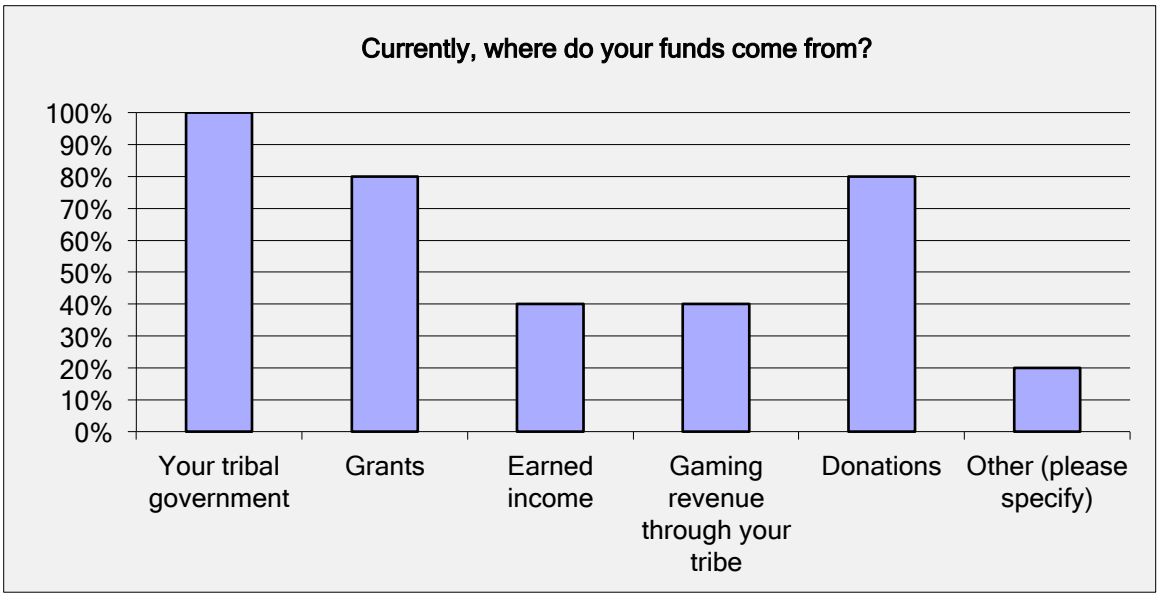

Figure 4: Current Funding

Analysis:

Tribal governments played an integral part in the support of operation for tribal cultural centers. The second largest support came from grants and donations. Earned income and gaming revenue played a role in the support of some of the cultural centers,

but not all of them. Only one cultural center received funds from the Bureau of Reclamation.

When looked at together with question 4, that grants and donations played a higher role than expected. Four out of the five organizations reported receiving funds from them, when only two out of five expected to received funds from grants and donations before opening.

Question 6: What is organization's current overall financial situation?

- Strong and growing
- Stable
- No growth
- Unstable
- Different from year to year

Responses:

All five of the cultural centers responded. Three of the five believed their organization's current overall financial situation was stable. One of the five stated their organization's current overall financial situation had experienced no growth. One of the five stated their organization's current overall financial situation was uncertain from year to year.

Table 6: Current Overall Financial Status

What is your organization's current overall financial situation?		
Answer Options	**Response Percent**	**Response Count**
Strong and growing	0%	0
Stable	60%	3
No growth	20%	1
Unstable	0%	0
Uncertain from year to year	20%	1
answered question		**5**

skipped question	**0**

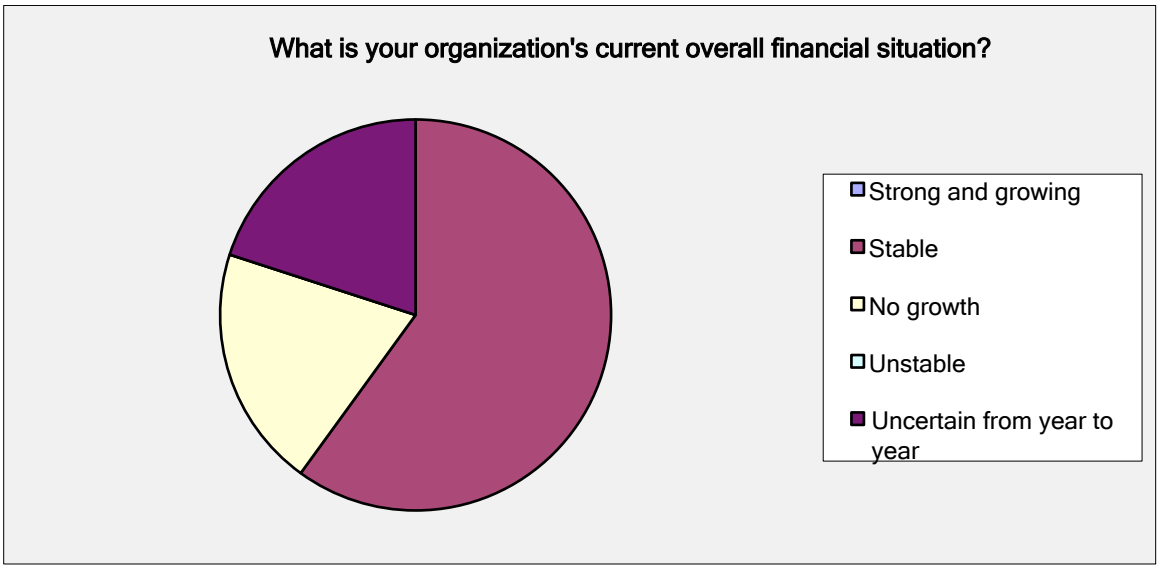

Figure 5: Current Overall Financial Status

Analysis:

Three museums reported their organizations' overall financial situations were stable. One museum reported no growth for their organization's overall financial situation, and one museum reported their organization's overall financial situation was uncertain from year to year. None of these organizations reported to have strong and growing financials overall.

Section 2 Results:

While the majority of these cultural centers did not expect to be self-sustaining, only three of the centers reported to be financially stable. There were a number of different funding sources that were identified for these organizations. Tribal governments played an integral part in the support of operation for tribal cultural centers. Grants and donations also played an important role in these organizations, meaning these

cultural centers were able to prove their importance to their communities in writing and mission.

One of the two cultural centers that did expect to be self-sustaining expected to be funded by their tribal government, earned income, and gaming revenue from their tribe. This museum was funded by their tribal government, grants, earned income, gaming revenue through their tribe, donations, and funds from the Bureau of Reclamation.

The second of the two cultural centers that expected to be self-sustaining, expected to be funded by their tribal government, grants, earned income, and donations. This cultural center actually received funds from their tribal government grants, and donations, but none from earned income.

Of the three that did not expect to be self-sustaining, one cultural center expected only to be funded by their tribal government. This cultural center is currently funded through their tribal government, grants, and donations.

Another of the three expected to be funded through their tribal government, and tribal gaming revenue. This was an accurate projection. The funds for this cultural center came from their tribal government and gaming revenue through their tribe.

The last of the three, that did not expect to be self-sustaining, expected to be funded by their tribal government, grants, earned income, and donations. This too, was an accurate projection for this organization.

Section 3: Facility

Question 1: How large is your current facility? (total square feet)

Responses:

There were four responses for this question. One respondent skipped this question.

- 42,954 sq. ft.
- 52,000 sq. ft.
- 23,000 sq. ft.
- 2,418 sq. ft.

Analysis:

The responses varied greatly, ranging in size from 2,418 sq. ft. to 52,000 sq. ft. The average of these four was 30,093 sq. ft. Since the sizes ranged so greatly, there was no one answer that can be given for the typical size of a tribal museum.

Question 2: Does your facility include any of the following?

- Gallery: Y/N
- Offices: Y/N
- Collections Storage: Y/N
- Program Space: Y/N
- Classroom: Y/N
- Library/ Archives: Y/N
- Other Spaces: Y/N

Responses:

Five of the five cultural centers had gallery space, offices, and collections storage. Two of the five centers had program space. Three of the cultural centers had classroom space. Four of the five cultural centers had library/archive space, and one of the five cultural centers had a conference room.

Table 7: Spaces within the Facility

Does your facility include any of the following types of spaces?			
Answer Options	**Yes**	**No**	**Response Count**
Gallery	5	0	5
Offices	5	0	5
Collections Storage	5	0	5
Program Space	2	3	5
Classroom	3	2	5
Library/Archives	4	0	4
Other (please specify)			1
answered question			**5**

skipped question	**0**

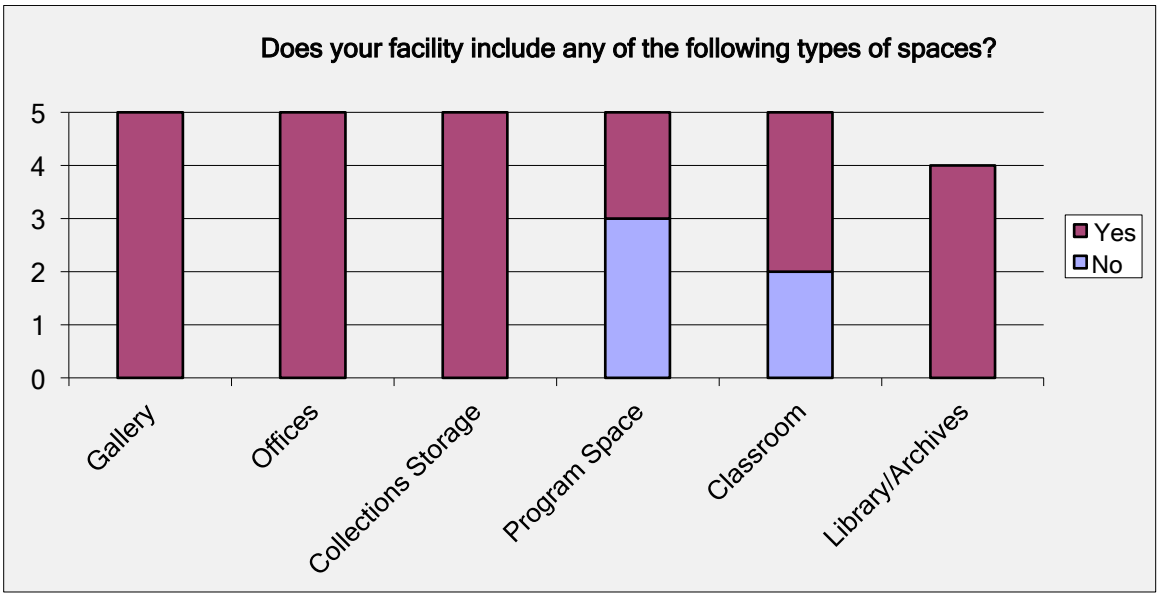

Figure 6: Spaces within the Facility

Analysis:

The space for telling the story of the tribe and housing the objects that tell it was important. Staff support space was also important.

Classroom space was classified as different than program space; program space was classified a space large enough for speakers or larger groups. Of the three cultural centers that did not have program space, only one of those had classroom space. Two of the cultural centers had neither classroom or program space.

Question 3: What is the size of each space? (Please list type and total square footage if known)

Response:

Two of the cultural centers responded to this question. One cultural center stated the main gallery is 4,000 sq. ft. and the temporary gallery is 2,000 sq. ft. The other

respondent stated the exhibit room was 1,155 sq. ft. and the collections storage was 675 sq. ft.

What is the size of each space? (Please list type and total square footage if known)	
Answer Options	**Response Count**
	2
answered question	**2**
skipped question	**3**

Analysis:

The first cultural center's total gallery space was 6,000, with their total square footage reported at 23,000 square feet, meaning 26% of space for this cultural center was dedicated gallery space. For the second response, the total facility size was 2,418 square feet. The exhibit space was then 47% of the total space, and the collections space was 28% of the total space.

Question 4: Do you have spaces for programs to use sinks, ovens, and stoves? Y/N

Responses:

Four of the cultural centers stated that they had community spaces to use, like sinks, ovens, or stoves, to support their programs.

Table 8: Program Amenities

Do you have community spaces to use, like sinks, ovens, or stoves, to support programs?		
Answer Options	**Response Percent**	**Response Count**
Yes	80%	4
No	20%	1
answered question		**5**

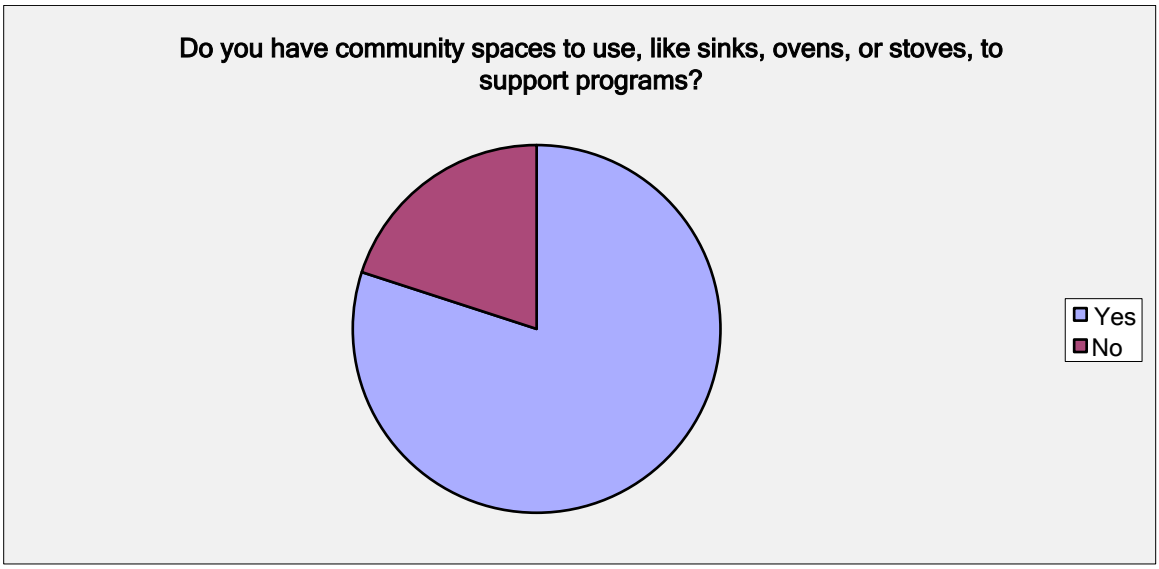

Figure 7: Program Amenities

Analysis:

While only two of the facilities stated that they have program space, four of the five organizations provided space for their community to use.

Section 3 Results:

The size of the facility varied and so did the types of space provided within these cultural centers. Each had a place for exhibition, collections storage, and offices. Four of the facilities offered spaces that provide support for community programming like sinks, ovens, or stoves.

Section 4: Land

Question 1: Did your tribe already own the land on which your museum/ cultural center was built? Y/N

Responses:

Two of the five cultural centers' tribes already owned the land on which their cultural centers were built.

Table 9: Owned Land

Did your tribe already own the land on which your museum/ cultural center was built?		
Answer Options	**Response Percent**	**Response Count**
Yes	60%	3
No	40%	2
answered question		**5**
skipped question		**0**

Analysis:

This data did not prove to be significant on its own.

Question 2: Was land purchased specifically for the museum/ cultural center? Y/N

Responses:

Two respondents reported that land was purchased specifically for their cultural center to be built.

Table 10: Purchased Land

Was land purchased specifically for the museum/cultural center?		
Answer Options	**Response Percent**	**Response Count**
Yes	40%	2
No	60%	3
answered question		**5**
skipped question		**0**

Analysis:

This data did not prove to be significant on its own.

Question 3: Was land donated for the museum/ cultural center to be built upon? Y/N

Responses:

Table 11: Donated Land

Was land donated for the museum/cultural center to be built upon?		
Answer Options	**Response Percent**	**Response Count**
Yes	40%	2
No	60%	3
answered question		**5**
skipped question		**0**

Analysis:

This data did not prove to be significant on its own.

Section 4 Results:

Each of these questions was not significant on their own. When compared together, a different story was seen.

One cultural center responded that the land for their museum was purchased, with no part of it donated or already owned by their tribe. The second cultural center stated that the land their center was built upon was not owned or purchased before building, but was donated for the project. The third cultural center was built on land that was both already owned by their tribe and land that was purchased specifically for the cultural center project. The fourth cultural center was built on land that was already owned by their tribe and on land that was donated for the cultural center's building project. The fifth cultural center was built on land that was already owned by their tribe.

Each of the ways of gaining land for the building project was completed differently.

Section 5: Planning:

Question 1: Did you hire a museum consultant for your building project? Y/N

Responses:

Four of the five cultural centers hired museum consultants for their building projects. One respondent skipped this question.

Table 12: Museum Consultant

Did you hire a museum consultant for your building project?		
Answer Options	**Response Percent**	**Response Count**
Yes	**100%**	**4**
No	**0%**	**0**
answered question		**4**
skipped question		**1**

Analysis:

Hiring a museum consultant appeared to be a necessary step for the building projects of these tribal cultural centers.

Question 1.1: If yes, who?

Responses:

There were two responses to this question. Three respondents skipped this question.

- John Paul Jones
- Joe Leahy

Analysis:

Question 1.1 revealed that at lest one architecture and consulting firm with an American Indian presence was utilized for new museum projects. John Paul Jones of Jones & Jones Architects and Landscape Architects biography stated he is of Cherokee and Choctaw descent.[120] He worked with other tribal museums and cultural centers in the past. A search for Joe Leahy did not reveal any results.

[120] "Partners." *Jones & Jones*. N.p., n.d. Web. May 2013. http://www.jonesandjones.com/people/people_principals.html

Question 1.2: If no, why not?

Responses: Question 1.2 did not receive any results.

Question 2: How did you find you find your museum consultant?

- Recommendation from another tribe
- Recommendation from another local museum?
- Web search
- Known locally
- Other (please explain):

Responses:

One cultural center looked to a recommendation from another tribe to find their museum consultant. Another cultural center found their museum consultant through another local museum. One museum consultant was suggested by the tribal government. One visited other museums for background information. One respondent was unsure how the museum consultant was chosen.

Table 13: Finding the Museum Consultant

How did you find your museum consultant?		
Answer Options	**Response Percent**	**Response Count**
Recommendation from another tribe	20%	1
Recommendation from another local museum	20%	1
Web search	0%	0
Known locally	0%	0
Other (please specify)	60%	3
answered question		**5**
skipped question		**0**

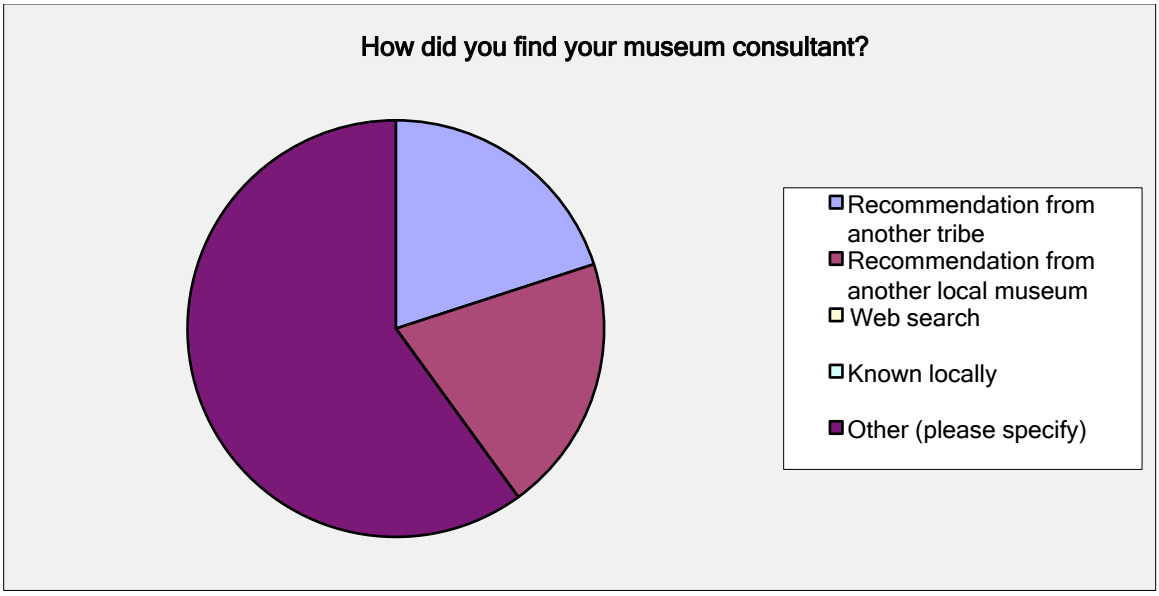

Figure 8: Finding the Museum Consultant

Analysis:

There were a variety of ways used to find a museum consultant for these tribal cultural centers. These methods did not always follow the suggestions of museum best practices.

Question 3: Did you hire a planning committee? Y/N

- If yes, was the committee comprised of people from:
  - Within the tribe
  - Outside the tribe
  - Both

Responses:

Four of the cultural centers utilized a planning committee for their cultural center projects.

Table 14: Utilizing Planning Committees

Did you utilize a planning committee?

Answer Options	Response Percent	Response Count
Yes	**80%**	**4**
No	**20%**	**1**
answered question		**5**
skipped question		**0**

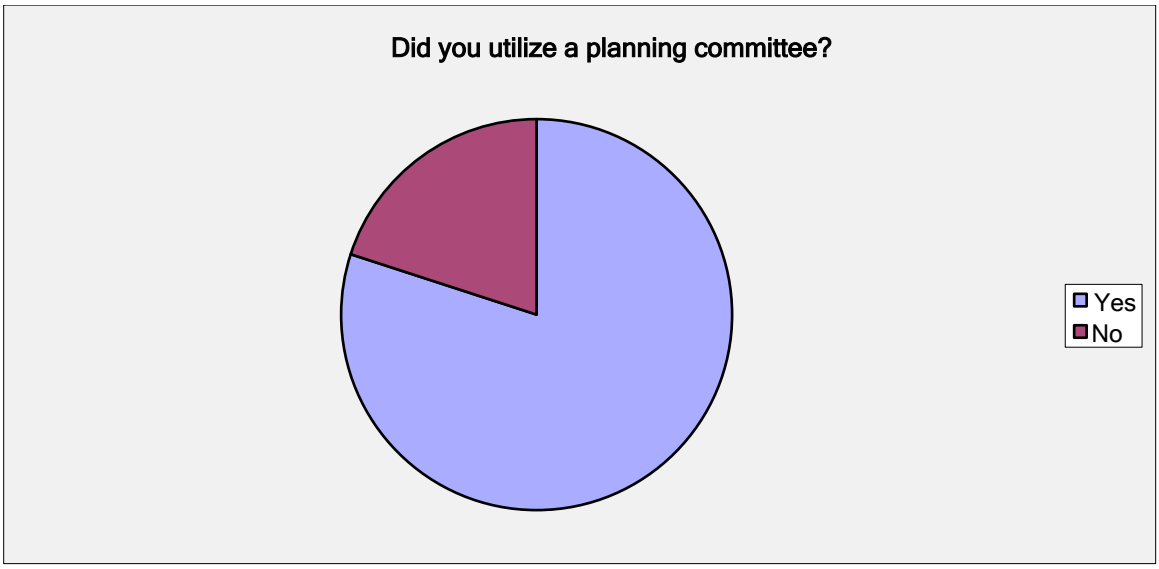

Figure 9: Utilizing Planning Committees

Of the four that responded yes to utilizing a planning committee, three of those committees were composed of people from within the respective tribal communities. One planning committee was comprised of people from both within and outside of the tribe.

Table 15: Committee Members

If yes, was the committee comprised of people from:		
Answer Options	**Response Percent**	**Response Count**
Within the tribe	75%	3
Outside the tribe	0%	0
Both	25%	1
answered question		**4**
skipped question		**1**

Analysis:

Planning committees played a role in the building and opening of tribal cultural centers. These committees were mostly made up of people from within tribal communities, but in one instance, members came from outside of the tribal community as well.

Section 5 Results:

There were many different ways to plan the building of a tribal cultural center revealed, which did not always follow museum best practices. In addition, there were different ways to finding museum consultants. Planning committees played a role in the building and opening of recently opened tribal cultural centers. These committees were mostly made up of people from within tribal communities, but in one instance, members came from outside of the tribal community as well.

Section 6: Building Architect:

Question 1: Who was the architect picked for your museum/ cultural center?

Responses:

Four respondents answered this question. One respondent skipped the question.

- John Paul Jones
- StastnyBrun Architects
- Don't know
- No architect, used previous museum's building

Table 16: Architect

Who was the architect picked for your museum/cultural center?	
Answer Options	**Response Count**
	4
answered question	**4**
skipped question	**1**

Analysis:

The two architects listed were located within the Pacific Northwest. One of the architects was discussed earlier as being of American Indian descent.

Question 2: How was the architect picked?

- Recommendation from another tribe?
- Recommendation from another local museum?
- Web search
- Known locally
- Other (please explain):

Responses:

Three of the five respondents answered "Other" for how the architects were picked. The responses included: Lynn Brittner, Recommendation from tribal government, and Don't know.

Table 17: How the Architect was Picked

How was the architect picked?		
Answer Options	**Response Percent**	**Response Count**
Recommendation from another tribe	0%	0
Recommendation from another local museum	0%	0
Web search	0%	0
Known locally	0%	0
Other (please specify)	100%	3
answered question		**3**
skipped question		**2**

Analysis:

While it was recommended to speak with other like-museums in the area, the cultural centers surveyed in this study relied on other sources for choosing the architects

for their museum building projects. Since one museum already had a museum structure, they did not need to rely on a museum architect for their project.

Question 3: Did the architect(s) you chose have previous experience with creating museums or cultural centers? Y/N

Responses:

The two cultural centers that responded to this question stated, yes, the architect chosen had previous experience creating museums or cultural centers. Three of the respondents skipped this question.

Table 18: Architects' Museum Creation Experience

Did the architect(s) you chose have previous experience with creating museums or cultural centers?		
Answer Options	**Response Percent**	**Response Count**
Yes	100%	2
No	0%	0
answered question		**2**
skipped question		**3**

Analysis:

It was important to these two respondent cultural centers to have experienced professionals creating their facilities.

Question 4: Did the architect(s) have previous experience working with tribal communities? Y/N

Responses:

Table 19: Architects' Tribal Work Experience

Did the architect(s) have previous experience working with tribal communities?

Answer Options	Response Percent	Response Count
Yes	100%	2
No	0%	0
answered question		**2**
skipped question		**3**

Analysis:

Two respondents answered this question as yes. Architects who had experience working with tribal communities was important to their cultural center building process.

Question 5: Was it important to incorporate tribal design aesthetics into the facility? Y/N

Responses:

Table 20: Incorporating Tribal Designs

Was it important to incorporate tribal design aesthetics into the facility?		
Answer Options	**Response Percent**	**Response Count**
Yes	100%	3
No	0%	0
answered question		**3**
skipped question		**2**

Analysis:

It was important to the three respondent cultural centers to have an architect that paid attention to their tribal design aesthetics when designing the facilities. Olbekson argues that tribal design aesthetic representation is important in tribal buildings, making this statement true with the responses.

Section 6 Results:

One of the architects was discussed earlier as being of American Indian descent, with experience building and designing other tribal museums and cultural centers,

including the National Museum of the American Indian. This was mentioned to be important to the two respondents who answered the question regarding experience with cultural centers and tribal communities.

Section 7: Construction:

Question 1: Was construction completed in phases? Y/N

Responses:

One cultural center was completed in phases. Two were completed at one time. Two respondents skipped this question.

Table 21: Phases for Construction

Was the construction completed in phases?		
Answer Options	**Response Percent**	**Response Count**
Yes	33.3%	1
No	66.7%	2
answered question		**3**
skipped question		**2**

Analysis:

One respondent stated their facility was completed in phases. Two stated no.

Question 2: If yes, how many?

- 1
- 2
- 3
- 4
- more

Responses:

There were no responses for this question. All five respondents skipped this question.

Analysis:

There were no findings for this question.

Question 3: If the construction was completed in phases, what was the order in which the spaces were completed?

Responses:

There was one response to this question. "Don't know".

Analysis:

This question did not result in any significant findings.

Question 4: If the construction was completed in phases, what the cost of each phase?

Responses:

There was one response to this question. "Don't know".

Analysis:

This question did not result in any significant findings.

Section 7 Results:

This section did not result in any significant findings.

Section 8: Collections:

Question 1: Did you have objects/a collection before you built your museum/cultural center?

Responses:

Four of the five cultural centers had objects or a collection before the cultural center was built.

Table 22: Collections Prior to Museum

Did you have objects/a collection before you built your museum/cultural center?		
Answer Options	**Response Percent**	**Response Count**
Yes	80%	4
No	20%	1
answered question		**5**
skipped question		**0**

Analysis:

A collection came first for the majority of these centers.

Question 2: If yes, how many objects?

Responses:

Two cultural centers stated they each had 1,500 objects before their cultural centers were built. One cultural center stated it had 200 objects before building. Two respondents skipped this question.

Analysis:

The amount of objects did not seem to reveal any significant findings.

Question 3: Is your storage space adequate for your collection size? Currently? Future?

Responses:

Table 23: Storage Space Adequacy

Is your storage space adequate for your collection size?			
Answer Options	**Yes**	**No**	**Response Count**
Currently?	4	1	5
Future?	1	4	5
answered question			**5**
skipped question			**0**

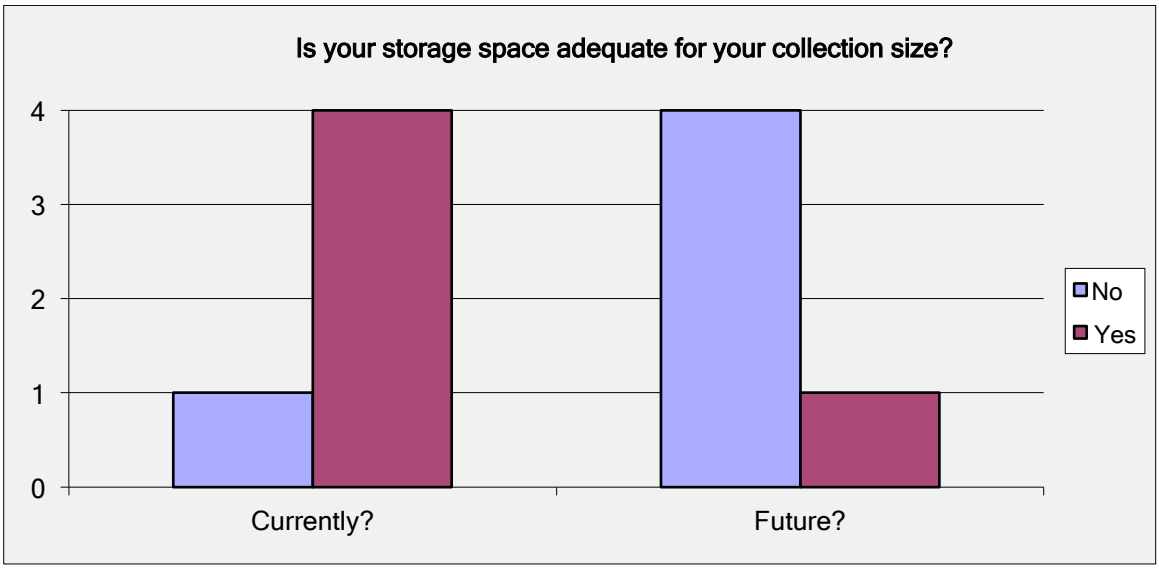

Figure 10: Storage Space Adequacy

Analysis:

The size of the collections held by these cultural centers were expected to grow. One facility was already experiencing collection growth faster than was originally expected.

Question 4: Are the research and storage areas separate? Y/N

Responses:

Four of the cultural centers have separate research and storage areas. One does not.

Table 24: Separate Research and Storage Spaces

Are the research and storage areas separate?		
Answer Options	**Response Percent**	**Response Count**
Yes	80%	4
No	20%	1
answered question		**5**

skipped question	**0**

Analysis:

This question does not appear to reveal any significant findings on its own.

Question 5: Does the current space provide sufficient security for the collections while they are being used? Y/N

Responses:

Table 25: Security of Collections

Is there sufficient security for all collections spaces?		
Answer Options	**Response Percent**	**Response Count**
Yes	80%	4
No	20%	1
answered question		**5**
skipped question		**0**

Analysis:

Security of collections was an issue for one cultural center. Security of objects was a concern for all cultural centers.

Question 6: How did you address the security concerns of your collections?

Responses:

One cultural center utilizes "Camera surveillance". The museum that felt the security of their collection was not sufficient stated the "research area is in an unsecured meeting room—staff must be free to accompany researchers and remain in the immediate area". Another respondent stated, "Security cameras in every room, alarm systems, multiple locked doors between storage and other areas that only collections staff have" as tools to address security concerns. Two respondents skipped this question.

Table 26: Addressed Security Concerns

How did you address the security concerns of your collections?	
Answer Options	**Response Count**
	3
answered question	**3**
skipped question	**2**

Analysis:

Collections storage and security of collections were concerns of these facilities. Cameras appeared to be the favored method of security. Awareness of the lack of security for one cultural center was mentioned, but the supervision of researchers and objects, means that security was a concern of the cultural center and its staff.

Section 8 Results:

A collection came first for the majority of these centers, however the size of the collection at the opening did not seem to reveal any significant information. The data revealed that there was a need for storage of objects before the cultural centers were built, but did not divulge the reason for why they were built. Since opening, the collections were expected to grow. One cultural center experienced so much growth that the original collection storage space was inadequate for the size at the time of the survey. The security of these collections was important.

Section 9: Visiting:

Question 1:Does the current space support good traffic flow? Y/N

Responses:

All five cultural centers stated their current space supports good visitor traffic flow.

Table 27: Visitor Traffic Flow

Does the current space support good visitor traffic flow?		
Answer Options	**Response Percent**	**Response Count**
Yes	100%	5
No	0%	0
answered question		**5**
skipped question		**0**

Analysis:

Visitor flow through the cultural centers was considered during the planning and construction phase of these projects.

Question 2: How many annual visitors does your museum/ cultural center receive?

Responses:

One cultural center received 9,800 annual visitors. Another cultural center received 8,000 annual visitors. Two of the cultural centers received 7,000 annual visitors. The last cultural center stated it received 3,000 annual visitors.

Table 28: Annual Visitors

How many annual visitors does your museum/cultural center receive?	
Answer Options	**Response Count**
	5
answered question	**5**
skipped question	**0**

Analysis:

The average annual visitation for newly opened tribal museums was estimated to be 6,960 visitors. The mean of these was 7,000 annual visitors.

Question 3: Of these visitors, are the majority tribal members? Y/N

Responses:

Four cultural centers stated the majority of visitors are not tribal members. One respondent skipped this question.

Table 29: Majority of Visitation

Of these visitors, are the majority tribal members?		
Answer Options	**Response Percent**	**Response Count**
Yes	0%	0
No	100%	4
answered question		**4**
skipped question		**1**

Analysis:

The audience that these cultural centers were catering to was mainly non-tribal members. The mission of these cultural centers was to promote and share their tribal culture to both tribal and non-tribal audiences, but only one side of the audience was utilizing the facility.

Question 4: Do school groups visit your museum? Y/N

Responses:

All five cultural centers stated that school groups visit their facilities.

Table 30: School Groups

Do school groups visit your museum?

Answer Options	Response Percent	Response Count
Yes	100%	5
No	0%	0
answered question		**5**
skipped question		**0**

Analysis:

These cultural centers were part of the community and part of the local education process.

Question 5: Do visitors interact face to face with your staff or volunteers? Y/N

Responses:

All five cultural centers stated that visitors interact face to face with their staff or volunteers.

Table 31: Face to Face Interaction

Do visitors interact face to face with your staff or volunteers?		
Answer Options	**Response Percent**	**Response Count**
Yes	100%	5
No	0%	0
answered question		**5**
skipped question		**0**

Analysis:

Staff members and volunteers were an essential aspect of the cultural center experience for visitors.

Question 6: Do visitors connect with your organization outside of the museum/cultural, such as through technology? (Website, Facebook, Twitter, etc.) Y/N

Responses:

Four of the cultural centers stated that visitors connect with their organization outside of the cultural center through technology. One stated that visitors did not connect with them through technology.

Table 32: Technological Interactions

Do visitors connect with your organization outside of the museum/cultural center through technology (website, Facebook, Twitter, etc.)?		
Answer Options	**Response Percent**	**Response Count**
Yes	80%	4
No	20%	1
answered question		**5**
skipped question		**0**

Analysis:

Technology played a role in the majority of the cultural centers surveyed. The cultural center that reported no technological interaction with visitors, also reported the lowest annual visitors.

Question 7: Is it easy for people to find your museum/cultural center? Y/N

Responses:

Three of the cultural centers stated it was easy for visitors to find their facilities. Two stated that it was not easy.

Table 33: Accessibility to Museum/Cultural Center

Is it easy for visitors to find your museum/cultural center?		
Answer Options	**Response Percent**	**Response Count**
Yes	60%	3
No	40%	2
answered question		**5**
skipped question		**0**

Analysis:

Of the cultural centers that stated they were difficult for visitors to find, the visitation was reported at 7,000 and 8,000 annually. Even if these museums were more difficult to find, the visitation annually was about average.

Question 8: Are there attractions close by? Y/N

Responses:

All five cultural center respondents stated that there were other attractions close by.

Table 34: Area Attractions

Are there other attractions close by?		
Answer Options	**Response Percent**	**Response Count**
Yes	100%	5
No	0%	0
answered question		**5**
skipped question		**0**

Analysis:

Attractions close by may have encouraged visitors to stay longer or may have encouraged them to stop in.

Section 9 Results:

Visitation to these cultural centers was a concern of the cultural center staff. The audiences of these cultural centers were mainly non-tribal members. These cultural centers were part of the community and local education process by catering to school groups. Staff members and volunteers were essential to the visitor experience for these

cultural centers and technology was an additional method for interacting with visitors. Technology, attractions in the vicinity, and ease of navigation to the cultural centers may or may not have impacted the visitation to these cultural centers.

Section 10: Final Thoughts:

Question 1: Is the space large enough for what you wanted to accomplish? Y/N

Responses:

Two of the respondents thought the total space of their cultural centers was large enough for what they wanted to accomplish through their opening. Three of the cultural centers believed that their space was not large enough for what they wanted to accomplish.

Table 35: Space Adequacy

In your institution, is the total space large enough for what you wanted accomplish?		
Answer Options	**Response Percent**	**Response Count**
Yes	40%	2
No	60%	3
answered question		**5**
skipped question		**0**

Analysis:

The planning stage of these facilities did not foresee everything that could and would happen in the future.

Question 1.1: If no, how could it be improved?

Responses:

One cultural center stated, “Need a larger collection facility, archaeological processing lab, archival room. Need a larger meeting room for larger groups”. Another stated, “Need dedicated library/archive space and secure research area. Also need kitchen facilities!” The third respondent stated, “Classroom space could be increased”.

Analysis:

The main concerns for these cultural centers were on the collection spaces and visitor areas.

Question 2: Are there other needs that your community wants your organization to address in the future?

Responses:

One respondent stated, “to see how to better serve tribal members along with the public.” Another respondent stated, “we’ve had discussions with the [tribal government] about building a new collection facility.” A third respondent stated, “expanding need for skilled staff for reference, digital archiving.”

Table 36: Community Wishes for the Future

Are there other needs that your community wants your organization to address in the future?	
Answer Options	**Response Count**
	3
answered question	**3**
skipped question	**2**

Analysis:

The needs of the community from the organization varied, depending on the capacity of the facility and staff.

Question 3: What advice do you have for other tribes looking to build their own museum or cultural center?

Responses:

One respondent stated, "make sure that you have the operating endowment and funds in place before building." A second respondent stated, "when building a collection facility think broadly and big! Also, really reflect on what the purpose and function of the museum will be before construction. Networking with other tribal museums is very helpful because they are a great resource for advice." A third respondent stated, "Get input from everyone in community during all phases of design, plan for educational opportunities for community staff to excel in the field, inform the youth to become educated in museum field."

Table 37: Advice for Building Museums or Cultural Centers

What advice do you have for other tribes looking to build their own museum or cultural center?	
Answer Options	**Response Count**
	3
answered question	**3**
skipped question	**2**

Analysis:

The answers reflected the importance of planning during and after the construction process. Responses also reflected the importance of the community on the planning process and afterwards.

Question 4: Would you be interested in participating in a follow-up phone call?

Responses:

All five said yes.

Analysis:

This did not lead to any significant findings. This only allowed for more in-depth questioning later on.

Section 10 Results:

There were areas that these organizations wished to include in their future efforts including larger spaces, and more types of spaces for community and collections use. The collections and community were the most important aspect of these needs. The community gave feedback for their wishes for the cultural centers including staff trainings in areas that serve the public.

When building, the respondents reflected on the importance of the community to the operations of the cultural center and its mission, the size of the facility and what it will be used for, and budgeting for operations.

Findings:

Interview

How did you choose to tell your tribe's story? How did you choose to implement it?
Response 1: Comanche National Museum

The Comanche National Museum has to serve two audiences, a non-native, military population; and a tribal population who already knows the history of their people. The struggle comes from serving both populations while having a limited collection, and one space.

Our museum is fairly similar to most tribal museums. We were very limited by our collection- it's mostly modern fine art painting.

We're about 6 years old. Do not have much of an archaeological collection.

Our audience is split between tribal members and non-natives, but we have the added problem that we located at Fort Sill. So, most of our visitors are from the military, from out of state, with all of their families coming in for graduation almost every other week.

All of our exhibits have to focus on teaching the basics of the Comanche people, with the added fact that our funding coming from Comanche nation, so we have to make sure we are also a resource to the Comanche people, while still teaching them more than just the basics.

Since we are larger we can change exhibits consistently, but we have one large gallery space. Within each of our exhibits we need to make sure we are appealing to both audiences. We need to make sure that we are reaching both of them.

About the exhibits. We have one entrance, its basically a long hallway. It's wide and very big. Visitors walk in one way and walk to the end. It's divided into sections.

When you walk in the beginning shows the basic historic cultures, basic information about our tribe, family history, and social structures. This is mainly for the non-local and non-Comanche people.

We frequently change the objects that are there. We currently have a loan from the National Museum of the American Indian this of course brought out a lot of local Comanche people. The next space discusses the Fort Sill Indian Boarding School (closed 1980). This section is to appeal to local history and population.

From there we move to a next section that appeals to both of our audiences, we talk about the Comanche code talkers. It reaches to the local Comanche people who are relatives of these code talkers, as well as our military audience that makes up the everyday audience. It's perfect for all audiences

For our gallery openings we make sure we have a huge celebration. Every gallery opening, three this year, but usually one per year, includes a huge celebration. We make use of the auditorium next door. There are speeches, dances, prayers, and singing, with each opening. Hundreds of people come out. We do this for every exhibit opening.

Response 2: Hibulb Cultural Center

"Hank was very concerned with the wellbeing of the people, their needs needed to be met first. Funding for elder care, housing, education, medical… just everything for the people needed to be taken care of first. It wasn't until the needs of the people were met that he could ask for money.

"One man donated $1 million to for the museum. Once this happened, he thought it was the right time.

"He wanted to tell the truth about the people and tell the history from our history This is the first time Tulalip has been able to tell our own story from our perspective. Tulalip history has always been written from outsiders, non-natives. When others try to write about our history, (laughs) …there is just some challenges. Hank always talked about our people, how they've lived the history -here at the museum, they experienced it, and for the first time ever they can tell the story in their own words. We got to write all the panels and texts, labels, not some museum company.

"We built the curation facility first, then the museum was the second phase. Then they met (elders were involved with the panel) to begin writing the texts, met twice a week.

Hank said, "Don't let contractors and fabricators tell you what to do. This is your museum. You know your history. Not them."

"Here at Hibulb we have to worry about the non-native audiences that come in, but also the tribal members that come in to see the museum.

"Hibulb is a reflection of the dreams and wishes of the people. This museum is dedicated to those who have gone on before us and those who are yet to come." –Hank Gobin (Nov. 1, 2012).

Analysis:

Serving two populations is difficult. These cultural centers are a part of the communities and as such are representations of the experiences of the people who lived the stories.

Results:

Learning how to serve two audiences was a major concern both cultural centers. Serving an audience that already knows the history was hard to balance when trying to give a basic introduction to those visitors that know nothing of the history. Hibulb was built knowing that they were charged with telling the story of the people, but made sure that the story was told in their own words, and not the words of an anthropologist or someone from outside of the community.

Results and Discussion:

Based on the findings from both the survey responses and the follow-up interviews, there were 14 major results.

The preferred classification of these tribal centers was cultural center, however they also have the functions of museums. Abrams argued that the difference between tribal museums and cultural centers are that, "museums have collections and exhibits as their main focus. While culture centers may have a museum or gallery, their major focus is on education and training, and they may be performance based."[121] The survey attempted to ask about the facilities as museums, but did not ask about programming offered through the facilities.

These centers promoted their culture to tribal members and non-tribal members. Based on their missions, these centers existed to promote, preserve, educate, and share their individual culture. This also related to the description offered by Abrams about what tribal cultural centers and museums do. The mission statements provided by the cultural centers related to both museum and cultural center purposes.

Planning was an important part of the process and took time to complete. On average, these centers took 22.6 years of planning to come to fruition. This planning included the funding concerns, land, buildings, content, and more. Crimm et al. stated, "without a strong and well developed plan the museum is at risk for failure. *Indeed*

[121] Abrams, George H.J. Tribal Museums in America. Nashville, TN: American Association for State and Local History, 2004.

planning is the best predictor of success."[122] There were many different ways to plan the building of a tribal cultural center, which did not always follow museum best practices.

There were different ways to finding museum consultants. Planning committees played a role in the building and opening of recently opened tribal cultural centers. These committees were mostly made up of people from within tribal communities, but in one instance, members came from outside of the tribal community as well. Herskovitz et al. believed that museum consultants were best found by looking to other museums, but this was not always done in real world situations as seen with these examples.

Self-sustainability was not the major concern for all these institutions when starting out, but funding was been sought after in a number of ways. Funding sources were described as from the individual tribal government, donations, grants, gaming revenue, and more, but these did not necessarily apply as funding sources to all institutions. As argued by Cooper, the availability of resources and realistic expectations about the museum is necessary.[123]

These cultural centers were either 501(c)3 organizations or stand alone departments of their tribal government. Crimm et al. stated, "…obtaining this [non-profit] status will spare you from paying taxes (with exceptions) and will allow you to receive tax deductible contributions."[124]

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[122] Crimm, Walter L., Martha Morris, and L. Carole. Wharton. Planning Successful Museum Building Projects. Lanham: AltaMira Press, 2009.
[123] Cooper, Karen Coody., and Nicolasa I. Sandoval. *Living Homes for Cultural Expression: North American Native Perspectives on Creating Community Museums*. Washington, D.C.: National Museum of the American Indian, Smithsonian Institution, 2006.
[124] Crimm, Walter L., Martha Morris, and L. Carole. Wharton. Planning Successful Museum Building Projects. Lanham: AltaMira Press, 2009.

Facility sizes varied; however, all contain exhibition space, collections storage, and staff offices. Community spaces were important to the facilities and staff, even if they were not present within the facilities. The average size of the four cultural centers that responded was 30,093 sq. ft., however, because the sizes range so greatly, there was no one answer that could be given for the typical size of a tribal cultural centers.

In addition, collections of objects were a main aspect of the cultural centers, so planning for storing and expanding collections was necessary. Darragh and Snyder stated, the "approximate space needs are projected and then criteria are developed to establish minimum facility and site requirements… the result should the be calculation of volumes of generic space, …to fulfill future needs."[125]

The land for these cultural centers was obtained in a variety of combinations of land already owned by the tribal government, land that was purchased for the project, and land donated for the project. The land chosen was also found to be near other area attractions, and three of these locations of the five respondents were easy to find. This matched the statement by Herskovitz et al. for choosing land, who said, "consider whether the site is near other existing or planned attractions that people, especially tourists, might like to see or visit."[126]

Experienced architects were vital to the process. These architects were preferred to have expertise with working with tribal communities, and cultural centers and museums. The architects knew to listen to incorporate tribal design aesthetics in the

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[125] Darragh, Joan, and James S. Snyder. *Museum Design: Planning and Building for Art*. New York: Oxford University Press in Association with the American Federation of Arts and the National Endowment for the Arts, 1993.
[126] Herskovitz, Robert, Timothy Glines, and David Grabitske. *Building Museums: A Handbook for Small and Midsize Organizations*. St. Paul, MN: Minnesota Historical Society Press, 2012.

overall presentation of the facility. One of the architects discussed earlier was of American Indian descent, with experience building and designing other tribal museums and cultural centers, including the National Museum of the American Indian. This reflected the argument by Olbekson, who stated, "Appropriate architectural responses stem from research, exploration, and innovation by those intimately involved in the create process. Appropriate design solutions will arise from avoiding the use of culture as a set of trite afterthoughts and applications of iconic symbols of reliance on staged imagery that outside cultures have come to perceive as looking Native American."[127]

Planning and exhibiting for two types of audiences was hard and reaching a balance was not always possible. Catering to two different audiences was a struggle. Planning and networking, while also utilizing community knowledge was stated to be beneficial to creating a cultural center. Finally, it was suggested to use the stories of those within the community to tell the ongoing history of the people there to help reach the audiences of the cultural centers.

Through these statements, it was seen that the function of the facilities were reflected in the spaces that are present and what they represent. Similar to Schwarzer's beliefs, "most American museums do not start out with a grand building. They begin with a grand idea." As seen in the interview with Hibulb Cultural Center, "Hibulb is a reflection of the dreams and wishes of the people." It was a big goal for the community. Similarly, Olbekson also asserted, "Providing space that inspires, educates, and bones our

[127] Roy, Loriene, Anjali Bhasin, and Sarah K. Arriaga. *Tribal Libraries, Archives, and Museums: Preserving Our Language, Memory, and Lifeways*. Lanham: Scarecrow Press, 2011.

children, elders, families, and the rest of our relations are common goals shared by cultural institutions and Native architects."[128]

The dialog of the cultural centers was used to tell the stories of events that have impact their communities. Lonetree argued, "Native cultural centers and museums that are exclusively tribally owned… are having a significant impact both on their communities and on museum practices".[129] The impact felt by the community of these cultural centers could not be judged based on the results of the survey; however, the presence of school groups and visitor interaction via technology implies that visitors are looking to the cultural centers for information and taking in the stories told by these institutions. Two of the cultural centers stated that they told stories of their communities that were never before seen.

All of these results related back to the 10 planning steps laid out by Crimm. These were facilities, site, collecting, visitor/interpretive, staffing fundraising, business, marketing, communications, and operations plans.[130] While not all of these areas were specifically mentioned within the findings of the survey, there are hints that they were a part of the planning processes based on the findings from a combination of findings in several sections.

In all, these facilities reflect the wishes of the communities, the stories of them, the needs of the collections, and the visitors who wish to see it all.

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[128] Roy, Loriene, Anjali Bhasin, and Sarah K. Arriaga. *Tribal Libraries, Archives, and Museums: Preserving Our Language, Memory, and Lifeways*. Lanham: Scarecrow Press, 2011.
[129] Lonetree, Amy. Decolonizing Museums: Representing Native America in National and Tribal Museums. Chapel Hill: University of North Carolina Press, 2012.
[130] Crimm, Walter L., Martha Morris, and L. Carole. Wharton. Planning Successful Museum Building Projects. Lanham: AltaMira Press, 2009.

Limitations

There were a number of limitations to this study.

Many tribal museums did not have websites or the contact information was outdated and no longer valid during the time spent sorting out suitable museums for the survey. The majority of the websites that were available for tribal museums did not list information about when the facility opened or had missing contact information.

Of the museums that did list their opening dates, many were not within the scope of the research. While their information may have been useful in some ways, some things were out of date: thus, they were not included in the research.

In addition, this study was limited by the length of the survey and the amount of time needed to complete the survey. Another of the reasons for why it was difficult to get responses seemed to be providing it solely through email. Some places had difficulties with their email system working around the time of the survey research, some respondents only wanted to complete it by phone, and contacting by email could have lead to requests winding up in spam or covered by more urgent messages and leaving it to get lost in the chaos of everyday life.

Another thing that impacted the results was the lack of clarification in the questionnaire. Where numbers were wanted, qualitative responses were given. Perhaps had the questionnaire been given by phone, the responses would have reflected more of what was intended for the research.

Had the survey been conducted with multiple personnel from each museum, perhaps more definite responses would have been given. Questions were skipped during the survey or were not answered with responses that were expected.

Conclusion and Recommendations:

The purpose of this research was to develop a baseline of information about recently opened tribal museums and cultural centers, and this research was successful. This research provides a basic look into five recently opened tribal cultural centers' planning process, funding sources, audiences, land, and facilities.

Again, to conduct this research, three questions were asked: What do they look like? How are they formed? And, why are they relevant?

Discovering what these cultural centers looked like was simple and the data collected through the survey was valuable for figuring out the answers to this question. The data collected through this research discovered what five cultural centers that opened recently look like by showing that they included at least three individual spaces within each facility: collections storage, exhibits, and offices. The research discovered that the physical space of these facilities incorporated tribal design aesthetics through the use of planning committees comprised of mostly tribal community members. These facilities utilized museum planners and used architects with experience creating cultural centers and museums and working with tribal communities prior to these projects.

The second question, how were they formed, did not reveal the answers initially desired for the research. The questions were originally meant to discover information about the amount of funding necessary for these facilities. However, the length of the survey at the time of sending it out led to cutting the deeper questions. The questions from the survey revealed that these cultural centers received their funding mainly through tribal governments, but also received funding through multiple other sources.

The survey also revealed that these cultural centers were built through lengthy planning processes by museum consultants and planning committees, answering both what these cultural centers looked like and how they were formed.

Finally, the last of the questions was only partially answered through the questionnaire about the visitation to the cultural centers. The interviews were intended to gather information about why these cultural centers were relevant. It was discussed within the literature review and the two interviews that these cultural centers tell the stories of their tribes through their own words and that these facilities reflect the wishes and needs of the tribal communities. However, the interviews, did not gather the importance specifically from the communities that these cultural centers serve to determine the real relevance.

Tribes looking to create their own cultural centers in the future should look at what the function and purpose of the facility will be before and during the construction process. There should be a discussion with the communities that will be served by the institution during all stages of the planning process.

Recommendations for future research

While this study tried to determine how these cultural centers were formed through funding and other help, and about their relevance, it was only partially successful. There were areas of future study that were related to this research, but outside of its scope.

It would be helpful to look more into the community responses to having cultural centers before and during the planning processes, and after the cultural centers are opened. More specifically, how can the effectiveness and impact of the museum be

measured through these institutions? What are the other ways to look at the influence of these museums?

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Appendix 1: Tribal Museums

State	Museum Name
Alaska	Ahtna Heritage Center
Alaska	Alaska Native Heritage Center
Alaska	Alutiiq Museum & Archaeological Repository
Alaska	Chugach Museum & Institute of History & Art
Alaska	Huna Heritage Foundation
Alaska	Inupiat Heritage Center
Alaska	Yupiit Piciryarait Museum & Cultural Center
Arizona	Ak-Chin Him Dak Eco Museum and Archives
Arizona	HuHuGam Heritage Center
Arizona	Hoo-hoogam Ki Museum
Arizona	San Carlos Apache Cultural Center
Arizona	Navajo Nation Museum
Arizona	Colorado River Indian Tribes (CRIT) Museum
Arizona	White Mountain Apache Culture Center and Museum (Nohwike' Bagowa)
Arizona	Explore Navajo Interactive Museum
Arizona	Cocopah Museum & Cultural Center
Arizona	Smoki Museum
Arizona	St. Michaels Museum
Arizona	Tohono O'odham Nation Cultural Center & Museum
California	Agua Caliente Cultural Museum
California	Barona Cultural Center
California	Cabazon Cultrual Center
California	Hoopa Tribal Museum
California	California State Indian Museum
California	Owens Valley Paiute Shoshone Cultural Center-Museum
California	Chumash Indian Museum
California	Satwiwa Native American Indian Culture Center
California	Malki Museum
California	Sherman Indian Museum
California	Ya'I Hek'I Regional Indian Museum
California	Southwest Museum of the American Indian
California	Antelope Valley Museum State Historic Park
California	Kule Loklo
California	Marin Museum of the American Indian
California	Santa Rosa Junior College Museum
California	"Nuui Cunni" Native American Intertribal Culture Center
California	Sierra Mono Museum
Colorado	Southern Ute Cultural Center and Museum
Colorado	Ute Indian Museum

Connecticut	Mashantucket Pequot Museum & Research Center
Florida	Ah-Tah-Thi-Ki Museum
Idaho	Shoshone-Bannock Tribal Museum
Kansas	George W. Ogden Cultural Museum
Kansas	Sac & Fox Nation of Missouri Tribal Museum
Kansas	Kaw Mission State Historic Park
Kansas	Mid-America All-Indian Center
Kansas	Native American Heritage Museum State Historic Site
Kansas	Pawnee Indian Museum State Historic Site
Kansas	Roniger Memorial Museum
Louisiana	Chiimacha Museum
Maine	Penobscot Indian Nation
Maryland	Accohannock Tribe Living Village
Massachussets	Hassanamisco Indian Museum
Massachussets	Mashpee Wampanoag Tribal Museum
Michigan	Ziibiwing Center of Anishinabe Culture & Lifeways
Michigan	Eyaawing Museums and Cultural Center
Michigan	Museum of Ojibwa Culture
Michigan	Andrew J. Blackbird Museum
Michigan	Forte de Buade Museum
Michigan	Totem Village Museum
Minnesota	Bois Forte Heritage Center
Minnesota	Fond du Lac Cultural Center & Museum
Minnesota	Mille Lacs Indian Museum & Trading Post
Mississippi	Grand Village of the Natchez Indians
Mississippi	Choctaw Museum of the Southern Indian
Montana	Cheyenne Indian Museum
Montana	Fort Belknap Museum
Montana	Fort Peck Tribal Museum
Montana	Museum of the Plains Indian
Montana	The People's Center
Nebraska	Ponca Tribal Museum
Nebraska	Winnebago Cultural Center and Museum
New Jersey	Powhatan Renape Nation's American Indian Heritage Museum
New Mexico	A:shiwi A:wan Museum & Heritage Center
New Mexico	Indian Pueblo Cultural Center
New Mexico	Poeh Center
New Mexico	Pueblo of Acoma Historic Preservation Office
New Mexico	Walatowa Visitor Center & Jemez Pueblo Museum
New Mexico	El Rincon Trading Post and Museum
New Mexico	Gallup Cultural Center
New Mexico	Haa'ku Museum
New Mexico	Jicarilla Arts and Crafts Shop Museum

New Mexico	Picuris Visitor's Center and Museum
New Mexico	Red Rock Museum
New Mexico	San Ildefonso Pueblo Museum
New York	Akwesasne Museum
New York	Noteworthy Indian Museum
New York	Iroquois Indian Museum
New York	Seneca-Iroquois National Museum
New York	Shinnecock Nation Cultural Center & Museum
North Carolina	Frisco Native American Museum and Natural History Center
North Carolina	Museum of the Cherokee Indian
North Dakota	Three Tribes Museum
Oklahoma	American Indian Center
Oklahoma	Ataloa Lodge Museum
Oklahoma	Caddo Tribal Heritage Museum
Oklahoma	Chickasaw Nation Museums & Collections
Oklahoma	Chickasaw Council House Museum
Oklahoma	Cherokee National Museum
Oklahoma	Citizen Potawatomi Nation Cultural Heritage Center & FireLake Gifts
Oklahoma	Comanche Nation Museum and Cultural Center
Oklahoma	Creek Council House Museum
Oklahoma	Delaware Nation Museum
Oklahoma	Five Civilized Tribes Museum
Oklahoma	Gardner Mansion and Museum
Oklahoma	Gilcrease Museum
Oklahoma	Indian City USA Cultural Center
Oklahoma	Kanza Museum
Oklahoma	Kiowa Tribal Museum
Oklahoma	Osage Nation Museum
Oklahoma	Red Earth Museum
Oklahoma	Seminole Nation Museum
Oklahoma	Southern Plains Indian Museum
Oklahoma	Spiro Mounds
Oklahoma	Tahlonteeskee Cherokee Courthouse Museum
Oklahoma	Tonkawa Tribal Museum
Oklahoma	Tushka Homma Museum
Oregon	Museum at Warm Springs Indian Reservation
Oregon	Tamastslikt Cultural Institue
Oregon	Siletz History Museum
Oregon	Wallowa Band Nez Perce Trail Interpretive Center
Oregon	Four Rivers Cultural Center & Museum
Pennsylvania	Lenape Historical Society and Museum of Indian Culture
South Carolina	Catawba Cultural Preservation Project
South Dakota	Harry V. Johnston, Jr. Lakota Cultural Center

South Dakota	Akta Lakota Museum
South Dakota	Buechel Memorial Lakota Museum
South Dakota	Heritage Center of Red Cloud Indian School
South Dakota	Sicangu Heritage Center
Tennessee	Sequoyah Birthplace Museum
Washington	Colville Confederated Tribes Museum
Washington	Makah Cultural and Research Center
Washington	Suquamish Museum
Washington	Yakama Nation Cultural Heritage Center
Washington	Hibulb Museum and Cultural Center
Washington	Lelooska
Washington	Squaxin Island Tribe Museum, Library and Research Center
Washington	Wanapum Heritage Center Museum
Wisconsin	George W. Brown Jr. Ojibwe Museum & Cultural Center
Wisconsin	Oneida Nation of Wisconsin Museum
Wisconsin	Forest County Potawatomi Historical/Cultural Center
Wisconsin	Menominee Logging Museum
Wisconsin	Arvid E. Miller Library & Museum
Wisconsin	Henschel's Indian Museum
Wisconsin	Kickapoo Indian Caverns
Wyoming	Shoshone Tribal Cultural Center

Appendix 2: Tribes Contacted

State	Museum Name	Tribal affiliation	Year opened
Alaska	Ahtna Heritage Foundation		2009
Arizona	HuHuGam Heritage Center	Gila River Indian Community	2004
California	Chumash Indian Museum	Chumash Tribe	2005?
Colorado	Southern Ute Cultural Center and Museum	Southern Ute	2011
Michigan	Ziibiwing Center of Anishinabe Culture & Lifeways	Saginaw Chippewa Indian Tribe of Michigan	2004
Michigan	Eyaawing Museums and Cultural Center	Grand Traverse Band of Ottawa and Chippewa Indians	2009
Oklahoma	Citizen Potawatomi Nation Cultural Heritage Center & FireLake Gifts	Citizen Potawatomi Nation	2005
Oklahoma	Comanche Nation Museum and Cultural Center	Comanche Nation	2007
Oklahoma	Chickasaw Museum	Chickasaw	2009
Washington	Colville Confederated Tribes Museum	Colville	
Washington	Hibulb Museum and Cultural Center	Tulalip	2011
Washington	Suquamish Museum	Suquamish	2012
Wisconsin	Forest County Potawatomi Historical/Cultural Center	Forest County Potawatomi	2002

Appendix 3: The Survey

Starting New Tribal Museums

Basic Information

*2. Name of your organization:

3. Mission:

4. Date Established:

5. Year Museum/Cultural Center opened:

Starting New Tribal Museums

Your Organization

6. Do you classify your organization as a:

- ☐ Museum
- ☐ Cultural Center
- ☐ Repository
- ☐ Other (please specify)

7. Is your organization a:

- ○ 501(c)3
- ○ 7871
- ○ Stand alone department of your tribal government
- ○ Part of another department of your tribal government
- ○ Tribal business enterprise
- ○ Other (please specify)

Starting New Tribal Museums

Fundraising

8. How were the initial funds raised for your organization?

- ☐ Tribal government contributions
- ☐ Tribal gaming contribution
- ☐ Grants
- ☐ Donations
- ☐ Other (please specify)

9. What was the extent of all of the opening costs for your organization to begin (ie. land, construction, staff, architects, etc.)?

10. When you opened, did you expect to be self-sustaining through earned income?

- ○ Yes
- ○ No

11. When you opened, did you expect to be funded by:

- ☐ Your tribal governement
- ☐ Grants
- ☐ Earned income
- ☐ Gaming revenue through your tribe
- ☐ Donations
- ☐ Other (please specify)

Starting New Tribal Museums

12. Currently, where do your funds come from?

- ☐ Your tribal government
- ☐ Grants
- ☐ Earned income
- ☐ Gaming revenue through your tribe
- ☐ Donations
- ☐ Other (please specify)

13. What is your organization's current overall financial situation?

- ○ Strong and growing
- ○ Stable
- ○ No growth
- ○ Unstable
- ○ Uncertain from year to year

Starting New Tribal Museums

Facility

14. How large is your current facility? (Please answer in total square feet.)

15. Does your facility include any of the following types of spaces?

	Yes	No
Gallery	○	○
Offices	○	○
Collections Storage	○	○
Program Space	○	○
Classroom	○	○
Library/Archives	○	○

Other (please specify)

16. What is the size of each space? (Please list type and total square footage if known)

17. Do you have community spaces to use, like sinks, ovens, or stoves, to support programs?

- ○ Yes
- ○ No

Starting New Tribal Museums

Land

18. Did your tribe already own the land on which your museum/ cultural center was built?

- ○ Yes
- ○ No

19. Was land purchased specifically for the museum/cultural center?

- ○ Yes
- ○ No

20. Was land donated for the museum/cultural center to be built upon?

- ○ Yes
- ○ No

Starting New Tribal Museums

Planning

21. Did you hire a museum consultant for your building project?

- ○ Yes
- ○ No

Planning- Museum Consultant

22. If yes, who?

23. How did you find your museum consultant?

- ☐ Recommendation from another tribe
- ☐ Recommendation from another local museum
- ☐ Web search
- ☐ Known locally
- ☐ Other (please specify)

Starting New Tribal Museums

Planning-No Museum Consultant

24. If no, why not?

Starting New Tribal Museums

Planning Committee

25. Did you utilize a planning committee?

- ○ Yes
- ○ No

Starting New Tribal Museums

Planning Committee

26. If yes, was the committee comprised of people from:

- ○ Within the tribe
- ○ Outside the tribe
- ○ Both

Starting New Tribal Museums

Building Architect

27. Who was the architect picked for your museum/cultural center?

28. How was the architect picked?

- [ ] Recommendation from another tribe
- [ ] Recommendation from another local museum
- [ ] Web search
- [ ] Known locally
- [ ] Other (please specify)

29. Did the architect(s) you chose have previous experience with creating museums or cultural centers?

- ○ Yes
- ○ No

30. Did the architect(s) have previous experience working with tribal communities?

- ○ Yes
- ○ No

31. Was it important to incorporate tribal design aesthetics into the facility?

- ○ Yes
- ○ No

Starting New Tribal Museums

Construction

32. Was the construction completed in phases?

- Yes
- No

33. If yes, how many?

- 1
- 2
- 3
- 4
- more

34. If the construction was completed in phases, what was the order in which the spaces were completed (ie. exhibit space, storage space, community space, etc.)?

35. If the construction was completed in phases, what was the cost of each phase?

Starting New Tribal Museums

Collections

36. Did you have objects/a collection before you built your museum/cultural center?

- ○ Yes
- ○ No

37. If yes, how many objects?

38. Is your storage space adequate for your collection size?

	Yes	No
Currently?	○	○
Future?	○	○

39. Are the research and storage areas separate?

- ○ Yes
- ○ No

40. Is there sufficient security for all collections spaces?

- ○ Yes
- ○ No

41. How did you address the security concerns of your collections?

Starting New Tribal Museums

Visiting

42. Does the current space support good visitor traffic flow?

- ○ Yes
- ○ No

43. How many annual visitors does your museum/cultural center receive?

44. Of these visitors, are the majority tribal members?

- ○ Yes
- ○ No

45. Do school groups visit your museum?

- ○ Yes
- ○ No

46. Do visitors interact face to face with your staff or volunteers?

- ○ Yes
- ○ No

47. Do visitors connect with your organization outside of the museum/cultural center through technology (website, Facebook, Twitter, etc.)?

- ○ Yes
- ○ No

48. Is it easy for visitors to find your museum/cultural center?

- ○ Yes
- ○ No

49. Are there other attractions close by?

- ○ Yes
- ○ No

Starting New Tribal Museums

Final Thoughts

50. In your institution, is the total space large enough for what you wanted accomplish?

- ○ Yes
- ○ No

51. If not, how could it be improved?

52. Are there other needs that your community wants your organization to address in the future?

53. What advice do you have for other tribes looking to build their own museum or cultural center?

54. If we have further questions for you, would you be interested in participating in a 5-10 minute follow-up phone call?

- ○ Yes
- ○ No

Phone Number

Appendix 4: Follow-up Questions

1. How did you choose to tell your tribe's story?
2. How did you choose to implement it?