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**Native American Graves Protection and Repatriation Act
FY 1996 Grants for Museums**

Application

Please read the guidelines carefully before completing. Applicants must submit one (1) original and six (6) copies and send: by mail to Departmental Consulting Archeologist, Archeology and Ethnography Program, National Park Service, P.O. Box 37127, Suite 210, Washington, D.C. 20013-7127, ATTENTION: NAGPRA Grants to Museums; or by courier to Departmental Consulting Archeologist, Archeology and Ethnography Program, National Park Service, 800 North Capitol Street NW, Suite 210, Washington, D.C. 20002, ATTENTION: NAGPRA Grants to Museums.

A. Descriptive Title of Project:

CREATING PARTNERSHIPS: TRIBAL AND ETHNOGRAPHIC MUSEUMS

B. Description of Project (do not exceed space provided):

NAGPRA consultations are often difficult because native and non-native participants hold different working assumptions about museums. To better understand the ways each values, documents and preserves objects, we propose the creation of 7 partnerships in which staff from regional native and non-native museums will be matched and spend up to a week in each other's institutions. Partners will be the native and non-native staff most directly involved with NAGPRA issues. When the partnerships are completed, all participants will attend a workshop where each team will share and evaluate their experiences. This project continues the EMRIC Museum Consortium and expands it to include native museums.

C. Requested Grant Period:

From: 01/01/97
(month/day/year)

To: 12/31/97
(month/day/year)

D. Total Amount Requested (from Document 4, Line K):

\$ 40695

E. Applying Institution:

Name: THE CHILDREN'S MUSEUM, BOSTON

Address: 300 CONGRESS STREET

BOSTON, MA 02210

Telephone: (617) 426-6500

Fax: (617) 426-1944

F. Yearly Operating Budget (from Document 7):

\$113.5

G. Native American Collection (provide approximate numbers for items in the following categories):

5,000 total number of objects in your Native American collection.

286 number of Indian tribes, Alaska Native villages or corporations, or Native Hawaiian organizations possibly affiliated with items in your collection.

0 number of Native American human remains in your possession or control (specify if these are individual bones or sets of remains).

The Eastern Massachusetts and Rhode Island Consortium (EMRIC) was formed, as part of NAGPRA grant, #25-94-GP-011, to coordinate and facilitate NAGPRA work. We propose to continue the responsiveness of the EMRIC Consortium by creating partnerships between four consortium members, one new institution, the Abbe Museum, and seven regional native museums in Maine, Massachusetts and Rhode Island. Although the specific and immediate goal of NAGPRA is the identification and possible return of human remains and sacred objects, the long term goal is increased understanding and collaboration and the development of new networks between native and non-native institutions. In the course of two previous NAGPRA grants, consortium members have realized that, despite the best of intentions, ethnographic museums and native representatives have very different expectations and frequently run into difficulties because they are not fully aware of each other's philosophies and working assumptions.

To help constituents on both sides to better understand and accept the constraints and needs of the other, we propose the creation of partnerships, in which staff from participating native and non-native museums will be matched up and spend time in each other's institutions. This exchange would give each partner fuller exposure to the values, perceptions and modes of documentation and preservation used by the other, and facilitate greater understanding of the perspectives of each partner.

A Native View. Native representatives expect museums to be fully informed about the objects in their collection and may feel surprised, and even distrustful, when told that the full history of a particular object is unknown. Similarly, when an object has been named and classified according to established ethnographic categories, native people may question the approach, process and the designations. They may also be troubled by the well-intentioned care (mothballs, wrappings, positioning) given to certain objects that from a native perspective interferes with its intrinsic meaning and value. Finally, native visitors may be surprised by the quantity of material from a particular group and wonder why these items have been collected in such quantities and why it is still necessary for the museum to hold them.

A Non-Native View. Non-natives are frustrated by the lack of appreciation native people have for the fact that their objects have been preserved and cared for, their questioning of the standard ways in which objects are documented (named, recorded, catalogued and identified) in an ethnographic museum setting, as well as the native lack of understanding of the museum mindset that values collecting and research. They may also be surprised by the way that native people approach, document and value objects. As we discovered during the George Horse Capture visit (NAGPRA grant, #25-94-GP-011), native people tend to approach objects differently than many curators, seeing them not as "things" but as part of a living history, made by and connected to their people, or even more important, as spiritual essences that require very specific responses.

NPS/ Mashpee

17. a

B. How will the objectives described above be achieved?

Five ethnographic museums and seven native museums will enter into this proposed partnership. Native representatives, selected by their museum/cultural center, will spend up to a week at the institution of their choice, with the option of a second week, or partial week at another ethnographic museum. If their museum is selected, ethnographic curatorial staff will dedicate a week of their time to that visit, and then also spend a week at the native institution. Each of the participating ethnographic museums has identified the areas where they feel they are strongest (in-depth or unique collections, excellent documentation, preservation skills including innovative storage) and each of the native museums has indicated the areas where it wishes to instruct non-natives (alternative preservation methods, oral documentation, the meaning and life of "things") and/or seek non-native input (use of standard conservation materials and storage/display methods that increase object longevity.)

Matching Partners. Based on these proposed menus (see Appendix A), partnerships will be created. The Project Director will discuss the possibilities of each visit with the native and non-native partners, further refine the menus and make every effort to collaboratively arrive at mutually agreeable matches. We have designated a two and a half week period for each partner, so that it will be possible, if desired, to visit and work with more than one set of partners. We anticipate that some partners will only wish to spend a week at each institution, while others may be able to participate in a second week, or partial week of an additional exchange. In all cases, staff from the ethnographic museum will be the people who have been and continue to be involved in NAGPRA visits and negotiations. We anticipate that in at least four instances (Passamaquoddy, Penobscot, Gay Head and Aroostook) and possibly five instance (Mashpee Wampanoag), the native partner will be the tribal NAGPRA representative as they are also the people most directly involved with their tribal museum. If these representatives are, however, overwhelmed by other NAGPRA responsibilities or not involved with their tribal museum, a different partner will be chosen. UNACC, a museum that represents many different nations, and Tomaquog Museum, a Narragansett-run private museum recognized and valued by the Narragansett tribe, would not send repatriation representatives as partners.

The Native Visit. To better understand documentation and preservation care process from an ethnographic museum perspective, native partners will have the option of bringing one or more objects from their own institution, or of selecting one (not yet accessioned) from the ethnographic institution and processing it, in terms of standardized classification systems and documentation. It is anticipated that the native participants will not only work with their own object, but through this work, gain an overview of the approach of that particular museum, (and ethnographic museums in general) and also have the opportunity to enter into a dialogue with non-native staff about how this work may differ from a native approach to the same materials.

The Ethnographic Visit. Ethnographic partners will also travel to the native institutions for a fuller exposure to native perspectives, and to respond to the tribal museum's specific issues and questions regarding modes of documentation and care. Depending on the menu provided, ethnographic staff may bring an object to be cared for and described (documented) in a native way and may, when appropriate, also meet with tribal elders and other people knowledgeable in traditional customs, furthering their sensitivity to native perception of "objects." They may also be asked to offer guidance on how the native museum may more effectively preserve objects in storage or on display, selecting from a choice of standard conservation materials and methods. Naturally, the specific details of the interchange will be determined by the native institution.

An Exchange of Ideas. After the exchanges have taken place, all participants will attend a workshop, to reflect on their learning. Each team will co-present and assess their experiences, and participants will discuss their broadened perspectives. If any tribal NAGPRA representative did not participate in the partnerships, they will be invited to this gathering. We anticipate that this meeting will further expand the network of people who consult with each other, assuring continuation of a dialogue, and increased understanding, between all the participants and their institutions. The results of this workshop will be described at a future New England Museum Association conference.

CREATING PARTNERSHIPS: TRIBAL AND ETHNOGRAPHIC MUSEUMS
C. How is the budget reasonable and adequate to achieve its objectives?

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Salaries and Partner Costs. The budget is reasonable and simply supports the work of the proposed partnership. It is more costly than our previous NAGPRA grants because it is funding the salary equivalents of fourteen people (partners). The Project Director will supervise the overall goals, trouble-shoot and plan the final conference; together with the Director, and the partners themselves, the Project Assistant will match participants, arrange for mutually agreeable visit times, travel and lodging, and facilitate the organization of the final conference. Partners will be paid for their time, since in all cases, this project adds more work to regular museum responsibilities. In the case of the ethnographic museums, we are requesting 5% of yearly salaries (which is approximately two and a half weeks); and assuming that two ethnographic museums will be involved twice, since there are only five such partners and seven native institutions. In the case of the tribal museums, which are, in almost all cases, currently volunteer positions, we are requesting an honorarium of \$100 a day, for twelve days (two and a half weeks).

Food, Travel and Lodging. Monies are also being requested for food, travel to and from the host institutions, and to the final conference. Participants will drive, rather than fly, to their destination, saving costs. Since we do not yet know who will be matched with whom, and which museums will be visited twice, we have, after extensive and varied computations, based our travel costs on an average of all the possible distances to be traveled, and are requesting a "travel pool" to support this. As often as possible, partners will be housed in homes, rather than hotels, saving costs and also expanding opportunities to get to know and respect each other's views. We are requesting a modest (2 week) housing pool for those weeks when such accommodations are not available. We are also requesting money for a food "pool", to pay for the visiting partner's lunch, and to compensate the partner's host for meals provided at their home. We will also serve lunch at the final conference. That conference will take place at the Peabody Museum, Andover, the most centrally located facility for participants, again saving costs.

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CREATING PARTNERSHIPS: TRIBAL AND ETHNOGRAPHIC MUSEUMS

D. Are the qualifications of the project personnel appropriate to achieve the stated objectives?

Joan Lester, Native American Curator, will again serve as Project Director, as on two previous NAGPRA grants (#25-94-GP-011, #25-95-GP-045). She has been a spokesperson for repatriation since the 1970's and has had many opportunities to work with and learn from native people. She is the developer of The Children's Museum exhibits "We're Still Here: Indians in Southern New England" and in 1992, "Columbus: Through Native Eyes." An art historian, she publishes essays that describe the continuity of Native American art in New England, including "We're Still Here: Art of Indian New England - The Children's Museum Collection." She also teaches Native American Studies at Tufts University. She has been chair of the American Association of Museums Curators' Committee, for which she wrote "A Guide to Curatorial Ethics." In the earlier grant, she directed the project and supervised the work of the coordinator. Ms. Lester inventoried the Native American Collection and created tribal listings, and she facilitated visits of North Americans. She accompanied George Horse Capture to each of the museums as he analyzed Plains collections. She also helped plan the Fall 1995 New England Museum Association workshop on repatriation.

Kim Gulino, assisting Joan Lester on the two previous NAGPRA grants, will continue to serve in this capacity. On the first grant, Ms. Gulino organized and gathered information for a central file that included summaries from six museums, contacted tribes who requested more information to see exactly what we needed to provide, and coordinated travel arrangements for visitors. On the second grant, she helped prepare the collection for videotaping and assisted the videographer and the other two participating museums with the videotaping of their collections. An unusually skilled organizer who also works well with people, she has been serving most effectively as Project Assistant.

The remaining project personnel will be staff from the named native and non-native museums. The impetus for this grant, and familiarity with possible participants stems from our NAGPRA visits and especially from the workshop, *Tribal Museums: Getting to Know You*, funded by NAGPRA grant #25-94-GP-011 (see Appendix B). This recent workshop revealed, through an active discussion, the places where native and non-native museums are still not fully communicating, and the need for a continuing exchange of perspectives, such as is proposed by the partnerships. The original exchange was, apparently so significant that the New England Museum Association keeps getting requests for the folders distributed, and three different museums associations have already mentioned it in their newsletters.

The specific list of partners for this project includes:

Ethnographic Museums: The Robert Abbe Museum (Rebecca Cole-Will), Bar Harbor, ME; The Children's Museum (Joan Lester), Boston, MA; The Fruitlands Museum (Michael Volmar), Harvard, MA; The Haffenreffer Museum (Barbara Hail/Thierry Gentis), Bristol, RI; and The RS Peabody Museum (Leah Rosenmeier), Andover, MA.

Tribal Museums: Aroostock Band of Micmacs (Steve Sam), Presque Isle, ME; Gay Head Wampanoag Museum (Berta Welch), Gay Head, MA; Mashpee Wampanoag Museum (Russell Peters), Mashpee, MA; Penobscot Nation Museum (Arnold Neptune), Indian Island, ME; Passamaquoddy Nation Museum (Darel Bridges), Pleasant Point, ME; Tomaquog Indian Museum (Loren Spears or Paulla Jennings), Exeter, RI; United Native American Cultural Center (Cynthia Martin), Ft. Devons, MA.

APPENDIX A

Possible Ethnographic Museum Menus

Robert Abbe Museum, Bar Harbor, ME

Small museum with small budget that meets conservationally approved professional standards
New England splint basket collection (includes contemporary artists) , lithics, birchbark, photographs, focused library
Low budget techniques that effectively preserve objects on display

The Children's Museum, Boston, MA

Strong, well documented collection of New England ash splint baskets and carved birch root clubs, dating from the mid 19th to the late 20th century
Innovative Northeast Native American Study-Storage facility that simultaneously grants access to and protects collections objects.
In process of renovating climate control and physical area housing Study-Storage

The Fruitlands Museum, Harvard, MA

Thoreau collection of archaeological materials
Plains collections with extensive, original documentation
In process of planning new installation that includes New England peoples.
In process of renovating storage areas.

The Haffenreffer Museum, Bristol, RI

Strong Eastern Woodlands and Great Lakes collections
Plains collections with extensive documentation
Well documented and preserved photo archives

The R.S. Peabody Museum, Andover, MA

Extensive archaeological collections and documentation from New England and the Maritimes
New England splint basketry collection
Well cared for objects in small but conservationally effective storage area.

Possible Tribal Museum Menus

Aroostock Band of Micmacs, Presque Isle, ME

Native perspectives
Teaching the children
Finding ways to protect objects on display in active cultural center

Gay Head Museum Committee, Gay Head, MA

Educate partners about our rich cultural heritage- we know who we are
How to set up temporary "keeping room" for human remains
How to set up temporary safe storage for cultural materials

Mashpee Wampanoag Museum, Mashpee, MA

From contact to contemporary times, we are the preservers and managers of our own history
Stone tools, regalia, 19th and 20th century history
Need to create storage areas
Would like to improve display techniques

Passamaquoddy Waponaki Museum, Pleasant Point, ME

Telling our stories
Museum has been lifework of two elders- Joseph Nicholas and David Francis- their work needs to be preserved and further developed
Passamaquoddy splint baskets and tools, birchbark, photos, dictionary
Need ways to document and stabilize objects

Penobscot Nation Museum, Indian Island, ME

The people in the objects
The connections between all things
Penobscot 19th and 20th c. splint baskets, birchbark, canoe, furniture, regalia, ceremonial clubs
How to care for objects- clean, stabilize, repair
How to mount exhibits

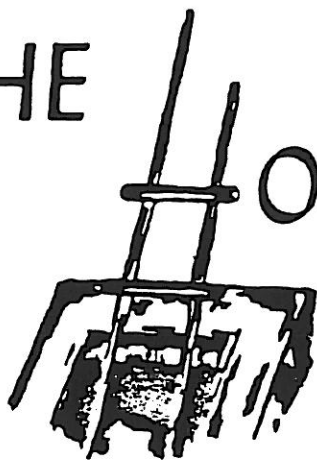
Tomaquog Indian Memorial Museum, Exeter, RI

Not the art but the heart of objects
Educate all on the whole story of native cultures, issues
New England baskets, Narragansett history-exceptional collection
Further ways to preserve objects and archival materials
Need help documenting objects

United Native American Cultural Center, Fort Devens, MA

Respect for native ways of doing things; for native abilities; for the elders
The life within the objects
How to store objects, tapes, photographs
Need suggestions for innovative display techniques

THE HOPI TRIBE



Ferrell H. Secakuku
CHAIRMAN

Wayne Taylor, Jr.
VICE-CHAIRMAN

September 3, 1997

Joan Lester, Native American Curator
The Childrens Museum
300 Congress Street
Boston, Massaschsetts 02210-1034

Dear Ms Lester;

The Cultural Preservation Office of the Hopi Tribe, acting on behalf of the Katsinmomngwit (Kachina Chiefs) of the Hopi People of the Hopi Tribe, hereby petition The Childrens Museum, pursuant to public law 101-601, the "Native American Graves Protection and Repatriation Act" of 1990, section 7.(a)(2), for the full repatriation of sacred objects held in their possession.

The Hopi Tribe and the Katsinmomngwit of the Hopi Tribe find as follows:

The Four (4) Katsina Kwatsi (masks):

Catalog #

1. Chaqwina I/NT/P 67-5
2. Mud head I/NT/P 67-4
3. Cloud (Katsina Mask) No Number
4. Spruce Boy (Katsina Mask) No Number

The four Katsinas are regarded as sacred objects and are needed by the Katsinmomngwit (Kachina Chiefs) of the Hopi Tribe in the Hopi villages for the practice of traditional Hopi Religion.

The Hopi Cultural Preservation Office of the Hopi Tribe, representing the Katsinmomngwit, pursuant to section 7.(a)(2) of PL 101-601 and Hopi Tribal Council Resolution H-70-94, hereby asserts cultural affiliation to the Katsinas as described. They are identified as sacred objects for the Katsina Clan and the Katsinmomngwit.

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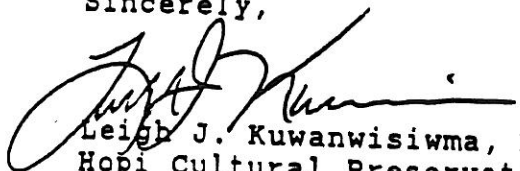
In support of our assertion of cultural affiliation, we submit the following:

The specific documentation provided by the Katsinmomngwit of the Hopi Tribe gives a positive identification to substantiate ownership of the Katsinas.

The Katsinmomngwit (Katsina Chiefs) are the rightful custodians of these katsinas. As special care is necessary for these Katsinas, we feel this care can only be provided by those initiated into the Katsina Society. The Childrens Museum is not the proper holding place, therefore, the Hopi Cultural Preservation Office of the Hopi Tribe hereby requests the expeditious repatriation of the above listed Katsinas.

We appreciate all of the assistance you have provided during the NAGPRA process. Should you have further questions regarding this petition, you may contact either me at (520) 734-2441 ext. 751, or our NAGPRA Coordinator, Lee Wayne Lomayestewa, at ext. 751.

Sincerely,


Leigh J. Kuwanwisiwma, Director
Hopi Cultural Preservation Office

*Leigh
Jenkins*



NAGPRA PARTNERS

18.c



Joan Lester, Joan Tavaras



18. d Oren Lyons