“The [Visiting Artist experience] has introduced me and my work to greater possibilities. Your program will have a definite impact on my practice.”

—Michael Belmore (Ojibway), Visiting Artist, Native Arts Program, 2008
CONTENTS

4 Message from Kevin Gover, Director, National Museum of the American Indian
5 Foreword by Carolyn McClellan, Associate Director for Community and Constituent Services
6 Introduction: Programs and Services of the NMAI

MUSEUM PROGRAMS AND SERVICES

7 Programs and Services Application Deadlines

9 Collections
9 Collections Overview
10 Guide to Research
11 Collections Visit Request Form

13 Community Exhibitions
13 Community Exhibitions Overview

15 Cultural Arts Program
15 Cultural Arts Overview
17 Cultural Presenter Directory

19 Education Offices
19 Education Overview

21 Film and Video Center
21 Film and Video Center Overview
23 Film and Video Submission Form

25 Indigenous Contemporary Arts Program
27 Exhibitions and Publications Overview and Application
32 Expressive Arts Overview and Application
37 Artist Leadership and Emerging Artist Overview and Application

45 Indigenous Geography/Geografía Indígena Website
45 Indigenous Geography/Geografía Indígena Overview
47 Indigenous Geography/Geografía Indígena Application

49 Internships and Fellowships
49 Internships
55 Internships Application

57 Museum Stores (Smithsonian Enterprises)
57 Museum Stores Overview
59 Vendor Product Proposal and Questionnaire

61 Recruitment Program and Visitor Services
61 Recruitment Overview

63 Repatriation
63 Repatriation Overview
68 Sample Request for Information
69 Sample Request for a Consultation Visit
70 Sample Request for a Repatriation Claim

71 Resource Centers
71 Resource Centers Overview

73 Seminars and Symposia Program
73 Seminars and Symposia Overview

75 Frequently Asked Questions

77 Appendices
77 Appendix A: Profile and NMAI Mission Statement
78 Appendix B: Program Contact Information

80 Acknowledgments
One of the great joys I experience as the director of the National Museum of the American Indian (NMAI) is the daily discovery of our role as an international institution of living cultures. Each day, I learn something new about the indigenous peoples of the Americas. More important, we regularly host visitors from around the globe, many of whom seek to learn from our model of collaboration and cooperation with indigenous communities.

This model arises from our mission to empower indigenous peoples, whether at the National Museum of the American Indian or in tribal museums or cultural centers. In an attempt to achieve this objective, we share the resources of the museum directly with indigenous communities through our Museum Programs and Community and Constituent Services Departments. These departments provide critical opportunities and services to indigenous peoples in the areas of arts, media, and technology, while simultaneously working to educate our visiting public through education, exhibition, and website initiatives.

I am proud of the array of services included in this guide, and I believe in their value for community-building. Of course, we aim to continually improve upon these programs, and toward that end, we recently embarked upon a consultation process to hear exactly what communities expect from us. Are our public programs adequately educating our visitors? Are the museum outreach services meeting community needs? I invite you to complete the enclosed survey, or visit http://nmai.renewingconnections.sgizmo.com to complete an online survey, to help us determine our course of action for the next decade.

Please consider this guide as an invitation to join us at the museum. We share the responsibility of keeping culture alive and well, and I welcome as many partners as possible in that endeavor.

Kevin Gover (Pawnee/Comanche)  
Director, National Museum of the American Indian
As the new Associate Director for Community and Constituent Services, I am thrilled to welcome you to the National Museum of the American Indian (NMAI), and in particular, to introduce you to our 2009–2010 Programs and Services Guide. I am continually amazed at the depth and breadth of our program offerings, and of the very real impact that they have in Indian Country.

This guide outlines the many ways communities can interact with the NMAI. As we see when we examine our past participant lists, we have had the pleasure to work with indigenous communities from such diverse regions of the Western Hemisphere as the Yagán from the tip of Tierra del Fuego in Chile and the Tlingit and Haida in Alaska, to the Ilnu in the Québec province of Canada and the Maya communities resident in Florida. Even with our success in reaching indigenous communities, we look forward to renewing and strengthening these connections.

I hope that this guide can help us to enhance existing relationships and build bridges to new communities. Included here is a complete listing of National Museum of the American Indian outreach activities and opportunities for 2009–2010, including new information about NMAI collections, visitor services, and the Smithsonian museum shops. These initiatives are designed to fulfill the needs and interests of individuals and organizations working in the areas of indigenous arts, indigenous audio, education, museum and cultural center development and management, cultural preservation, electronic media, film and video, and repatriation. Applications for all programs are found within this publication and online at www.AmericanIndian.si.edu. Deadlines occur annually; most programs accept applications all year long (although the review process may only occur once a year).

We hope you find the guide useful and informative. Please feel free to contact us at any time with questions, concerns, or ideas. We establish new initiatives and topics for existing programs based on the feedback we receive directly from communities. I look forward to seeing you at the museum or collaborating with you on a program in your community.

Carolyn McClellan (Cherokee Nation of Oklahoma)
Associate Director for Community and Constituent Services
The Smithsonian’s National Museum of the American Indian (NMAI) works in collaboration with the indigenous peoples of the Americas to protect and foster indigenous cultures, reaffirm traditions and beliefs, encourage contemporary artistic expression, and provide a forum for indigenous voices.

The NMAI’s Community and Constituent Services Department is a cornerstone of the museum’s commitment to outreach, providing a vital link between museum staff and collections and indigenous communities. Museum resources are shared with diverse audiences through internships, arts initiatives, and the Internet. Similarly, through film and video, seminars and symposia, educational publications, and public performances, NMAI’s Museum Programs Department serves as a critical component of public education, working in concert with indigenous peoples to promote knowledge and understanding of indigenous arts, history, languages, and contemporary life.

This guide describes these multifaceted programs and provides information and applications for linking to NMAI’s resources and expertise. Visitors to the museum’s website at www.AmericanIndian.si.edu can obtain additional information about these activities. Please direct any questions to us at NMAI-CSInfo@si.edu.
## Application Deadlines

### Exhibitions and Publications and Expressive Arts

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<th>2009</th>
<th>2010</th>
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<tbody>
<tr>
<td>Application receipt deadline:</td>
<td>January 15, 2009</td>
<td>January 15, 2010</td>
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<tr>
<td>Awards announced:</td>
<td>March 15, 2009</td>
<td>March 15, 2010</td>
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<tr>
<td>Award Period:</td>
<td>May 1, 2009–April 30, 2010</td>
<td>May 1, 2010–April 30, 2011</td>
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<tr>
<td>Mid-term Report Due:</td>
<td>December 31, 2009</td>
<td>December 31, 2010</td>
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### Artist Leadership/Emerging Artist (except High School Student Artist)

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<th>2009</th>
<th>2010</th>
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<tr>
<td>Application receipt deadline:</td>
<td>April 6, 2009</td>
<td>April 5, 2010</td>
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<tr>
<td>Awards announced:</td>
<td>August 2009</td>
<td>August 2010</td>
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### Indigenous Geography/Geografía Indígena

- Deadline: Open, reviewed when funding available

### Internships

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<tr>
<td>Spring</td>
<td>Deadline: November 20</td>
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<tr>
<td>Summer</td>
<td>Deadline: February 6</td>
</tr>
<tr>
<td>Fall</td>
<td>Deadline: July 12</td>
</tr>
</tbody>
</table>
Most museum units accept applications on a rolling basis, but only review applications once per year. Deadlines on page 7 reflect the final date that applications will be accepted before a scheduled review panel convenes. If an initiative is not listed on the calendar, the applications either are open continuously or have a deadline that is dependent on funding. Please contact the museum unit for any questions regarding applications and deadlines.
GENERAL INFORMATION FOR VISITORS TO THE OBJECT COLLECTIONS

A wonderful asset of the National Museum of the American Indian (NMAI) is its collection of objects and archives from, by, and about the indigenous peoples of the Western Hemisphere. At NMAI, we take pride in our ability to share the collections with others and to provide open access to and cultural care of the objects.

The National Museum of the American Indian’s Cultural Resources Center (CRC) is located seven miles outside of Washington, D.C. The CRC holds the NMAI’s paper, photographic, and media archives, as well as objects representing more than 900 indigenous groups from the Americas and Greenland. Please see “Guide to Research” for details about each collection and contact information.

A visit to the collections is open to all Native and non-Native adults (18 and over), for personal or scholarly interest. School-age children are admitted as part of programmatic activities sponsored by the NMAI.

Almost all of the objects can be viewed. However, visits and research projects must be specific, and visitors must limit themselves to the objects they originally requested for research. Casual browsing throughout the collections and additional impromptu requests cannot be accommodated. Visitors in collections areas or study areas will be accompanied by an NMAI staff member at all times. Access to the object collections is provided only during regular staff working hours: Monday through Friday, 9:30 a.m. to 4:30 p.m., excluding federal holidays.

Access to the object collections of the NMAI is arranged by written application and appointment only. Please see “Object Collections Visit Request Form.” Two other forms outlining visit and object handling rules also need to be completed by the beginning of the visit. All of the forms are available electronically or hard copies can be mailed by contacting NMAICollections@si.edu.

Access to the Photo Archive and Paper Archive should also be arranged in advance. Please see “Guide to Research” for contact information.

On-site access to the object collections computer database is available and overseen by NMAI staff who are able to provide database printouts, copies of catalog cards, and color copies of already-existing digital images of objects in electronic or hard-copy format (in limited quantities). However, requests for such materials may take several days to complete.

Photographs may be taken, subject to space and time limitations, with the permission of NMAI staff and may be used for personal or research purposes only. Permission to publish photographs will be considered and granted separately from the research request itself. Please note there may be copyright restrictions. Only electronic flash or the use of ambient light is permitted and visitors must provide their own photographic equipment. For a fee, photography by NMAI staff may be arranged.
GUIDE TO RESEARCH AT THE NATIONAL MUSEUM OF THE AMERICAN INDIAN’S CULTURAL RESOURCES CENTER

The National Museum of the American Indian’s Cultural Resources Center (CRC) is located at 4220 Silver Hill Road, Suitland, MD, seven miles outside of Washington, D.C. The CRC holds the following types of collections that are available for research:

Object Collections
The NMAI object collections contain more than 800,000 Native American archaeological, ethnographic, historic, and contemporary objects from throughout the Western Hemisphere. Please note that objects not exhibited at the NMAI Mall museum in Washington, D.C., at the NMAI George Gustav Heye Center in New York, or on loan to other museums, are located at the CRC.

For information concerning the object collections, including requests for computer printouts of specific collections, contact Pat Nietfeld, NMAI Collections Manager (phone: 301-238-1454; fax: 301-238-3210; email: NMAICollections@si.edu).

To research or visit the NMAI object collections, complete a “Collections Visit Request Form” and return it to the NMAI Collections Manager (see above). To assure availability at the desired day and time, we recommend that forms be filed at least two months prior to your proposed visit. Please be sure to indicate alternate dates for your visit.

NMAI does limit access to objects deemed culturally sensitive by community authorities, including sacred and ceremonial objects, objects of cultural patrimony (communally-owned objects), funerary objects, and human remains. Access to these may require the visitor to obtain the prior approval of the appropriate culturally affiliated indigenous group(s). This written permission should be printed on tribal letterhead and specify who by name has permission and what objects can be viewed.

Questions about this policy should be directed to the Cultural Protocols Office, Community and Constituent Services (see contact information on page 65).

Paper Archive
The NMAI Paper Archive is the repository for the material formerly located at the Museum of the American Indian, Heye Foundation, at Audubon Terrace in New York City. It contains approximately 1,500 linear feet of records and special collections dating back to the 1830s. The records document the history of NMAI and its predecessor, the Museum of the American Indian, Heye Foundation. Official records include correspondence, memoranda, photographs, and audio material pertaining to the founder, George Gustav Heye, and staff members E.K. Burnett, Frederick Dockstader, Roland W. Force, Frederick W. Hodge, George H. Pepper, and William F. Stiles, as well as other curators, anthropologists, and scholars associated with the museum. Other records include unpublished manuscripts, field notebooks containing original drawings, site diagrams, and maps, as well as scrapbooks, photographs, object collection listings, exhibit planning materials, and correspondence pertaining to research expeditions, collecting projects, and collectors. The Archive maintains Board of Trustees records, annual reports, and a record copy of NMAI publications. Special collections include the National Congress of the American Indian Archives (NCAI), the Leuman Maurice Waugh Papers, the Reuben Snake Papers, and ARROW, Inc. Records.

Photo Archive
The Photo Archive contains approximately 324,000 images (negatives, vintage prints, transparencies, lantern slides, glass-plate negatives, and color slides) documenting Native American life from the mid-nineteenth century to the present. This collection also records contemporary Native American artists and events and includes images of some of the objects in the collection.

Media Archive
The Media Archive consists of over 12,000 video tapes, motion picture films, and audio recordings, dating from 1902 to the present. Indigenous communities from North and South America are represented in interviews, performances, cinematic films, and documentary recordings. NMAI’s collection contains a vast array of formats from throughout the history of audiovisual recording, including motion picture film, analog and digital video tape recordings, and audio recordings on wax cylinders, phonograph discs, audio tape, and compact discs.

For additional information or to arrange access to the Archives, please contact Jennifer O’Neal, Head Archivist (phone: 301-238-1400; fax: 301-238-3038; email: NMAIArchives@si.edu and NMAIPhoto@si.edu). Please note that fees may be charged for original photography and/or copies of existing images or for copies of archival material. A fee schedule may be obtained upon request from the Archives.

*** Please note: The extensive Native American object collections of the Smithsonian’s National Museum of Natural History (NMNH) and the photo and paper archives collections of the National Anthropological Archives (NAA) are distinct from those of NMAI. Separate arrangements must be made to research the NMNH and NAA collections. For more information, visit the NMNH Anthropology Department website (www.nmnh.si.edu/anthro/), the NMNH collections website (www.nmnh.si.edu/anthro/cm), and the NAA website (www.nmnh.si.edu/naa).
Collections Visit Request Form

Please type or print legibly; attach additional sheets as needed.

Please return completed form to the Collections Manager at the address below at least two months in advance of your proposed visit to secure an appointment.

This form is for requesting access to OBJECTS only; please contact the Paper Archives or Photo Archives directly to use these other resources (see “Guide to Research”).

PERSONAL INFORMATION

1. DATE OF APPLICATION:

2. NAME(S) (LAST, FIRST):

3. ☐ HOME OR ☐ INSTITUTIONAL/WORK ADDRESS: ☐ TELEPHONE:
   STREET:
   FAX:
   EMAIL:
   CITY:
   WEB:
   STATE/PROVINCE: ☐ ZIP/POSTAL CODE: ☐ COUNTRY:

4. POSITION HELD (IF ANY):

5. TRIBAL OR COMMUNITY AFFILIATION (IF ANY):

VISIT INFORMATION

6. PURPOSE OF YOUR VISIT: ☐ PERSONAL INTEREST ☐ PERSONAL RESEARCH ☐ PROFESSIONAL RESEARCH
   ☐ SCHOLARLY RESEARCH ☐ LOAN RESEARCH ☐ OTHER

7. PLEASE DESCRIBE PROJECT:

8. IF YOU ARE DOING RESEARCH WHICH IS SPONSORED BY AN INSTITUTION OR TRIBE, PLEASE PROVIDE THE NAME OF INSTITUTION/TRIBE:

9. IF YOU ARE A STUDENT CONDUCTING RESEARCH, PLEASE PROVIDE THE NAME OF YOUR THESIS OR DISSERTATION ADVISOR:

10. IF RESEARCH IS FOR PUBLICATION, MA THESIS, OR PHD DISSERTATION, PLEASE PROVIDE TITLE, INSTITUTION, INTENDED PUBLISHER, ETC. PLEASE REMEMBER TO SEND TWO COPIES OF RESULTING PUBLICATIONS TO NMAI COLLECTIONS MANAGER.

VISIT DETAILS

12. DATES OF DESIRED VISIT:

13. ESTIMATED RESEARCH TIME NEEDED:

13. ALTERNATE DATES (IF DESIRED DATE NOT AVAILABLE):

14. SPECIFY THE COLLECTION(S) YOU WISH TO EXAMINE. (NOTE WHETHER ARCHAEOLOGICAL, HISTORIC, ETHNOGRAPHIC, OR CONTEMPORARY; CULTURE, GEOGRAPHICAL AREA, OR PROVENIENCE; QUANTITY OF MATERIAL; CATALOGUE NUMBERS; REFERENCES TO PUBLICATIONS ILLUSTRATING OR DESCRIBING THE MATERIAL; OR ANY OTHER INFORMATION THAT WOULD BE HELPFUL IN IDENTIFYING THE OBJECTS IN WHICH YOU ARE INTERESTED.)

15. PROPOSED METHODS OF EXAMINATION: (PLEASE NOTE THAT ANY TYPE OF SCIENTIFIC TESTING REQUIRES A SEPARATE REQUEST AND SPECIFIC APPROVAL.)

- PHOTOGRAPHY/IMAGING
- DRAWING
- MEASUREMENT
- OTHER (DESCRIBE BELOW)

16. DURING YOUR VISIT, WILL YOU ALSO NEED ACCESS TO:

- PHOTO ARCHIVES
- PAPER ARCHIVES
- MEDIA ARCHIVES

17. HAVE YOU MADE USE OF NMAI'S COLLECTIONS BEFORE?  

- YES
- NO

- WHEN?

- WHICH COLLECTIONS?

18. HAVE YOU MADE USE OF OTHER MUSEUMS' COLLECTIONS?  

- YES
- NO

- PLEASE SPECIFY WHICH ONES AND WHERE:

19. HAVE YOU ALREADY HAD CONTACT OR BACKGROUND DISCUSSIONS WITH ANY NMAI STAFF MEMBER REGARDING THIS COLLECTION OR YOUR RESEARCH IN GENERAL?  

- YES
- NO

- IF SO, PROVIDE NMAI STAFF MEMBER’S NAME:

20. LOCAL OR EMERGENCY TELEPHONE/CONTACT DURING VISIT (IF NOT ABOVE):

21. PLEASE NOTE THAT THE SHELVING AND CABINETS HOUSING NMAI COLLECTIONS ARE 12 FEET TALL; YOU MAY NEED TO CLIMB LADDERS TO ACCESS OBJECTS. PLEASE DRESS ACCORDINGLY IN SLACKS AND CLOSED TOED SHOES. LET US KNOW IF YOU ARE UNABLE OR FEEL UNCOMFORTABLE CLIMBING LADDERS OR WORKING AT HEIGHTS.

I certify that the information given above is correct, and I agree to abide by the rules governing access to the object collections of the National Museum of the American Indian.

SIGNATURE

DATE

NMAI Collections Management Department
Cultural Resources Center
4220 Silver Hill Road
Suitland, MD 20746-2863

Fax: 301-238-3210
Email: NMAICollections@si.edu
Community Exhibitions is an emerging endeavor of the National Museum of the American Indian, addressing the exhibition development needs of tribal museums and cultural centers, specifically related to the collections of the National Museum of the American Indian (NMAI). This initiative is taking a multifaceted approach to working with communities through support of technical assistance and community-based exhibitions, collections research initiated by individuals or communities, and traveling exhibitions.

**TRAVELING EXHIBITIONS**

Traveling exhibitions are two-dimensional banner shows that are affordable; easy to transport, install, and de-install; and specifically designed to accommodate limited environmental and security resources at some venues. The program’s inaugural traveling exhibition, *Native Words, Native Warriors*, developed in collaboration with the Smithsonian Institution Traveling Exhibition Service (SITES), tells the story of Native American servicemen who used their indigenous languages on behalf of the U.S. military during World Wars I and II.

Although the story of the Navajo Code Talkers is familiar to most people, many are unaware that men from the Choctaw, Comanche, Cree, Crow, Dakota Sioux, Hopi, Lakota Sioux, Menominee, Meskwaki, Muscogee, Seminole, and Oneida Nations also used Native languages in defense of their country. Smithsonian researchers interviewed Native veterans of World War II in preparation for this project. Staff have worked with several of the Code Talker communities to travel this show to their areas, including the Hopi, Meskwaki, Comanche, and Navajo.

The second show, *IndiVisible: African-Native American Lives in the Americas*, is scheduled to open at NMAI in 2009 and tells the story of intersections between African American and Native American lives and cultures. Scholarly research forms the core of the content and numerous first-person accounts reveal the vitality of this cultural diversity. This banner show is a partnership with SITES, the new Smithsonian National Museum of African American History and Culture (NMAAHC), and the Smithsonian Center for Folklife and Cultural Heritage.
For exhibition rental information and a list of upcoming venues, please visit www.AmericanIndian.si.edu.

**Contact**
Museum Programs
National Museum of the American Indian
Smithsonian Institution
PO Box 37012
Washington, D.C. 20013-7012

Phone: 202-633-6663
Fax: 202-633-6899
Email: fortk@si.edu

Curator Ann McMullen discusses a pair of Yuchi leggings from NMAI collections with Yuchi community members in Tulsa, Oklahoma via videoconference. Photo by Mark Christal
The National Museum of the American Indian (NMAI) provides opportunities for museum visitors to experience the living arts, cultures, and lifeways of the indigenous peoples of the Western Hemisphere and Hawai‘i through performances, demonstrations, workshops, and the spoken word. The Cultural Arts units in Washington, D.C., and at the George Gustav Heye Center in New York City, invite musicians, dance groups, theater groups, storytellers, writers, and artisans to contact program staff about their interest in presenting programs.

Programs include mini-residencies for performing and demonstrating artists, as well as a Native writers’ series which features nine indigenous authors a year for book readings, moderated discussions, and book signings. The NMAI Art Market is also held each December. In Washington, D.C., and New York, most programs are held during regular museum hours (10:00 a.m. to 5:30 p.m.). The George Gustav Heye Center is open from 10:00 a.m. to 5:00 p.m., and until 8:00 p.m. on Thursdays.

WHO MAY PARTICIPATE?

Program participants come from throughout the Americas. Since the museum’s opening in Washington, D.C., in 2004, more than 600 people have performed and more than 100 tribes and indigenous communities have been represented in a variety of programs. Cultural Arts programs offer a wide variety of styles and genres, including traditional and contemporary or a blend of the two. Performers may be touring professionals or community-based artists. Programs are intended to be informative as well as entertaining, and participants are encouraged to engage the public.

HOW ARE PARTICIPANTS SELECTED?

Program staff review and evaluate all materials with the guidance of the Cultural Arts Advisory Committee.

Selection criteria include:

- Quality of presentation
- Performance history
- Referrals from communities and qualified individuals
Cultural appropriateness and authenticity

- Appropriateness for a museum venue and audiences
- Broad representation, including professional and community-based groups and individuals as well as variety in communities and genres.

Programs are often presented in conjunction with featured museum exhibitions, and may highlight a particular geographic or cultural community. An example is the series of programs in 2007–08 at the NMAI in Washington, D.C., presenting various communities in the exhibition *Identity by Design: Tradition, Change, and Celebration in Native Women’s Dresses*. In New York, regular programming is enhanced by annual events such as Native Sounds Downtown, The Art of Storytelling, and a children’s festival. Programs are planned to coincide with national heritage months and with other special events, commemorations, holidays, and peak times of visitation.

**HOW TO APPLY**

Applications and materials are accepted at any time. Please use the Cultural Presenter Directory form on page 17. Performing artists and groups should include examples of media (audio or video) along with performance histories, testimonials, community endorsements, and a description of the proposed program. Writers are encouraged to submit examples of their work; artisans may send photos, DVDs, or other representations of their work, but should not send original materials.

**Contact**

For more information about these programs, please contact Cultural Arts staff at NMAIprograms@si.edu (Washington, D.C.) or call 212-514-3709 (New York).


**The NMAI Cultural Arts Department has hosted hundreds of engaging programs in Washington, D.C., and New York City, including:**

**Music:** Indigenous, Bill Miller, R. Carlos Nakai, Native Roots, Pamyua, The Plateros, Buffy Sainte-Marie, Keith Secola and the Wild Band of Indians, Joanne Shenandoah

**Dance:** Hālau O’Aulani, The Lakota Dance Theater, The Pomo Community Dancers, Santee Smith’s Kaha:wi Dance Theatre, Zuni Olla Maidens, Hālau I Ka Wēkiu

**Storytelling:** Steven Alvarez, Lloyd Arneach, Lorene Boxley, Mary Louise Defender Wilson, Anne Dunn, Iguaniginape Kungilar, Nalani Olds, Trudie Lamb Richmond

**Drama:** William Shakespeare’s *Macbeth* by Perseverance Theatre; *Grandchildren of the Buffalo Soldiers* by William S. Yellow Robe, Jr.; Viento Teatro from Colombia; *Coyote Tales* from Gateway Theater Productions; *The Faraway Drum: Raven Speaks; Coyote Sings* from Alaska’s Naa Kahidi Theater and New Mexico’s Coyote Gathers His People

**Native Writers:** Sherman Alexie, Vine Deloria, Jr., Louise Erdrich, Winona LaDuke, Wilma Mankiller, N. Scott Momaday, Simon Ortiz

**Demonstrators:** Patrick Almenas (Penobscot birchbark canoe-making); David Boxley (Tsimshian wood carving); Miguel Andrange (Quechua weaving); Teri Greeves (Kiowa beadwork); Helio Gutierrez (Nicaraguan pottery); Tlisza Jaurique (Xicana Day of the Dead papel picado); Donna Shakespeare-Cummings (Northern Arapaho beadwork)
The Cultural Arts Program—both in Washington, D.C., and New York—provides opportunities for indigenous people of the Western Hemisphere to share their cultures and living traditions. Cultural presenters are invited to submit this form, along with work samples and a résumé, to be considered for future programs. We cannot guarantee that you will be contacted based on this information.

### Legal Name (First, Middle, Last Name for Individual or Lead Contact for Performance Group)

### Stage Name (If Different from Above)

### Performance Group Name

### Mailing Address

### Shipping Address (Not a PO Box)

### Home Phone

### Work Phone

### Fax

### Cell Phone

### Email

### Website

### Tribal or Community Affiliation(s)

### Citizenship

### Visa Status (Only Non-U.S. Citizens)

○ Please check if you are under 21.

**Description of Work:** Please check a heading and then circle or list area of expertise. For example, “Artisan: Beader” or “Musician: Flute Player.”

- **Artisan** (Beader, Basket Weaver, Carver, Ceramicist, Clothing Designer, Doll Maker, Drum Maker, Glass Blower, Jeweler, Ledger Artist, Painter, Stenciler, Textile Weaver, Other)
- **Musician** (Blues, Choral, Classical, Country, Hip-Hop, Jazz, Rock, Traditional)

### Genre:

- **Instrument(s):**
- **Singer**
- **Dancer**
- **Storyteller**
- **Writer**
- **Filmmaker**
- **Theater** (Actor, Designer, Director, Playwright, Stage Manager)
- **Culinary/Native Foods**
- **Educator**
- **Historian**
- **Culture Bearer**
- **Other**

### Specific Interest

### What audiences do you serve? Do you do programs specifically for children?  

### Work Samples:

Please provide a résumé and performance history, plus one or more of the following: video/DVD, photographs (hard copy, slides, or CD), print materials (endorsements, publications, brochures, magazine clippings), and/or recordings. Please send work samples via regular mail to:

**NMAI Cultural Arts**
4th Street and Independence Ave., SW
P.O. Box 37012, Washington, DC 20013-7012

**NMAI Cultural Arts**
One Bowling Green
New York, NY 10004

No faxed materials please. For more information, call 202-633-6622 or 212-514-3711.

### Signature

### Date
The National Museum of the American Indian (NMAI) Education Offices develop educational products and programs for teachers, students, families, and others for use both inside and outside the museum. Education staff at the museum in Washington, D.C., and at the George Gustav Heye Center (GGHC) in New York develop instructional materials and programs in collaboration with indigenous communities in order to advance the knowledge and understanding of indigenous cultures.

You can visit our website (www.AmericanIndian.si.edu/Education) for a selection of free classroom resource materials, including teaching posters, guides, and online resources. You also can request copies of publications in print.

Family programs, school programs, and events are held throughout the year and can be found on our website. School groups planning to visit either the museum in Washington, D.C., or the Heye Center can arrange for tours with a Cultural Interpreter through our reservations desk. For those planning to visit Washington, D.C., our Pre-Visit Guide for Teachers is available for use in the classroom. The GGHC’s Guide for Teachers will ready your students for a visit to our New York facility, where you can go to the Haudenosaunee Discovery Room, a hands-on exhibition and workshop space for children. Teachers and group leaders can make appointments to use the discovery room during museum hours.

Would you like to contribute to our efforts to educate a national audience about indigenous culture? NMAI’s Education Offices invite educators and other professionals and cultural experts from indigenous communities to share their traditions, teaching ideas, and materials and to consider joining us in the museum. Here’s how:

- Help us to learn about the innovative educational programs in use in your community. Let us know about instructional programs and materials about indigenous traditions being used in your community schools and cultural centers. Send an email to NMAI-education@si.edu with your contact information and program description.

- Join us to share your expertise. There are opportunities for cultural experts and educators to offer training for our Cultural Interpreter staff, lead teacher workshops, and participate in family programs. Send an email to NMAI-education@si.edu with your contact information and area of interest and expertise.
Apply to become an intern in our Washington or New York office. Interns have worked in cultural interpretation, provided research assistance for school materials, and assisted in family and school programs. (See page 55 for intern application.)

Look for career opportunities at the museum by visiting the NMAI website at www.AmericanIndian.si.edu.

Contact
For information about these programs or to discuss your community’s education programs, please contact the Education staff.

WASHINGTON, D.C.
Office of Education
National Museum of the American Indian
Smithsonian Institution
Fourth Street and Independence Avenue, SW
P.O. Box 37012
Washington, DC 20013-7012
Phone: 202-633-6996
Group Reservations: 888-618-0572 or 202-633-6644
Fax: 202-633-6894
Email: NMAI-Education@si.edu
Group Reservations Email:
NMAI-GroupReservations@si.edu

NEW YORK
Office of Education
National Museum of the American Indian
Smithsonian Institution
One Bowling Green
New York, NY 10004
Phone: 212-514-3702
Group Reservations: 212-514-3705
The Film and Video Center (FVC) of the National Museum of the American Indian (NMAI) offers public presentations and information services about films, video, radio, television, and new media produced by and about indigenous peoples of the Western Hemisphere and Hawai‘i. It organizes NMAI’s biennial Native American Film and Video Festival and screenings at the museum and in venues across the country. The Center, which is headquartered at the museum’s George Gustav Heye Center in New York City, regularly provides information and assistance to media makers, educators, programmers, students, and the general public. The Center also has staff and a program office in Washington, D.C.

PUBLIC SCREENINGS AND FILM FESTIVAL

The NMAI has an active public screening program in New York and Washington, D.C., and at many offsite venues. Daily and monthly screening series are offered, and lecture-style programs present the best of recent Native American production and archival films. The works screened reflect the variety and creativity of Native American media and celebrate the work of indigenous directors, producers, writers, actors, and cultural activists. The tradition of storytelling is reflected in the ever-expanding body of feature and short fictions made by indigenous peoples, as well as documentaries and experimental media. From this vast resource, approximately seventy works are presented each year in the Center’s programs.

Founded in 1979, NMAI’s internationally renowned Native American Film and Video Festival presents recent Native productions from throughout the Americas introduced by the filmmakers themselves, and includes other works representing indigenous perspectives. The Center also organizes the annual Native Cinema Showcase in Santa Fe, New Mexico, during Indian Market, and plans cross-cultural exchanges between audiences and media makers from the United States, Canada, Bolivia, Brazil, and Mexico.

NATIVE NETWORKS INITIATIVE AND WEBSITE

The FVC has inaugurated a Native Networks Initiative, providing media makers with information
and professional opportunities. Since 2000, the initiative has expanded to include New Generations, which presents workshops for Native youth media makers and screens their productions. In 2001, with support from The Ford Foundation, the Center launched Native Networks/Redes Indígenas (www.nativenetworks.si.edu and www.redesindigenas.si.edu), a bilingual site for information about Native film, video, radio, and new media.

INFORMATION SERVICES

The Film and Video Center answers inquiries about Native American and indigenous media topics such as recent productions, media makers, and actors; Native media organizations; current research in the field of Native American media production; the distribution and preservation of media and archival film research; and programming of work by indigenous media makers. Inquiries can be submitted to FVC via the Native Networks website and by email, letter, or phone. Filmmakers can also discuss their projects with staff in New York and Washington, D.C., by appointment.

MEDIA STUDY

The NMAI media collection contains more than 1,500 film, video, and radio productions dating from 1979 to the present, produced in North, Central, and South America, the Arctic, and the Pacific Rim. The museum’s Media Archives in Suitland, Maryland, houses the viewing copies of these productions and extensive video and audio documentation produced by the museum available for research and study. Film, video, and radio productions are also available for research at the Film and Video Center at the George Gustav Heye Center by appointment. Individual viewers or groups of up to five may view videos without an appointment in the museum’s Resource Centers, which house more than 300 works drawn from the past twenty-five years of Native American film and video.

Throughout the year, the Film and Video Center previews new works for possible inclusion in its programs and invites media makers to send submissions at any time.

Contact

For more information on these programs, please contact the Film and Video Center staff.

WASHINGTON, D.C.
Film and Video Center
National Museum of the American Indian
Smithsonian Institution
Fourth Street and Independence Avenue, SW
Washington, DC 20024
Phone: 202-633-6694
Email: FVC@si.edu

NEW YORK
Film and Video Center
National Museum of the American Indian
Smithsonian Institution
George Gustav Heye Center
One Bowling Green
New York, NY 10004
Phone: 212-514-3737
Email: FVC@si.edu

www.nativenetworks.si.edu
www.redesindigenas.si.edu
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- VHS
- BETA
- 3/4" UMATIC
- DVD
- MINI-DV
- CD-ROM
- PAL (VIDEO)
- NTSC (VIDEO)
- OTHER ___________________

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Film and Video Submission Form (continued)

PRODUCTION INFORMATION

BRIEF SYNOPSIS (NO MORE THAN 50 WORDS)

LANGUAGE(S)—CHECK AND/OR SPECIFY

☐ ENGLISH  ☐ SPANISH  ☐ OTHER ________________________________

PRIMARY LANGUAGE SPOKEN

LANGUAGE WRITTEN (IF THE WORK HAS SUBTITLES OR DUBBING)

HAS THIS PROJECT BEEN SCREENED/AIRED PUBLICLY YET?  ☐ YES  ☐ NO

IF YES, WHERE AND WHEN? ________________________________________

DO YOU DONATE THIS PREVIEW COPY TO THE MUSEUM FOR RESEARCH PURPOSES?  ☐ YES  ☐ NO

PLEASE MAIL TO:

FILM AND VIDEO CENTER
ONE BOWLING GREEN
NEW YORK, NY 10004
TEL: 212-514-3737

SIGNATURE ___________________________________  DATE ____________________________
The NMAI’s Indigenous Contemporary Arts Program offers support to a wide range of arts activities with the goal of increasing the knowledge, understanding, and appreciation of contemporary Native American arts. The NMAI considers the recognition of living artists of the Western Hemisphere and Hawai‘i to be of primary importance and will give awards to projects that strengthen the scholarship in this underserved field and create opportunities for new and innovative work. The National Museum of the American Indian would like to thank the Ford Foundation and other funders whose generous support makes this initiative possible.

Applications are accepted in three areas:
- Exhibitions and Publications (see page 27)
- Expressive Arts (see page 32)
- Artist Leadership and Emerging Artist (see page 37)
Key deadline dates for Exhibitions and Publications and Expressive Arts:

<table>
<thead>
<tr>
<th>Year</th>
<th>Application receipt deadline:</th>
<th>Awards announced:</th>
<th>Award Period:</th>
<th>Mid-term Report Due:</th>
<th>Final Report Due:</th>
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</thead>
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Key deadline dates for Artist Leadership and Emerging Artist (except High School Student Artist):

<table>
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<th>Year</th>
<th>Application receipt deadline:</th>
<th>Awards announced:</th>
<th>Award period:</th>
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<tr>
<td>2009</td>
<td>April 6, 2009</td>
<td>August 2009</td>
<td>October 2009–June 2010</td>
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Basket weaver Lorene Boxley (Tlingit) and wood carver David Boxley (Tsimshian) demonstrate their skills in celebration of the exhibit *Listening to Our Ancestors: The Art of Native Life Along the North Pacific Coast.* Photo by Katherine Fogden.
EXHIBITIONS AND PUBLICATIONS

The Indigenous Contemporary Arts Program includes awards to support exhibitions, installations, publications, and critical writing, which should interpret and present the work of contemporary Native visual artists to the public and encourage dialogue and critical commentary. The awards are competitive, selected by application only. The selection panel will include NMAI staff and outside experts in the contemporary art field. At least one-half of the proposed project team (artists, authors, curators, etc.) must be Native American or Native Hawaiian.

The amount of each award will be $7,500–$15,000 per project. Awards may be used toward artist, curator, or author fees; or costs such as shipping, printing, reproduction rights, and exhibit materials. Project budgets must show a minimum 50% match by the applicant organization or other anticipated sources.

The credit line “Support provided by the Indigenous Contemporary Arts Program, National Museum of the American Indian” must be included in all publicity and written materials. The NMAI is able to present this opportunity for creative artists thanks to generous support from the Ford Foundation’s IllumiNation program. A mid-term and final report are required.

Applicants may apply to one of the following areas:

1) Exhibitions: Awards for original exhibitions and/or installations (including installation art) of contemporary Native American art in the United States at not-for-profit venues.

2) Publications: Awards for publications and critical writing on contemporary Native art subjects, including, but not limited to, exhibition catalogs, special editions of journals, etc.

Who is eligible to apply?

Awards are given to nonprofit or education-based organizations. Applicants must submit proof that they are one of these types of organizations. Individuals and unincorporated groups may only apply through an eligible nonprofit organization (fiscal sponsorship). Eligible applicants may include community art centers, artist-run or non-profit galleries, museums, arts organizations, and education-based organizations, such as college or university galleries or museums.

Exclusions

Publication awards may not be used for research and development; they may be used for author or editing fees, printing, reproduction costs, and other expenses related directly to production and distribution.

Exhibitions awards are for exhibitions organized by the applicant organization and may not be used to host traveling exhibitions from other organizations.

The award may not cover entertainment (i.e., reception costs), postage, advertising, travel, operating expenses, competitions, festivals, craft fairs or markets, or fundraising.

Selection Criteria

- Artistic and programmatic merit of the program, project, or activity
- Relationship of proposed activities to the mission of the National Museum of the American Indian and the stated goals of the award program
- Project feasibility, including a realistic plan and budget
- Ability to reach a wide audience
- Nature and extent of programmatic interpretation (educational reach, etc.)

Questions about your application? Contact Kathleen Ash-Milby, associate curator for contemporary arts, at ashmilbyk@si.edu.
How to Apply

Three copies of the Application Cover Sheet* and the following support materials must be received by January 15:

1. Narrative description of project (1,000 words max. / 12 point font), with complete answers to Exhibitions or Publications questions (see page 30).

2. Budget

3. Biographies (300 words each, max.) and résumés (2-page max.) of principal participants listed on Cover Sheet. Include documentation of participant tribal affiliation as applicable.

4. Supporting material:

   *Twelve images:* A total of 10 images of participating artists’ previous work and 1–2 images of the exhibition facility or 10 images of selected illustrations for the proposed publication. Images must be in digital format on CD-Rom. PowerPoint is preferred. Please include complete caption information with each image in the PowerPoint presentation. **No more than 12 images are accepted per application.**

   *For Publications only:* Copies of three previously published essays or articles by the primary author; for books, complete citations and sample chapters accepted.

5. Evaluation Plan.

   *Electronic applications and faxes are not accepted.*

Do not bind your applications. Please use only staples, clips, or paperclips. Label your CDs and all supplemental material with your organization name.

Please send your complete application and supporting materials to the following address. You will receive an email confirming receipt of your application.

K. Ash-Milby
NMAI–Smithsonian Institution
George Gustav Heye Center
One Bowling Green
New York, NY 10004-1415

* See page 29. An electronic version of this form is available at www.AmericanIndian.si.edu/icap.
Please complete all sections of the application by typing or printing clearly in black or blue ink.

PROPOSED PROJECT NAME

START DATE: ___________________________ END DATE: ___________________________ DATE OF PUBLICATION, IF APPLICABLE: ___________________________

APPLICANT INFORMATION

ORGANIZATION NAME

MAILING ADDRESS

CITY ___________________________ STATE ___________________________ ZIP ___________________________

PHONE ___________________________ FAX ___________________________ EMAIL ___________________________

NONPROFIT STATUS

IRS 501(C)(3) OTHER (SPECIFY)

FEDERAL TAX ID NUMBER

PRINCIPAL PARTICIPANTS

THESE SHOULD INCLUDE CURATOR(S), ARTIST(S), AUTHOR(S), EDITOR(S)

PROJECT BUDGET SUMMARY

Funds/In-kind Provided by Applicant or Others $ ___________________________

Total Project Budget $ ___________________________

Total Requested from NMAI $ ___________________________

CERTIFICATION

I CERTIFY THAT ALL INFORMATION CONTAINED IN THIS APPLICATION, INCLUDING ALL ATTACHMENTS AND SUPPORTING MATERIALS, IS TRUE AND CORRECT.

NAME OF PROJECT COORDINATOR ___________________________ SIGNATURE ___________________________ DATE ___________________________

NAME/TITLE OF AUTHORIZING SUPERVISOR FROM APPLICANT ORGANIZATION ___________________________ SIGNATURE ___________________________ DATE ___________________________
Application Narrative Questions

Exhibitions

1. Narrative Overview
Include a summary of the exhibition and brief discussion of the artist(s) and their work.

2. Dates of Exhibition

3. Location / Venue
Describe the location or venue for the exhibition. Is it free and accessible to the public? Include a list of previous exhibitions.

4. Audience / Promotion
Describe the audience for your project. Note special plans for marketing and promotion.

5. Publication
Please describe any plans for publishing a catalog or any other supporting material. Will this publication be free? If not, what is the suggested sales price?

6. Finances
Describe specific plans for funding this project. Indicate other sources expected.

7. Artists’ Fees
Provide the payment schedule for artists, curators, etc.

Publications

1. Editorial Overview

2. Publishing Schedule

3. Background
Describe the press or publisher, and the type of previous titles or work published.

4. Audience / Promotion
Describe the audience for your publication. Note special plans for marketing and promotion.

5. Print Runs
What is the print run for this publication?

6. Finances
Describe specific plans for funding this publication. Indicate other sources expected.

7. Pricing
Will there be a charge for the publication?

8. Artists’ Fees
Provide the payment schedule for editors, authors, etc.
FREQUENTLY ASKED QUESTIONS

Exhibitions
How many images per artist may I include?
Applicants are allowed a maximum of twelve images per application, **not 10 images per artist**. If you submit more than the maximum number, only twelve will be shown to the selection committee or your application may be disqualified.

We are proposing an original exhibition that will travel. Is it eligible for this program?
Yes. If the applicant is the organizer of a new exhibition that will travel to other venues, it is eligible. If the applicant only wants to host another, previously organized exhibition from another organization, it is ineligible for this program.

I have a video/DVD presentation about the artists. Can I submit this instead of images?
No. We prefer still images so that all applications are reviewed equally. The Selection Panel cannot spend extra time to view videos for some applications. For video or media-based art, video stills may be submitted as part of the twelve allowed images.

Publications
I am an artist who would like to have my work published. Can I apply to this program for funds to publish my own work?
The program is designed to promote the presentation and interpretation of contemporary Native American art. If your publication includes critical interpretation, it could be eligible. If your work is included only as illustrations (to a children’s book, or book of poetry, for example), it is not eligible for this program.

I need funding to complete my dissertation. Can I apply?
No. The program does not support dissertation or thesis research or writing.

General Questions: Exhibitions and Publications
I only have photocopies of the artist’s work. Is this okay?
No. In order to fully understand the nature and quality of the artist’s work, and to be sure it is fairly represented to the Selection Panel, you must submit good resolution, color images. Digital images are preferred. Color slides or prints are acceptable.

What are the image specifications?
Please use JPEG, GIF, or TIF files. If possible, please organize your images in a PowerPoint presentation.

Can we submit our proposal in a binder or bound packet?
No. Please submit your proposal with staples or clips so that we may easily copy the applications for distribution to our Selection Panel.

Will my images and support material be returned?
No. We are unable to return any of your application materials.

Do each of the Native participants have to be at least 50% Native American?
No. At least one-half of the primary participant team (including artists, authors, or curators) must be Native American. Membership in a Native American tribe is not determined by NMAI. Applicants must provide documentation of these criteria.

Do we need to pay fees to the participating artists? Why?
Artists are professionals who should be paid for their contributions to your project. Fees or honoraria can vary from organization to organization, but this needs to be addressed in your budget.

Can we submit two applications: one for our exhibition and one for the publication?
Yes, but if your project is chosen, only one application per organization will be awarded.

Can artists from Canada or countries in South America participate?
Yes, but for the Exhibitions funding, the applicant organization must be based in the United States. For Publications funding, there are no national restrictions.
EXPRESSIVE ARTS

The NMAI’s Indigenous Contemporary Arts Program promotes the creation and presentation of new works through the collaboration of two or more Native artists. The primary focus should be on the creativity of Native artists, but that does not exclude non-Natives as collaborators where appropriate. Awards will specifically support the creation of new works for public performance that may include, but are not limited to, music, dance, spoken word (new scripts, written texts, traditional stories, etc.), electronic media, costume design, mask making, set design, performance art, photography, painting, and other forms of expressive culture. Applicants will be encouraged to use the resources of the NMAI for inspiration, including its collections and exhibitions.

The awards are meant to support Native artists who wish to work together in order to realize more fully their artistic visions for performance. Examples include:

- A playwright enlisting the services of a composer to write a musical score for his or her play, or to create a song cycle, oratorio, opera, or musical theater work;
- A choreographer enlisting the services of a costume designer, set designer, and a composer to create a fully realized Native dance piece;
- A writer/storyteller and a visual artist collaborating to create a performance piece that mutually enhances their ability to convey their artistic ideas.

Successful applicants will be encouraged to present their works as widely as possible. The awards are competitive, selected by application only. The selection panel includes NMAI staff and outside experts.

The Program awards up to $10,000 to selected applicants.

The credit line “Support provided by the Indigenous Contemporary Arts Program, National Museum of the American Indian” must be included in all publicity and written material. The NMAI is able to present this opportunity for creative artists thanks to generous support from the Ford Foundation’s IllumiNation program. A mid-term and final report will be required.

Who is eligible to apply?

This award is open to all indigenous peoples who hold citizenship in the Americas. If non-Native collaborators are included, the proposal should be written by a Native applicant. Individual artists may also collaborate with a Native institution.

Exclusions

This program does not support film, video production or post-production, concerts or performances of pre-existing work, or any creative art that is not intended for a public performance. The award may not cover entertainment (i.e., reception costs), competitions, or fundraising. Equipment purchases should be kept to a minimum; award funds for equipment should only be used for essential items that are otherwise unavailable. Awards may not be used for planning purposes; the Expressive Arts program supports the implementation of arts presentations. Awards may not be used to cover salary lost due to sabbaticals.

Selection Criteria

- Artistic merit of proposal that clearly shows the collaboration required for completion and public presentation
- Relationship of proposed project to the mission of the National Museum of the American Indian and the goals of this award program
- Project feasibility, including realistic planning and budget
- Possibility of project’s presentation in lead artist’s home community, showcasing the educational value of the project to a wider audience

Panelists will consider giving awards to at least one emerging artist (if you consider yourself an emerging artist, please state this in your biography).

Applications should be written by Native artists or in collaboration with a Native arts institution or organization.

Questions about your application? Contact Vincent Scott at scottv@si.edu or Howard Bass at bassh@si.edu.
How to Apply
Native artist is to complete the program application on behalf of the collaborators as follows:

Three copies of the completed Application Cover Sheet* and the following support material must be received by January 15:

1. Narrative description of project (1,000 words, max. / 12 point font)
2. Budget (use worksheet provided)
3. Biographies (300 words each, max.) of principal Native participants and résumés (2-page, max.) including performance/production history. Include documentation of participant tribal affiliation as applicable.
4. Supporting materials: performance history, critical reviews, endorsements, or other written documentation attesting to the quality of the artist’s work, etc.
5. Samples of artist work, such as CDs, DVD/video, or other documentation
6. Evaluation plan

* See pages 35–36. An electronic version of this form is available at www.AmericanIndian.si.edu/icap.

Electronic applications and faxes are not accepted.

Do not bind your applications. Please use only staples, clips, or paperclips. Label your CDs and all supplemental material with the applicant name.

Please send the completed application and supporting material (written and media) to the following address. You will receive an email confirming receipt of your application.

Vincent Scott
Cultural Arts Program Specialist
Expressive Arts Program
National Museum of the American Indian
4th Street and Independence Avenue, SW
MRC 590 PO Box 37012
Washington DC 20013-7012

Express Mail: We highly recommend the use of FedEx or a similar service to ensure prompt delivery and to avoid risk of damage to materials such as CDs and DVDs.

(Materials sent via USPS are subject to irradiation.)

Address for private express-mail service:
Vincent Scott/Expressive Arts Program
National Museum of the American Indian
4th Street and Independence Ave SW
Washington, DC 20024

Phone: 202-633-6653

Suggestions and questions for inclusion in project evaluation plans:
Enlist experts, community members, and peers to help evaluate the project at various stages: inception, midpoint, and completion.

Demonstrate ways in which the project will serve your community or the broader community as an artistic experience, a learning experience, or a way of furthering understanding of Native issues and interests.

Devise a plan for asking audiences to comment on the project through written evaluations, post-performance discussions, or select one-on-one interviews.

Explain how your project or program can be extended by multiple performances, touring, recording for rebroadcast, etc.

Was the project presented as envisioned? If not, how did it change and why?

Was the budget plan realistic?

Seek feedback from performers, crew, other production partners and collaborators on creative process; effectiveness for audience; and difficulties encountered in creation and production.

How many people were served by the program?
Violinist Tira-Louise Montour (Mohawk) performing music by young indigenous composers during the museum’s first Classical Native program. Photo by Katherine Fogden
Expressive Arts | Application Cover Sheet

Please complete all sections of the application by typing or printing clearly in black or blue ink.

**PROJECT PROPOSAL INFORMATION**

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**APPLICANT INFORMATION**

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**PRINCIPAL PARTICIPANTS**

These should include contact person and Native collaborators

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<th>SUMMARY OF PROJECT (50 WORDS)</th>
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**PROJECT BUDGET SUMMARY (INCLUDE DETAILED BUDGET PROPOSAL FOR HOW AWARDS WILL BE OBLIGATED)**

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**CERTIFICATION**

I certify that all information contained in this application, including all attachments and supporting materials, is true and correct.

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<th>NAME OF PROJECT COORDINATOR</th>
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# Expressive Arts Budget Worksheet

## 1) Creative artists

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<tr>
<td>Total</td>
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</tbody>
</table>

## 2) Materials

<table>
<thead>
<tr>
<th>Expense</th>
<th>NMAI request</th>
<th>In-kind donations</th>
<th>Other funding sources</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supplies</td>
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<tr>
<td>Other (define)</td>
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<tr>
<td>Total</td>
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</tbody>
</table>

## 3) Contracts and other costs

<table>
<thead>
<tr>
<th>Expense</th>
<th>NMAI request</th>
<th>In-kind donations</th>
<th>Other funding sources</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td>Artist honoraria</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Recording, duplicating, other media costs</td>
<td></td>
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<tr>
<td>Other (define)</td>
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<tr>
<td>Total</td>
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</tbody>
</table>

**GRAND TOTALS:**

NMAI ____________________________

In-kind donations________________

Other sources ____________________

**OVERALL PROJECT COST:** ____________________________
ARTIST LEADERSHIP

The Artist Leadership initiative enables indigenous artists to research, document, network, and develop life skills to enhance artistic growth and strengthen career development. It also provides a positive mentorship opportunity for artists and communities through art and cultural learning activities. Artists may apply in one of three areas:

1) Youth Public Art
2) Community Arts Symposium
3) Artist’s Community Workshop

Selected artists will participate in this two-part program, first, with a visit to Washington, D.C., to conduct research in the collections of the National Museum of the American Indian (NMAI) and other local museum institutions; participate in interviews with Collections and Education staff; conduct lunch-time presentations for NMAI staff and the museum public; and visit area galleries. Selected artists will receive assistance to make appointments for training and museum research visits. While in Washington, D.C., artists will also be provided with professional training services that may include grant writing, web portfolio, marketing and career strategies, and business and leadership development.

Artists selected for the Youth Public Art, Community Arts Symposium and Artist’s Community Workshop will be in Washington, D.C., for ten days.

NMAI staff will provide a detailed itinerary prior to the artist’s arrival, give an orientation, and offer administrative assistance for presentations to museum staff. Air travel and hotel lodging costs associated with the trip will be reimbursed to the artist.

The second part of the program takes place when the artist returns home to facilitate one community project in order to share the knowledge learned from the visit to Washington, D.C. The project should be completed before June of the following year. The artist will choose one of the three following project options:

OPTION #1 – YOUTH PUBLIC ART

After the visit, the artist will return to his or her community and identify a local youth group to design, develop, and complete a public art project that will result in a finished product such as a sculpture, mural, theatrical work, musical performance, or video. Suggested themes for this public art project: youth identity, language, or the environment. The artist will provide ten art/production lessons to at least five community youth during the project schedule. NMAI staff will document the finished project, conduct oral interviews of the artist and youth group, and post these interviews and the finished product to the NMAI website. The NMAI will provide an engraved plaque appropriate for the project that will include title, short description, participant names, and completion date.

The selected Youth Public Artist will receive a $7,000 contract award to cover project costs, supplies, and materials. The artist is also responsible for appropriate federal and state taxes on this award amount.

OPTION #2 – COMMUNITY ARTS SYMPOSIUM

This project promotes artistic leadership and scholarship through development of a community symposium on an art-related topic of local significance—one that has far reaching impact and produces new knowledge and understanding. Suggested themes for the symposium: identity, language, or the environment. Proposals that reflect intercultural exchanges among indigenous peoples of the Western Hemisphere are strongly encouraged.

After the visit, the selected artist will return to his or her community and collaborate with the NMAI and community members on the selection of symposium panelists, moderator, and location; draft a press release; refine the symposium content and direction; and outline how the symposium will be documented and posted on the NMAI website.

The selected Community Arts Symposium Artist will receive a $6,000 contract award to cover project costs, supplies, and materials. The artist is also responsible for appropriate federal and state taxes on this award amount. The NMAI will offer financial support for audio/visual documentation, transcription, travel, and lodging for up to two panelists and one moderator, and honoraria for up to four panelists and one moderator.

OPTION #3 – ARTIST’S COMMUNITY WORKSHOP

After the visit, artists will return to his or her community to plan and manage a free workshop. The purpose of the workshop is to share knowledge and demonstrate skills gained from the collections research visit to Washington, D.C. The artist will select the workshop location, create an agenda and syllabus, obtain materials, and facilitate advertising and registration. The workshop should provide 1–3 days instruction to at least ten community members interested in learning artistic skills. NMAI staff will document portions of the event by photography and video; conduct oral interviews of the
artist and workshop attendees; and post these interviews and photos to the NMAI website.

The selected Artist’s Community Workshop Artist will receive a $7,000 contract award to cover project costs, supplies, and materials. The artist is also responsible for appropriate federal and state taxes on this award amount.

Who is eligible to apply?

▶ Applicant must be an indigenous artist of the Western Hemisphere or Hawai‘i who is recognized by their community and can demonstrate significant artistic accomplishments.

▶ Artists may work in any media (visual, performance arts, literature, etc.).

▶ Artists who have served as a Review Panelist for the Native Arts Program at the NMAI are not eligible to apply for two years.

▶ Artists who have participated in previous Youth Public Art, Visiting Artist, or Community Arts Symposium Programs may apply, but they must select a different project option.

▶ Artist must be able to successfully pass a security background check with Smithsonian Institution’s Office of Protection Services (OPS).

▶ Artists must be in good standing with U.S. Government agencies, such as the IRS, and able to register in the Central Contractor Registration (CCR), which is a large database of individuals and companies that do contractual business with any U.S. federal government agency. Please visit the Central Contractor Registration website for further information: www.ccr.gov.

How to Apply

To apply to the Artist Leadership initiative, the following application material must be received by the first Monday in April:

1) Completed Application (see pages 43–44)
2) Research Proposal (500 words, max.)
3) Project Proposal (500 words, max.)
4) Digital Portfolio (10 images)
5) Letters of support

Please read the following guidelines on organizing and submitting this material.

Research Proposal

Describe the cultural area or community, type of objects, and time period of interest. Describe any culturally sensitive objects that you wish to research (ceremonial or medicinal items, masks, pipes, etc.). Please note that a letter of community permission may be necessary to examine these culturally sensitive items.

▶ Describe how you plan to document your research.

▶ Describe how the collections research will benefit your career, advance your artistic endeavors, and benefit the project you have selected.

▶ Describe any professional training services you need to enhance your career.

Project Proposal

▶ Youth Public Art: Describe the youth group with whom you plan to collaborate and the community in which the project will take place. Explain the need for the project and the purpose it will serve for the youth and community. Identify potential subject matter, size, scope, and location where project is to be housed and/or presented, and the targeted completion date. Suggested themes for this public art project: youth identity, language, or the environment.

▶ Community Arts Symposium: Describe the topic of discussion, its relevance and impact to a larger worldwide audience, purpose of the symposium, and what it will accomplish. Suggested themes for the symposium: identity, language, or the environment. Proposals that reflect intercultural exchanges among indigenous peoples of the Western Hemisphere and Hawai‘i are highly encouraged.

Describe the community and location in which the symposium will take place and what type of facility will be utilized. Identify potential participants and their qualifications. Describe any previous event planning/organizational experiences you have that relate to this symposium. Identify personnel, supplies, or other potential contracts that would be needed to complete this project. Propose ideas for disseminating the content of the symposium via print, broadcast, and internet sources. Identify targeted symposium date.

▶ Artist’s Community Workshop: Describe the group with whom you plan to teach and the community in which the workshop will take place. Explain the need for the workshop and the purpose it will serve for the community and attendees. Identify potential subject matter, scope, location, and the targeted completion date. Suggested themes for this workshop project:
skills that the artist has mastered or new techniques learned as a result of the collections research visit.

**Digital Portfolios**
- Portfolios should be a PowerPoint presentation in CD or DVD format and fully representative of your previous experience and creative abilities.
- Should you require a different software application, please supply the application, or explain specifically how the files are to be opened.
- You may submit a maximum of ten PowerPoint images or ten minutes of interactive or time-based work.
- Do not include original work. CDs and DVDs will not be returned.
- Choose your images wisely. The best work in a given medium or subject area is preferable to a whole range or sequence of works.
- Photo slides, videotapes, and computer disks are not acceptable.
- Label your CD or DVD with name, address, and phone number.
- Please indicate the title, size, date, medium, and any other pertinent information about each piece. In the case of collaborative work, the contribution by the applicant must be described precisely.

**Letters of support**
- **Youth Public Art:** One letter from the indigenous community or youth organization that will host the project and one letter of commitment from the owner of the property where the project will be created, presented, and/or housed are required.
- **Community Arts Symposium:** One letter of support from indigenous community members who are familiar with your experience and accomplishments and can explain how the community regards you and the proposal is required. In addition, one letter from the owner of the proposed symposium site is recommended.
- **Artist’s Community Workshop:** One letter of support from indigenous community officials or members who are familiar with your experiences and accomplishments and can explain how the community regards you and the proposal is required. In addition, one letter from the owner of the proposed workshop site is recommended.

The application packet (online or hard copy) with all required supporting materials must be received by the first Monday in April (see page 26 for timeline). Only complete applications will be reviewed.

All responses must be typed in a minimum 10 point font. Application materials will not be returned.

Please send completed applications to:

Artist Leadership  
Smithsonian Institution  
National Museum of the American Indian  
Cultural Resources Center  
Indigenous Contemporary Arts Program  
4220 Silver Hill Road  
Suitland, MD 20746-2863

Phone: 301-238-1544  
Fax: 301-238-3200  
Email: ALP@si.edu

**Selection Process**

An independent review panel will review all complete applications and make recommendations to NMAI staff. The staff will then prepare letters of recommendation and determine the final awards.

You will receive a letter and/or email of acceptance and telephone communication from NMAI staff.

All awardees will be announced and letters of non-acceptance will be sent out by August of each year. Projects will begin in October and must be completed by June of the following calendar year.
EMERGING ARTIST

The Emerging Artist initiative seeks to enhance the artistic growth of emerging artists in High School and College.

1) College Student Artist
2) High School Student Artist

College Student Artist

This initiative recognizes and promotes indigenous artistic leadership among students enrolled in tribal colleges and Native American Studies programs.

The selected artists will participate in a five-day visit to Washington, D.C., to conduct research in the collections of the NMAI and other area museums; conduct a staff presentation at the NMAI; and participate in a recorded interview. The participant will be provided professional training services that may include grant writing, web portfolio, marketing and career strategies, and business and leadership development.

Upon returning to college, the student will create a new artwork and provide photographic documentation that may be used in future NMAI projects or publications. The artist will also provide a short description about the art process or completed art project. Suggested themes include: American Indian identity in higher education, language, or the environment. The photos and recorded interview may be posted on the NMAI website.

Selected College Student Artists will receive support for travel, hotel, and per diem, and a $500 honorarium.

HOW TO APPLY

To apply as a College Artist, the following application material must be received by the first Monday in April:

1) Completed Application (see pages 43–44)
2) Research Proposal (500 words, max.)
3) Digital Portfolio (five images)
4) Two letters of support

Please read the following guidelines on organizing and submitting this material:

- **Research Proposal:** Describe the cultural area or community, type of objects, and time period to be researched. Describe any culturally sensitive objects that you wish to research (ceremonial or medicinal items, masks, pipes, etc.). Please note that a letter of community permission may be necessary to examine these culturally sensitive items. Describe how you plan to document your research. Describe how the collections research will benefit your college education, advance your artistic endeavors, and benefit your anticipated art project. Describe any professional training services you need to enhance your career.

- **Digital Portfolios:** Submit five images of your work from the last three years. PowerPoint presentations on a CD with the artist’s name are preferred. Please include complete caption information with each image. Captions must include your name, title of the work, date created, medium, and dimensions.

- **Letters of Support:** One letter of support from a college professor and one letter from a member of the indigenous community familiar with your art, scholastic, and community experiences and accomplishments are required.

The application packet (online or hard copy) with all required supporting materials must be received by the first Monday in April (see page 26 for timeline). Only complete applications will be reviewed. All responses must be typed in a minimum 10 point font. Application materials will not be returned.

Please send completed applications to:
Emerging Artist
Smithsonian Institution
National Museum of the American Indian
Cultural Resources Center
Indigenous Contemporary Arts Program
4220 Silver Hill Road
Suitland, MD 20746-2863
Phone: 301-238-1544
Fax: 301-238-3200
Email: ALP@si.edu
High School Student Artist
This initiative is a collaborative effort between the NMAI and the U.S. Department of Indian Education. The NMAI wishes to recognize and promote indigenous artistic leadership for high school students. This program is not based on an application submission, but rather it awards the program opportunity to the first place winner in the U.S. Department of Indian Education’s National Art Contest. For information please visit www.indianeducation.org.

For the High School Student Artist who is awarded this opportunity, the NMAI will provide training and an opportunity to produce new artwork. The selected artist will participate in a three-day visit to Washington, D.C., to conduct research in the collections of the NMAI and other area museum institutions, and to participate in a recorded interview.

While in Washington, D.C., the artist will receive training that may include grant writing, résumé and web portfolio strategies, marketing, and business and leadership development. Upon returning to high school, the art student will create a new artwork and provide photographic documentation that may be used in future NMAI projects or publications. In addition, the artist will provide a 500-word essay about the artwork. Recommended themes for the piece include: American Indian identity in high school, language, or the environment. Photos of the new artwork, the recorded interview, and essay may be posted on the NMAI website.

NMAI staff will collaborate with the student artist for recorded interviews, training options, scheduling for the creation of new art, and content for essays.

The selected High School Student Artist and one parent or guardian will receive support for travel, hotel, and per diem. The student will also receive a $250 honorarium. NMAI Program staff will provide a detailed itinerary, give an orientation upon arrival, and offer assistance for presentations to museum staff.

Questions or for additional information about the NMAI portion of this award, please contact:

EMERGING ARTIST
Emerging Artist
Smithsonian Institution
National Museum of the American Indian
Cultural Resources Center
4220 Silver Hill Road
Suitland, MD 20746-2863

Phone: 301-238-1544
Fax: 301-238-3200
Email: ALP@si.edu
NATIVE ARTS PAST PARTICIPANTS

NADEMA AGARD (CHEROKEE/LAKOTA/POWHATAN)
BERNICE AKAMINE (NATIVE HAWAIIAN)
MARCUS AMERMAN (CHOCTAW)
JOSE ANCÁN JARA (MAPUCHE)
JOE BAKER (DELAWARE)
SHONTO W. BEGAY (NAVAJO)
MICHAEL BELMORE (OJIBWAY)
UMARA BUCHEA (SIBERIAN YUPIK/INUPIAQ)
THERESA J. CARTER (KIOWA)
KEVIN “MOOSHKA” CATA (SAN JUAN PUEBLO)
MARIO OTONIEL CHAVAJAY CUMATZ (T’Z’UTUHL MAYA)
KELLY J. CHURCH (GRAND TRAVERSE BAND OF OTTAWA AND CHIPPEWA INDIANS)
JOHNNY BEAR CONTRERAS (SAN PASQUAL BAND OF KUMeyaay INDIANS)
CHRIS CORNELIUS (ONEIDA)
OSWALDO DELEÓN KANTULE (KUNA)
KILOHANA DOMINGO (NATIVE HAWAIIAN)
CAROL EMARTHLE-DOUGLAS (NORTHERN ARAPAHO/SEMINOLE)
BARBARA FRANCIS (PENOBSCOT)
CHLOE FRENCH (TLINGIT)
JACK TÓBAAHE GENE (DINEH)
PAT COURTNEY GOLD (WASCO)
JIMMY HORN (PAWNEE)
CLARISSA HUDSON (TLINGIT)
ANNETTE HUMPHREY (LEECH LAKE MINNESOTA OJIBWE)
JERRY INGRAM (CHOCTAW)
JOSEPH IVES (PORT GAMBLE S’KLALLAM TRIBE)
BENJAMIN JACANAMIJOY TISOY (INGA)
KENNETH JOHNSON (MUSCOGEE CREE/SEMINOLE)
TERROL DEW JOHNSON (TOHONO O’ODHAM)
MICHAEL KABOTIE (HOPI)
IGUANIGINAPE KUNGILER (KUNA)
STEVE LARANCE (HOPI)
JASON LUJAN (CHIRICAHUA APACHE)
REBECCA LYON (ATHABASCAN/ALEUT)
LUKE MADRIGAL (CAHUILLA BAND OF MISSION INDIANS)
HERIBERTO MARTíNEZ PIOQUINTO (MIXE)
MARIO MARTíNEZ (PASCUA YAQUI)
JORGE MASHUMBRA JIMBICTI (SHUAR)
DONNA MENDEZ (TOHONO O’ODHAM)
DOUGLAS MILES (SAN CARLOS APACHE)
KENT MONKMAN (CREE)
DEBORAH SPEARS MOOREHEAD (SEEKONK/ASSONET WAMPANOAG)
MORRIS MUSKETT (NAVAJO)
ANGEL NEVAREZ
MARIANNE NICHOLSON (DZAWA’DA’ENUXW)
TERILL HOOPER O’BRIEN (ST. REGIS MOHAWK TRIBE)
GUILLERMINA ORTEGA (TAJÍN)
WENDY PONCA (OSAGE)
TERI ROFKAR (TLINGIT)
JANET MARIE ROGERS (MOHAWK/TUSCARORA)
MATEO ROMERO (COCHITI PUEBLO)
CODY SANDERSON (NAVAJO)
SILYAS ART SAUNDERS (NUXALK)
NELDA SCHRUPP (NAKOTA SIOUX)
ROBIN L. MCBRIDE SCOTT
DONNA SHAKEspeARE-CUMMINGS (NORTHERN ARAPAHO)
SUSIE SILOOK (YUP’IK)
RAMONA SMITH (SISSETON-WAPTEON DAKOTA)
GLORY TACHEENIE-CAMPOY (NAVAJO)
LISA TELFORD (HAIDA)
EVELYN VANDERHOOP (HAIDA)
VICTORIA MITCHELL VAZQUEZ (CHEROKEE)
ADRIAN WALL (JEMEZ PUEBLO)
STAR WALLOWING BULL (OJIBWE/ARAPAHO)
MARGARET ROACH WHEELER (CHICKASAW/CHOCTAW)
LAURA WONG-WHITEBEAR (COLVILLE)
WILLIAM YAZZIE-BALLENGER (NAVAJO)
JEFF YELLOWHAIR (KIOWA/APACHE)
JAMES MARK YELLOWHAWK (CHEYENNE RIVER SIOUX TRIBE)
Please complete all sections of the application by typing or printing clearly in black or blue ink.

☐ YOUTH PUBLIC ART ☐ COMMUNITY ARTS SYMPOSIUM ☐ ARTIST’S COMMUNITY WORKSHOP ☐ COLLEGE STUDENT ARTIST

PERSONAL INFORMATION

NAME __________________________________________ DATE OF BIRTH (MM/DD/YY) __________________________

COMMUNITY AFFILIATION __________________________________________

COUNTRY NATIONALITY OR NATIONALITIES __________________________________________ PASSPORT: YES OR NO

WEB PAGE OR BLOG (IF APPLICABLE) __________________________________________

ADDRESS __________________________________________

CITY/STATE/PROVINCE __________________________________________ ZIP/POSTAL CODE _________ COUNTRY _________

PHONE (COUNTRY) (PREFIX) (NUMBER) __________ CELL (COUNTRY) (NUMBER) __________

EMAIL (PLEASE INDICATE AN ADDRESS THAT YOU REGULARLY CHECK. MUST BE VALID UNTIL PROGRAM COMPLETION.)

EMAIL __________________________________________

BUSINESS SHIPPING ADDRESS (IF APPLICABLE)

ADDRESS __________________________________________

STATE/PROVINCE __________________________________________ ZIP/POSTAL CODE _________ COUNTRY _________

PHONE (COUNTRY) (PREFIX) (NUMBER) __________

WHERE WOULD YOU LIKE US TO SEND OUR CORRESPONDENCE? (NOT TO A PO BOX)

☐ PERMANENT ADDRESS ☐ BUSINESS ADDRESS

IF YOU HAVE A DIFFERENT PREFERRED MAILING ADDRESS, PLEASE SPECIFY BELOW.

ADDRESS __________________________________________

STATE/PROVINCE __________________________________________ ZIP/POSTAL CODE _________ COUNTRY _________
How did you learn about this particular program and activity of the NMAI?

- BROCHURE
- INFORMATION FROM PREVIOUS PARTICIPANTS
- VISIT TO THE NMAI
- INFORMATIVE SESSION, SPECIFY ________________________________
- FAIR, SPECIFY ________________________________
- INTERNET, SPECIFY ________________________________
- REFERENCES OF FRIENDS AND/OR COLLEAGUES, PLEASE INDICATE THEIR NAMES ________________________________
- PRESS, SPECIFY ________________________________
- OTHER, SPECIFY ________________________________

Would you like to receive Contact, a free e-newsletter from the Smithsonian’s National Museum of the American Indian?

- YES
- NO

DOCUMENTS THAT MUST ACCOMPANY THIS APPLICATION

Please be sure to enclose all of the support material listed for the program area for which you are applying.

DEADLINES

It is your responsibility to ensure that all application materials arrive by the deadline dates:

April 6, 2009
April 5, 2010
Indigenous Geography / Geografía Indígena is a bilingual electronic initiative of the National Museum of the American Indian (NMAI). The website welcomes visitors to a virtual world where they are introduced to environmental and geographic origins of cultures, in the words of indigenous community members.

Photographs, sound clips, narration, and geographic data—provided in collaboration with indigenous communities of the Western Hemisphere—present a larger view of indigenous ways of life, and issues affecting indigenous people today. Essays by community members address the themes of community, economy, ritual, seasons, origins, the living world, place, and family.

Indigenous Geography / Geografía Indígena features the indigenous voice, offering a comparative glossary of 100 words in English, Spanish, and a variety of indigenous languages. In addition, there are resources and links to community websites and objects from the museum’s collection.

Of special interest to educators, Indigenous Geography / Geografía Indígena includes curriculum guides for each community profile. Each community profile offers educational materials for grades 4–8 and 9–12. In addition, introductory lessons assist educators in teaching multiculturalism and in recognizing the similarities among communities.

Live on the Site
- Kawésqar Community
  Punta Arenas and Puerto Edén, Chile
- Na Po’e o Hāna
  Maui, Hawai’i
- Native Village of Akhiok
  Kodiak Island, Alaska
- Q’eqchi’ Maya
  Tampur, Guatemala
- Supawlavi Village, Hopi Nation
  Arizona
- Wolastoqewiyik
  New Brunswick, Canada
- Gaasagaskwaajimekaag
  Leech Lake, Minnesota

The headwaters of the Mississippi River, now part of Lake Itasca State Park in Minnesota, is an important location for the Leech Lake Ojibwe community.

Photo by Mark Christal
In Progress

- Urban community of New York City
  New York, NY
- Cañari community
  Cañar, Ecuador

Communities participating in the project are expected to complete the following within one year for the website profile:

- Identify one individual as the “community host,” who is responsible for coordinating all community elements (others may participate, but the host will be the primary contact). The community host will author and/or facilitate the eight essays (the host may seek quotes, writing, or feedback from community members), review lessons for accuracy, identify participants, approve materials, coordinate site visits and media work, identify additional resources, and obtain all permissions and approvals for community items.

- Develop eight essays on the following topics: community, economy, family, living world, origins, place, ritual, and seasons

- Conduct original photography, audio, and video work in the community (Note: NMAI will assist with media if requested. One option is a mini-workshop for community youth, preferably a middle or high school class interested in working with digital media or photography, conducted during the site visit.)

- Identify teachers or educators affiliated with the community who can assist in the development of the lesson components

- Identify a native speaker who is willing to record the vocabulary

- Facilitate the visit by NMAI staff who will guide the community in developing their profile and conduct any necessary training

- Obtain all needed permissions and approvals for profile content

NMAI staff travel for the site visit and training; audio and video editing; and website maintenance. NMAI funding does not cover equipment or software.

Funding for the project work includes the following:

- $4,000 for the writing of the eight essays, or $500 per essay (each essay is approximately 1,000 words)
- $4,000 for the lessons, or $2,000 per grade level plan (each grade level plan contains two lessons)
- Up to $2,000 reimbursement for photography, audio, video, and interviews
- Up to $1,000 reimbursement for local travel
- Up to $4,000 for organization of the community components

NMAI is willing to work with a community-based organization as well. No indirect costs will be reimbursed.

If your community would like to be a part of this exciting project, please submit the attached application. Program staff will collect applications until adequate funding is received to sponsor new communities; at that time, we will contact all communities that have submitted applications.

Contact

Indigenous Geography / Geografía Indígena
National Museum of the American Indian
Smithsonian Institution
Community and Constituent Services Department
Fourth Street and Independence Avenue, SW
P.O. Box 37012
Washington, DC 20013-7012
Phone: 301-238-1540
Fax: 202-633-6899
Email: NMAI-IndGeog@si.edu

www.indigenousgeography.si.edu
www.geografiaindigena.si.edu
Indigenous Geography / Geografía Indígena Application

Please complete all sections of the application by typing or printing clearly in black or blue ink.

**LEGAL NAME**

**MAILING ADDRESS**

**SHIPPING ADDRESS (NOT A PO BOX)**

**HOME PHONE**

**WORK PHONE**

**FAX**

**CELL PHONE**

**EMAIL**

**WEBSITE**

**TRIBAL OR COMMUNITY AFFILIATION(S)**

**CITIZENSHIP**

**VISA STATUS (ONLY NON-U.S. CITIZENS)**

**EMPLOYER (IF NOT CURRENTLY EMPLOYED, SUBSTITUTE YOUR VOLUNTEER AFFILIATION FOR WORK INFORMATION. )**

**JOB TITLE**

**YEARS IN THIS POSITION**

**WORK ADDRESS**

**WILL A PORTION OF YOUR EXPENSES BE COVERED BY OTHER SOURCES?**

- ☐ YES
- ☐ NO

**EXPLAIN**

**WHOM DO YOU PROPOSE AS THE COMMUNITY HOST? PLEASE DESCRIBE HIS OR HER QUALIFICATIONS.**

**DO YOU HAVE TEACHERS IN THE COMMUNITY WHO CAN DEVELOP THE CURRICULUM GUIDES OR CONSULT ON THE CONTENT DEVELOPMENT OF THE GUIDES FOR GRADES 4–8 AND 9–12? PLEASE IDENTIFY AND DESCRIBE QUALIFICATIONS.**


**THE PROFILE TAKES APPROXIMATELY ONE YEAR TO COMPLETE. PLEASE INDICATE THE TIME OF YEAR YOU WOULD PREFER FOR A VISIT BY THE NMAI PROJECT TEAM TO TRAIN COMMUNITY MEMBERS, AND WHAT ACTIVITIES YOU WOULD LIKE TO DOCUMENT DURING THAT TIME. THE TEAM NEEDS AT LEAST ONE WEEK TO WORK WITH STUDENTS, EDUCATORS, AND THE COMMUNITY HOST. PLEASE PROVIDE AT LEAST TWO POSSIBLE TIME PERIODS.**
INDIGENOUS GEOGRAPHY / GEOGRAFÍA INDÍGENA

STATEMENT OF PURPOSE

On a separate sheet of paper, type a one-page Statement of Purpose addressing:
1) Why the community wants to participate in this project.
2) If training is requested, how the training will assist the students and the community.
3) The significance of the project for the community. Does it impact education, language learning, cultural preservation, generational or youth/elder interaction, economic development, etc.?

LETTERS OF RECOMMENDATION

Please include a letter of recommendation from the appropriate official(s). If the community is supporting the project, a letter of recommendation from a community official should be included. If students will be involved in the documentation work, then a letter of recommendation from the school principal should be included.

For more information about this program, please contact the NMAI project staff.

Applications should be sent to the following address:

Indigenous Geography / Geografía Indígena Website
National Museum of the American Indian
Smithsonian Institution
4th Street and Independence Avenue, SW
PO Box 37012
Washington, DC 20013-7012

SIGNATURE ___________________________ DATE ___________________________

Deadline: OPEN, reviewed when funding available
INTERNSHIPS

The Internships initiative provides educational opportunities for students interested in the museum profession and related fields. Interns complete projects using the resources of the National Museum of the American Indian (NMAI) and other Smithsonian offices. Internships are an opportunity for students to learn about the museum’s collections, exhibitions, programs, and methodologies and to meet professionals in the museum field.

NMAI is developing a fellowships program. Please check back with our website, or contact us for more information.

Structure

There are three internship sessions held throughout the year. Each session lasts approximately ten weeks and interns will receive hands-on experience through a variety of assignments. Most assignments provide interns with museum practice and program development experience; some may be more research oriented. Interns are expected to work from twenty to forty hours per week.

Some interns choose to find a part-time job to help pay for expenses during their internships.

Internship application deadlines* and ten-week internship session dates:

SPRING: NOVEMBER 20
Starting third full week of March

SUMMER: FEBRUARY 6
Starting first full week of June

FALL: JULY 12
Starting last full week of September

*If dates given fall on a weekend or holiday, the actual deadline will be the first workday after the given date.

Eligibility

Students who are currently enrolled in an academic program, as well as individuals who have completed studies in the past six months, are encouraged to apply. A cumulative GPA of 3.0 or its equivalent is generally expected (with withdrawals and incompletes explained).
Financial Support
Travel, housing, and stipends may be provided to students on a limited basis. Students receiving stipends must work full time (forty hours per week) and students who do not receive a stipend should work a minimum of twenty hours per week. Although the cost of living in Washington, D.C., or New York City can fluctuate, students generally spend $150 to $175 per week on food and $35 to $40 per week on transportation such as the subway. Housing can vary greatly depending on which locale and neighborhood. You should check resources such as Craig’s List or local newspapers such as The New York Times and The Washington Post to determine housing costs. The NMAI staff is also happy to assist with information about specific neighborhoods.

Academic Credit
The Smithsonian Institution welcomes the opportunity to work cooperatively with schools seeking to grant academic credit for internships. Applicants are encouraged to initiate arrangements for credit with their college or university. The Smithsonian does not grant academic credit.

Contact
Internships
National Museum of the American Indian
Smithsonian Institution
Cultural Resources Center
Community and Constituent Services Department
4220 Silver Hill Road
Suitland, MD 20746-2863
Phone: 301-238-1540
Fax: 301-238-3200
Email: NMAIinterns@si.edu

Internship Opportunities at the NMAI:
NMAI Cultural Resources Center (Suitland, MD),
National Museum of the American Indian (Washington, D.C.), and the National Museum of the American Indian, George Gustav Heye Center (NYC)

1. NMAI Cultural Resources Center
4220 Silver Hill Road
Suitland, MD 20746-2863
Located just outside of Washington, D.C., the Cultural Resources Center is a state-of-the-art facility that houses the NMAI’s collection of more than 800,000 objects, representing indigenous cultures throughout the Americas. The following are examples of internships offered at the Cultural Resources Center: Collections Information, Collections Management, Conservation, Cultural Protocols, Paper Archives, Photo Archives, Photography, Registration, Special Twelve-Month Conservation Pre-Program, and Technology.

2. National Museum of the American Indian
Fourth Street and Independence Ave., SW
P.O. Box 37012
Washington, DC 20013-7012
Opened on the National Mall on September 21, 2004, the National Museum of the American Indian is a major exhibition space for indigenous art and material culture as well as a center for educational activities, cultural presentations, and performances. The following are examples of internships offered at the National Museum of the American Indian: Cultural Arts, Development, Education, Exhibits, Film and Video, Cultural Liaisons, Membership, Public Affairs, Publications, Resource Center, and Visitor Services.

3. National Museum of the American Indian
George Gustav Heye Center
One Bowling Green
New York, NY 10004

The George Gustav Heye Center (GGHC) opened in 1994 in the renovated Alexander Hamilton U.S. Custom House in Lower Manhattan. The GGHC is the satellite museum offering the same types of educational activities, cultural presentations, and performances as the NMAI on the National Mall. The following are examples of internships offered at the George Gustav Heye Center: Cultural Arts, Development, Education, Film and Video, Public Affairs, and Resource Center.

Collections Information (MD)
This program supports efforts to enhance and increase the accessibility of information about the museum’s collections. As NMAI is responsible for caring for the physical collections, it is also responsible for preserving the rich context and stories that those collections tell. An intern in Collections Information helps to develop data standards for the collections database, participates in data entry enhancement projects, and assists with collections information inquiries. The intern learns standards in preserving collections documentation generated for museum projects and preparing basic collections information for public access. Students interested in information management and museum databases are encouraged to apply.

Collections Management (MD)
Interns participate in the day-to-day management of the museum’s collections. Through work with new acquisitions, interns learn the techniques and materials used to
move, handle, track, support, and shelve ethnographic and archaeological objects. Interns also assist Photo Services staff in photographing new accessions. The internship includes an introduction to the Integrated Pest Management Program, use of the collections database, environmental monitoring, and assisting researchers and NMAI curators in the use of the collections. Students interested in Native American studies, indigenous art, museum studies, anthropology, and related fields are encouraged to apply.

**CONSERVATION (MD)**

Internships in the Conservation Department provide an exciting opportunity to work directly with the care and preservation of Native American and indigenous objects. Conservation at NMAI involves collaborating with indigenous peoples to develop appropriate methods of handling, preserving, and interpreting cultural materials. Interns examine the condition of selected objects, cleaning and repairing them when necessary for exhibition. Students interested in studio art, anthropology, art history, museum studies, chemistry, and biology are encouraged to apply.

**CULTURAL ARTS (DC AND NY)**

Interns in the Cultural Arts Unit assist with a variety of public program activities—performing arts, literary programs, and craft demonstrations—through research, direct involvement with invited program presenters, and archiving of materials from programs and prospective performers and presenters. Interns assist Cultural Arts staff in all aspects of program planning and production, and participate in all program activities that take place during their internship.

**CULTURAL LIAISONS**

Cultural Liaisons serves as both the point of contact and coordinating unit for NMAI’s international and museum constituency, public, and staff. Interns assist the Cultural Liaisons staff to work cross-departmentally at the NMAI and with various external entities to coordinate international visitors, develop alliances and partnerships, and build community relationships.

**CULTURAL PROTOCOLS (MD)**

This department primarily addresses repatriation claims for cultural items in the museum’s collection from lineal descendants and culturally affiliated Indian tribes, Alaska Native clans or villages, and/or Native Hawaiian organizations. Interns work closely with the Research Specialist to assist with the basic research, case history, and data management involved with the repatriation program.

**DEVELOPMENT (DC AND NY)**

Internships in the Development Department work closely with staff responsible for raising private funds to support museum programs and staffing. Development staff coordinate with our Smithsonian colleagues to identify and cultivate prospective donors. The staff solicit donors for financial gifts (both current and planned gifts), in-kind donations of products and services, and potential object donations to NMAI’s collections.

**EDUCATION (DC AND NY)**

The Education Offices are dedicated to advancing the knowledge and understanding of historic and contemporary indigenous cultures. Interns will assist staff in developing instructional resource materials in both electronic and print formats and programs—including tours, demonstrations, and workshops—for families, K-12 students and teachers, and the general public.

**EXHIBITIONS (DC AND NY)**

Internships in the Exhibitions Department will assist staff responsible for directing and overseeing the design, production, operation, and care of the long-term and changing exhibitions in NMAI’s three locations.

**FILM AND VIDEO (DC AND NY)**

The Film and Video Center (FVC) is a national center for exhibition and information services about Native American and other indigenous film, video, radio, television, and new media. With offices in both New York and Washington, D.C., the FVC presents a biennial Native American Film and Video Festival, daily programming, national video tours, and special film series.

The Film and Video Center seeks interns to assist in offering screenings and other public presentations, information services, and research about indigenous media makers of the Western Hemisphere and Hawai‘i. Applicants who have an ongoing research interest or experience in media production for film, radio, or the Internet are encouraged to apply.
MEMBERSHIP (DC)
The Membership Department manages the NMAI’s nationwide fundraising program for the endowment, programming, and membership and development operations of the museum. Interns in the Membership Department will assist staff in daily activities which include developing comprehensive marketing and tele-marketing plans, advertising, product sales, and other outreach methods to raise funds that will help the NMAI fulfill its mission.

PAPER ARCHIVES (MD)
Interns assist the archivist in making manuscript collections accessible to researchers and NMAI staff. The work includes appraising, arranging, describing, preserving, and cataloguing records of the Museum of the American Indian, Heye Foundation, and Native American organizations which consists of approximately 1,500 linear feet of records dating from the 1860s to the present. The intern has the opportunity to process archival collections, answer reference inquiries, assist researchers in the archives reading room, and participate in the day-to-day management of an archival repository. These tasks allow interns to gain practical experience in organization and description, basic preservation, cataloguing, and reference services. Students interested in archives and library and information science are encouraged to apply.

PHOTO ARCHIVES (MD)
This internship involves working with the NMAI Photo Archives, which consists of approximately 324,000 museum images depicting many aspects of Native life in the Western Hemisphere from the 1860s through the present day. The internship can consist of any aspect of storage, cataloguing, documentation, and everyday care of material in an historic photo archive, depending on the interests and background of the intern. Students who are interested in indigenous imagery, archives, and information science are encouraged to apply.

PHOTOGRAPHY (MD)
The Photo Services Department is responsible for photo-documenting the museum’s object collections as well as public programs and behind-the-scenes activities. Working with a high-resolution digital camera, interns gain hands-on experience lighting and handling museum objects to create three-dimensional virtual reality images, in addition to experience archiving and storing digital files. Photography students who have some knowledge of Macintosh/Windows and Adobe Photoshop software are encouraged to apply.

PUBLIC AFFAIRS (DC)
Interns in the Office of Public Affairs assist in the day-to-day media operations of the NMAI, including the News Bureau, Speakers Bureau, and media event planning. Tasks include working with public affairs staff to update media databases, pitch media stories, distribute press releases, monitor news coverage, and assemble clipping reports. Interns also write follow-up correspondence for both media and general public requests and assist with photo needs, including shooting, selecting, captioning, and distributing images. This internship is ideal for students majoring in journalism, public affairs, public/media relations, marketing, or advertising.

PUBLICATIONS (DC)
The NMAI Publications Office seeks to augment awareness of indigenous beliefs and lifeways, and to educate the public about the history and significance of indigenous cultures through a successful synthesis of indigenous perspectives, first-rate scholarship, and compelling design. Interns learn about the editorial and print production processes through research, writing, and editing books, articles, brochures, and other printed or electronic materials in support of the museum’s exhibitions, programs, and scholarship.

REGISTRATION (MD)
Interns experience the daily activities of the Registration Department, which maintains the records for the more than 800,000 objects in NMAI’s facilities. The staff process acquisitions, accession collections, and deaccession objects for repatriation to indigenous communities. They are also responsible for organizing loans of NMAI collections, both domestic and international, and for in-house and traveling exhibitions. Students interested in indigenous history and objects, research, and managing databases are encouraged to apply.

RESOURCE CENTER (DC AND NY)
The Resource Centers are an integral component of the museum’s education and outreach initiatives. They enhance the exhibitions by providing more in-depth information, and expand the museum’s available resources to the entire Western Hemisphere. Interns will assist staff in daily program activities, which include working with the public and researchers using the library, videos, hands-on collection boxes, and the Interactive Learning Center computers. Students of museum studies, Native American studies, anthropology, history, Indian law, library and information science, and information technology would find this a rewarding internship.
**SPECIAL EVENTS (DC AND NY)**
Internships in the Special Events Department will assist staff in the coordination of internal and external events, which result in the generation of revenue and public outreach for the NMAI, as well as the management of the museum’s master calendar, which reserves spaces for special events, public programs, and staff functions.

**SPECIAL TWELVE-MONTH CONSERVATION PRE-PROGRAM INTERNSHIP (MD)**
The twelve-month pre-program internship is designed for qualified individuals preparing to apply to a graduate-level training program in art conservation. Pre-program interns perform supervised condition examinations, write reports and treatment proposals, perform photo documentation, and treat objects requested for loans or exhibitions. An understanding of indigenous ethnographic and archaeological materials and approaches to conservation is developed during the year. Interns may include work completed at NMAI in their portfolios.

This internship has a separate application, deadline, and commencement date. Please visit the museum website at www.AmericanIndian.si.edu and click on “Collections” and “Conservation” for details and to download an application.

**TECHNOLOGY (MD/DC/NY)**
This internship provides students with an opportunity to gain valuable experience working alongside our information technology staff in support of the museum’s Internet and intranet websites, applications, and technological infrastructure. Whether running the technology-based audiovisual and theater operations in NMAI’s exhibitions, supporting database application systems, or developing webpages and multimedia projects, interns can enhance their skills in network operations, communications services, desktop support, information resource management planning, system development lifecycle management, web content management, or web design. Students studying information technology, electronic communications, telecommunication, or web development are encouraged to apply.

**VISITOR SERVICES (DC AND NY)**
Interns in the Visitor Services Department facilitate visitation and maintain a welcoming environment in and around the museum. Working closely with museum staff and volunteers, interns provide visitor orientation prior to entry and assist staff in responding to visitor needs and inquiries throughout the building. When needed, interns provide way-finding assistance to visitors and impart information that reflects indigenous perspectives and sensitivities. Students interested in museum or visitor studies are encouraged to apply.

**Contact**
Internships
National Museum of the American Indian
Smithsonian Institution
Cultural Resources Center
Community and Constituent Services Department
4220 Silver Hill Road
Suitland, MD 20746-2863
Phone: 301-238-1540
Fax: 301-238-3200
Email: NMAIinterns@si.edu
Tips for Applying for an Internship

**Personal Statement**

- Clearly address the three questions that are asked.
- Explain why you want to work at this particular museum and how an internship relates to your professional and academic goals.
- Use passion but avoid anger or too much detail about your personal life.
- Review carefully for misspelled words, poor grammar, repetition, and clichés.

**Résumé**

- Highlight the experiences and responsibilities that show your level of motivation and independence as well as your interest in the museum field.
- Include memberships, leadership positions, sports, awards, volunteer work, interests, and abilities in addition to work experience.

**Transcripts/Academic Record**

- The review committee looks for applicants who have taken course work relevant to the museum field.
- Good grades are ideal; however, we assess the whole person.
- Explain any withdrawals or anomalies.
- Applicants with international transcripts should describe classes and grades in detail.
- The review committee can accept transcripts up to two weeks past the deadline.

**Letters of Recommendation**

- Ask two people who know you very well.
- Choose a teacher or a supervisor. Do not choose a relative.
- The writer must have the time to write a letter and mail it in on time. If he/she will not follow through, choose someone else.
- Do not use letters written for applications to other programs.
- The review committee can accept letters of recommendation up to two weeks past the deadline.
Please complete all sections of the application by typing or printing clearly in black or blue ink.

PROGRAM SELECTION AND SUBMISSION DEADLINES (PLEASE CHECK):

☐ SPRING (DEADLINE: NOVEMBER 20)  ☐ SUMMER (DEADLINE: FEBRUARY 6)  ☐ FALL (DEADLINE: JULY 12)

PLEASE LIST (IN ORDER OF PREFERENCE) THREE DEPARTMENTS OF THE NMAI (E.G., COLLECTIONS MANAGEMENT OR PUBLIC AFFAIRS) IN WHICH YOU WOULD LIKE TO INTERNS. FOR DETAILED INFORMATION REGARDING EACH DEPARTMENT, REFER TO “INTERNSHIP OPPORTUNITIES AT THE NMAI” ON PAGE 50.

1) 2) 3)

PERSONAL INFORMATION

LEGAL NAME

BIRTHDATE (DD/MM/YY)

TRIBAL OR COMMUNITY AFFILIATION(S)  COUNTRY NATIONALITY OR NATIONALITIES

PERMANENT ADDRESS

ADDRESS

COUNTRY

PHONE (COUNTRY) (PREFIX) (NUMBER)  CELL (COUNTRY) (NUMBER)

EMAIL (INDICATE AN EMAIL ADDRESS THAT YOU CHECK REGULARLY AND THAT WILL BE VALID UNTIL THE PROGRAM’S START DATE.)

BUSINESS ADDRESS (IF APPLICABLE)

EMPLOYER ORGANIZATION

ADDRESS

COUNTRY

PHONE (COUNTRY) (PREFIX) (NUMBER)  CELL (COUNTRY) (NUMBER)

WHERE WOULD YOU LIKE US TO SEND CORRESPONDENCE? (NOT TO A PO BOX)  ☐ PERMANENT ADDRESS  ☐ BUSINESS ADDRESS

IF YOU HAVE A DIFFERENT PREFERRED MAILING ADDRESS, PLEASE INCLUDE IT BELOW.

PRESENT ACADEMIC LEVEL:  ☐ FRESHMAN  ☐ SOPHOMORE  ☐ JUNIOR  ☐ SENIOR  ☐ GRADUATE STUDENT  ☐ RECENT GRADUATE (6 MONTHS)

PLEASE PROVIDE INFORMATION BELOW FOR EACH SCHOOL ATTENDED AND/OR ATTENDING. IF MORE THAN TWO SCHOOLS, PLEASE INCLUDE INFORMATION ON ADDITIONAL PAGES.

SCHOOL  SCHOOL

DEGREE AND MAJOR  DEGREE AND MAJOR

OVERALL GPA  OVERALL GPA

MAJOR GPA  MAJOR GPA

DATES ATTENDED  DATES ATTENDED

DATE OF GRADUATION  DATE OF GRADUATION

Have you made arrangements with your college or university to receive academic credit for an internship?

☐ YES  ☐ NO
**Language Proficiency**

Please indicate your language level by using the following scale (5 being the maximum and 1 being the minimum):

5 Native Language 4 Fluent 3 Above-Average 2 Average 1 Little

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<tr>
<th>LANGUAGE:</th>
<th>READ</th>
<th>UNDERSTAND</th>
<th>SPEAK</th>
<th>WRITE</th>
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<tbody>
<tr>
<td>ENGLISH</td>
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If you have completed any of the following exams and/or an exam that evaluates your language capacity in English, please provide the following information:

- TOEFL (TEST OF ENGLISH AS A FOREIGN LANGUAGE) WWW.TOEFL.ORG
- TOEIC (TEST OF ENGLISH FOR INTERNATIONAL COMMUNICATION) WWW.TOEIC.COM
- IELTS (INTERNATIONAL ENGLISH LANGUAGE TESTING SYSTEM) WWW.IELTS.ORG
- CAMBRIDGE CERTIFICATE IN ADVANCED ENGLISH WWW.CAMBRIDGE-ELF.ORG
- OTHER:  

Please note: For non-English speaking candidates, an appointment's placement may vary due to staff availability.

If you have applied recently for an internship at the Smithsonian through another office, please indicate where and when.

Office ___________________________ Date of Application ___________________________

If you have had an internship at the NMAI or other Smithsonian office before, please indicate where and when.

Office ___________________________ Date of Application ___________________________

For which of the following do you need support:  ○ TRAVEL  ○ HOUSING  ○ STIPEND  

(NOTE: YOU MAY CHECK ALL OF THE ABOVE, BUT PLEASE BE AWARE THAT FUNDS ARE LIMITED. APPLICANTS WILL BE NOTIFIED OF FUNDING IF ACCEPTED.)

Letters of Recommendation: Please list the name and contact information of the two people you have selected to provide recommendations. Letters may be sent directly to the NMAI or mailed in with your application.

1. ____________________________________________
2. ____________________________________________

Emergency Contact: Please list the name, address, home and work phone numbers of an emergency contact.

1. ____________________________________________

How did you learn about this particular activity of the NMAI?

- BROCHURE  ○ INFORMATION FROM PAST PARTICIPANTS  ○ VISIT TO THE NMAI  ○ INFORMATIVE SESSION, SPECIFY ___________________________
- FAIR, SPECIFY ____________________________  ○ INTERNET, SPECIFY ____________________________
- REFERENCES OF FRIENDS AND/OR COLLEAGUES, PLEASE INDICATE THEIR NAMES ____________________________
- PRESS, SPECIFY ____________________________  ○ OTHER, SPECIFY ____________________________

Would you like to receive Contact, a free e-newsletter from the Smithsonian’s National Museum of the American Indian?

○ YES  ○ NO  

Signature ____________________________ Date ____________________________
The National Museum of the American Indian (NMAI) in Washington, D.C., and the George Gustav Heye Center in New York each feature two museum stores. These stores are owned and operated by the Smithsonian Institution.

The Chesapeake store (DC) and the Gallery store (NY) highlight Native jewelry, pottery, textiles, and other crafts created by skilled Native artisans. These items appeal to those visitors who are most interested in either starting or adding to a collection of Native American arts and craft.

The Roanoke store (DC) and the Family store (NY) are marketplaces targeted to the Smithsonian visitor—a demographic that is largely tourists who may not be collectors of Native crafts but are interested in bringing home a memento to remind them of their museum experience. The merchandise offered in this location includes Smithsonian souvenirs and gifts, toys, books and media, and lower-priced Native jewelry and crafts.

Our stores are committed to providing authentic Native crafts and comply with the Indian Arts and Craft Act of 1990 (P.L. 101-644). This act prohibits misrepresentation in marketing of American Indian arts and crafts products within the United States. Under the act, it is illegal to offer, display, or sell any art or craft in a manner that falsely suggests it is Indian produced, an Indian product, or the product of an Indian tribe. All vendors that we purchase from must sign a letter stating the product is authentic and provide their tribal affiliation(s).

To submit crafts for consideration to be sold through the museum stores, please complete the following Vendor Product Proposal, Letter of Authenticity, and Vendor Product Questionnaire along with photos of your work to the contacts below.

Assistant Buyer for Jewelry: Matthew Reid
Assistant Buyer for Textiles, Beadwork, Crafts, Toys, Pottery, Basketry, Musical Instruments: Anne Burns
Assistant Buyer for Books, Graphics, CDs, DVDs, and other Media: Stephen Wood
VENDOR PRODUCT PROPOSAL
SUBMISSION TO MUSEUM STORES
NATIONAL MUSEUM OF THE AMERICAN INDIAN (NMAI)

Our museum stores proudly present Native American crafts, publications, and recordings, which illustrate how different artists present and interpret cultural traditions and/or art forms.

In offering the Smithsonian Institution your craft for sale in our museum stores, vendor shall be responsible for complying with all applicable laws, policies, and regulations governing the supply of merchandise including, but not limited to, consumer product safety, labeling (specifically in conformance with the Indian Arts and Crafts Act), imports (customs), endangered species and agricultural and food products, and intellectual property (trademark, copyright, and the rights of privacy and publicity).

The Indian Arts and Crafts Act covers the sale of all Indian-made and Indian-style traditional and contemporary arts and crafts produced after 1935. Under the Act, it is illegal to market an art or craft item using the name of a tribe unless the item and its components were actually made by a member of the tribe or an Indian artisan certified by the tribe. For that reason, all products must be marketed truthfully regarding the Indian heritage and tribal affiliation of the creator so as not to mislead the consumer.

Native artisans are invited to submit the following materials to be considered for placement in our museum stores:

- Completed Vendor Questionnaire (If you have more than one type of craft to be reviewed, a separate questionnaire must be completed and returned for each of the following three categories).
  - Jewelry
  - Textiles, beadwork, toys, pottery, basketry, musical instruments
  - Books, Graphics, CDs, DVDs, and other media

- Completed Letter of Authenticity (in compliance with The Indian Arts & Crafts Act)
  - Not required for books, CDs, DVDs, and other media

- Supporting materials
  - Artist biography
  - Samples (optional, as samples will not be reimbursed or returned)
  - Photographs of the work
  - Pricing

We welcome all submissions. All Questionnaires will be reviewed at the end of each month. If there is an immediate need for your craft, we will contact you using the information from the Questionnaire.

Otherwise, we will send you a letter thanking you for submitting your crafts for consideration, and keep your Questionnaire and product information on file to review when we look for new or additional crafts to place in our museum stores.

Please indicate which product type(s) you are submitting for review:

- Jewelry
- Textiles, Beadwork, Toys, Pottery, Basketry, Musical Instruments
- Books, Media, Graphics

Native artisan works currently available in our stores include:

- Jewelry
- Textiles
- Beadwork
- Toys
- Pottery
- Basketry
- Musical instruments
- Graphics
- Books
- CDs, DVDs, and other media
Letter of Authenticity

Covering All Indian-made and Indian-style Traditional and Contemporary Arts and Crafts

by any Person in the United States

In offering Smithsonian Institution your craft for sale in our Museum Stores,

VENDOR/ARTIST NAME

DATE

shall be responsible for complying with all applicable laws, policies, and regulations governing the supply of merchandise including, but not limited to, consumer product safety, labeling (specifically in conformance with the Indian Arts and Crafts Act), imports (customs), endangered species and agricultural and food products, and intellectual property (trademark, copyright, and the rights of privacy and publicity).

The Indian Arts and Crafts Act covers the sale of all Indian-made and Indian-style traditional and contemporary arts and crafts produced after 1935. Under the Act, it is illegal to market an art or craft item using the name of a tribe unless the item and its components were actually made by a member of the tribe or an Indian artisan certified by the tribe. For that reason, all products must be marketed truthfully regarding the Indian heritage and tribal affiliation of the creator so as not to mislead the consumer. The Act broadly applies to the marketing of arts and crafts by any person in the United States. Some traditional items frequently copied by non-Indians include Indian-style jewelry, pottery, baskets, carved stone fetishes, woven rugs, kachina dolls, and clothing.
Vendor Consideration Questionnaire | Submission to Museum Stores

Please indicate which product type(s) you are submitting for review:

- JEWELRY
- TEXTILES, BEADWORK, TOYS, POTTERY, BASKETRY, MUSICAL INSTRUMENTS
- BOOKS, MEDIA, GRAPHICS

NAME OF COMPANY/ARTISTS OR PUBLISHER/AUTHOR

NAME OF TRIBE (FOR JEWELRY AND CRAFTS ONLY) FEDERAL REGISTRATION NUMBER (FOR JEWELRY AND CRAFTS ONLY)

SPECIALTY/MEDIUM (EXAMPLES: BEAD, METAL, INLAID, BASKETRY, CERAMICS, ETC.) OR SUBJECT MATTER (BOOKS AND MEDIA ONLY)

TYPES OF PRODUCTS (EXAMPLES: EARRINGS, NECKLACES, DOLLS, MASKS, PAINTINGS, POTTERY, DVDS, CDS, BOOKS)

PRODUCTION CAPABILITIES: HOW MUCH CAN YOU PRODUCE IN A MONTH? (PLEASE SPECIFY QUANTITIES)

PRICING: DO YOU WHOLESALE? PLEASE PROVIDE A PRICE RANGE FOR YOUR PRODUCTS.

DO YOU OFFER YOUR GOODS ON CONSIGNMENT? WHAT ARE YOUR TERMS?

WHAT OTHER STORES/VENUES DO YOU SELL TO?

WHAT SHOWS DO YOU ATTEND ANNUALLY?

WHAT IS THE BEST TIME OF YEAR TO GET PRODUCT FROM YOU?

CONTACT INFORMATION

ADDRESS

PHONE NUMBER FAX NUMBER

EMAIL

Are you willing to accept Net 30 terms? (The goods are sent to Smithsonian and we agree to send payment via check within 30 days of receipt.)

- YES
- NO

If not, what means of payment is acceptable to you?

FOR JEWELRY AND CRAFT ITEMS ONLY

- Please provide an artist statement and/or biography (please send via fax or mail).
- Please send photos of your product line so we can consider it for the assortment within our stores.

When reviewing products and vendors, we would like photos to help make our decisions.

Please send information to one of the following contacts at the addresses below.

CONTACTS

JEWELRY Matthew Reid, Assistant Buyer
TEXTILES, BEADWORK, CRAFTS Anne Burns, Assistant Buyer
BOOKS, MEDIA, GRAPHICS Stephen Wood, Assistant Buyer

BY MAIL
Smithsonian Enterprises
PO Box 37012 / MRC 513
Washington, DC 20013-7012
Fax: 202-633-6092

BY FEDEX OR UPS
Smithsonian Enterprises
600 Maryland Avenue, SW
Suite 6100
Washington, DC 20024
The National Museum of the American Indian is always on the lookout for talented and enthusiastic individuals to work at the museum. Opportunities are available for entry level, technical, administrative, and professional positions at each of the museum’s three facilities in Washington, D.C., Suitland, Maryland, and New York City. A majority of the positions are funded by a federal appropriation and fall under Civil Service salary ranges. For a full list of current job openings, please see the Smithsonian’s job vacancy page online at www.sihr.si.edu/jobs.cfm or call the NMAI jobline at 202-633-6888. Additional job information will be included in the museum’s 2009 Recruitment Brochure, scheduled for distribution in spring of 2009.

NMAI is committed to creating a career environment where merit principles, effective leadership, excellence, and empowerment are respected and valued. The museum’s dedicated workforce enjoys rewarding career opportunities and highly competitive benefit programs.

The Office of Visitor Services hires (on average) 5–10 people a year into entry-level positions. Former Visitor Services staff have moved into other NMAI departments, including Education, Cultural Interpretation, Special Events, Information Technology, and International Relations. Many more have returned to their home communities following a year in a Visitor Services position.

“Working at the NMAI has been one of the most rewarding experiences of my life. Not just monetarily. I have gained many professional and personal friendships that will continue down my path in life...not too many people can say they love what they do as much as I can.”

—Martin Earring (Mnicoujou/Oglala Lakota)

Contact
National Museum of the American Indian
Smithsonian Institution
Fourth Street and Independence Avenue, SW
P.O. Box 37012
Washington, DC 20013-7012
The NMAI Cultural Interpreter Program celebrated its fourth anniversary in 2008. Cultural Interpreter staff pictured left to right: Rachael Cassidy (Cherokee Nation of Oklahoma), Leland Showa (Diné), Zandra Wilson (Diné), Ben Norman (Pamunkey), Sharyl Pahe (Diné/San Carlos Apache), Adrienne Smith (Cherokee Nation of Oklahoma/Muscogee [Creek] Nation), Kenneth Coriz (Diné/Santo Domingo Pueblo). Not Pictured: José Montaño (Aymara).

Photo by R.A. Whiteside
Repatriation is a museum initiative within the Cultural Protocols Department of the National Museum of the American Indian’s Community and Constituent Services Department and is located at the museum’s Cultural Resources Center (CRC) in Suitland, Maryland.

WHAT IS REPATRIATION?

Repatriation is the process whereby specific kinds of American Indian cultural items in a museum collection are returned to lineal descendants and culturally affiliated Indian tribes, Alaska Native clans or villages, and/or Native Hawaiian organizations. Human remains, associated funerary objects, unassociated funerary objects, sacred objects, and objects of cultural patrimony are all items that may be considered for repatriation.

THE HISTORY OF REPATRIATION AT NMAI

Congress established the National Museum of the American Indian (NMAI) in 1989 with the passage of the National Museum of the American Indian Act (NMAI Act), Public Law 101–185. The act transferred to the Smithsonian Institution stewardship of the more than 800,000 objects in the George Gustav Heye collection of the Museum of the American Indian in New York City. In addition, the act required the Smithsonian to create and carry out an institution-wide repatriation policy regarding Native American human remains and certain cultural items. The NMAI Act required Smithsonian museums to inventory, identify, and consider for return—if requested by a Native community or individual—human remains and funerary objects to Indian tribes, Alaska Native clans or villages, and/or Native Hawaiian organizations. In 1993, NMAI sent out inventories of its ethnographic objects to federally recognized Indian tribes, which included listings of human remains. Inventories of archaeological collections were sent out in 1995 and 1996.

The NMAI Act Amendment of 1996 (Public Law 104–278) added provisions for the inventory and repatriation of unassociated funerary objects, sacred objects, and objects of cultural patrimony. The NMAI Act and its amendment are most often applied to the Smithsonian museums that have large American Indian collections, most specifically, the NMAI and the National Museum of Natural History (NMNH). Both
museums have repatriation offices which comply with the NMAI Act guidelines, yet each museum manages a separate and distinct repatriation program.

**NMAI COLLECTIONS**

NMAI maintains more than 800,000 catalogued cultural objects and 324,000 photographic images associated with hundreds of indigenous communities throughout the Western Hemisphere. The museum recognizes that its indigenous constituents have an absolute interest in the management, interpretation, and disposition of collections associated with their respective communities. Stewardship rather than ownership is NMAI’s approach to the care of its collections.

**DOMESTIC REPATRIATION AT THE NMAI**

Repatriation at NMAI is a uniquely proactive and collaborative process. The Cultural Protocols Department conducts its research independently from other Smithsonian repatriation programs. The office produces research reports in response to the repatriation claims it receives and bases its recommendations on the findings of the reports. It sends the reports and recommendations to NMAI’s Board of Trustees for review. The Board has sole authority over the disposition of NMAI collections, including decisions regarding the deaccessioning of items for repatriation.

**INTERNATIONAL REPATRIATION**

NMAI has developed initiatives that expand upon the provisions outlined in the NMAI Act, its 1996 amendment, and the Native American Graves Protection and Repatriation Act (NAGPRA). While these acts address repatriation specifically for federally recognized nations in Canada, Alaska Native corporations, clans or villages, and Native Hawaiian organizations within the United States, NMAI’s collection contains ethnographic and archaeological materials from indigenous communities throughout the Western Hemisphere. Although the NMAI Act, its amendment, and the NAGPRA legislation do not apply to our international collection, the NMAI does consider the repatriation of human remains to affiliated indigenous communities residing in Canada and Latin America to fall within the spirit of the law. In this regard, the NMAI is able to work government to government with federally recognized tribes in Canada as they are recognized as sovereign nations in a similar manner to federally recognized indigenous communities in the United States. For cases involving Latin American countries and communities, the museum has taken a distinct proactive approach with regard to the repatriation of human remains to indigenous communities. Due to the complexity involved in international repatriation in Latin America, where many countries have neither a precedent for repatriation nor recognize sovereign status for indigenous peoples, each project must be handled on a case-by-case basis and, like domestic repatriation claims, is subject to a thorough research, reporting, and review process.

**HUMAN REMAINS**

NMAI regards the respectful treatment and disposition of human remains as a basic human right. The highest priority of the Cultural Protocols Department is the expeditious return of all human remains in the museum’s collections to their lineal descendants regardless of geography and sociopolitical borders. The Cultural Protocols Department places a high priority on determining the cultural origins and affiliations of the human remains in its possession and on returning them to their descendants and places of origin. At present, the NMAI retains fewer than 300 catalogued human remains. These remains became part of NMAI’s collections when the Smithsonian acquired the George Gustav Heye collection of the Museum of the American Indian in 1989. Since then, NMAI has repatriated more than 2,000 items to more than 100 indigenous communities and individuals throughout the Western Hemisphere. As required by the NMAI Act, the Cultural Protocols Department works with the NMAI Collections Management and Registration Departments to inventory and identify the cultural origins of human remains and funerary objects that may be affiliated with contemporary indigenous peoples of the Western Hemisphere.

All human remains and their associated funerary objects in NMAI’s collections are cared for at a separate Smithsonian facility where they are managed in a securely controlled environment until they are returned to their affiliated indigenous community and/or place of origin. Access to human remains in NMAI’s possession is limited to the staff members who care for them, and official representatives of indigenous communities seeking their respectful disposition and who wish to visit them for the purpose of examination and/or to pay their respects.
CULTURALLY SENSITIVE COLLECTIONS

The Cultural Protocols Department works closely with indigenous peoples and communities as well as staff in other NMAI departments. These relationships are important in understanding the unique challenges in managing collections of a culturally sensitive nature. Through continuous dialogue with indigenous communities and representatives, the NMAI receives specific recommendations for the care and management for culturally sensitive collections in NMAI’s possession. A priority of the NMAI is to incorporate and sustain various forms of traditional knowledge related to the care and management of culturally sensitive material. This information is integrated into NMAI collections management procedures and the museum’s Collections Information System (CIS).

SIX STEPS TO REPATRIATION

There are six steps for the process of repatriation.

**STEP ONE**  Information Request

**STEP TWO**  Formal Request for a Visit and Collections Review

**STEP THREE**  Consultation Visit and Collections Review

**STEP FOUR**  Official Repatriation Request

**STEP FIVE**  Repatriation Research and Reporting

**STEP SIX**  Deaccession and Repatriation

Step One: Information Request

A requesting agency may write, call, or fax the Cultural Protocols Department on behalf of an indigenous community interested in pursuing repatriation to request information about culturally affiliated objects in the museum’s collection (a sample request for information appears on page 68). The initial request may be submitted by an official Native community representative, including Tribal Historic Preservation Officers (THPO), Historic Preservation Officers (HPO), NAGPRA representatives, or other authorized parties or individuals officially identified by their respective Native community. Similarly, lineal descendants requesting information may write, call, or fax the Cultural Protocols Department about culturally affiliated objects in the museum’s collection if there is a belief that a potential for lineal descendancy can be established. In return requestors will receive:

- A letter of acknowledgment
- A database inventory list of relevant collections with accompanying object and catalog card images
- Definitions of repatriation object categories
- A copy of the NMAI Act and the NMAI Act Amendment of 1996
- A copy of the NMAI Repatriation Policy

Requests for information should be directed to:

**Cultural Protocols Department**
**Smithsonian Institution**
**National Museum of the American Indian**
**Cultural Resources Center**
**4220 Silver Hill Road**
**Suitland, MD 20746-2863**
**Phone: 301-238-1540**
**Fax: 301-238-3200**
**Email: NMAI-Repatriation@si.edu**

**Step Two: Formal Request for a Visit and Collections Review**

Indigenous communities and/or lineal descendants* wishing to visit the CRC in Suitland, Maryland, to review and document collections for repatriation must submit a formal request to the NMAI Cultural Protocols Department on official tribal letterhead and signed by the head of the indigenous community government (a sample letter for a consultation visit appears on page 69). The letter should name the officially authorized repatriation representative and any individual who will accompany them during their visit. The museum will support one visit per indigenous community for collections review and consultation. This includes support for up to two community representatives to spend two days visiting the CRC. Please be advised that changes to the visiting delegation may only be made up to three weeks prior to the consultation date. Additional representatives or repeat visits to the museum are welcome at the travelers’ expense.

Please Note: Requests for a visit should be sent to the address referenced in Step One.

*Lineal descendants should contact the Cultural Protocols Department to discuss initiating the repatriation process.
Step Three: Consultation Visit and Collections Review

The Cultural Protocols department strongly recommends that indigenous community representative(s) carefully review NMAI collections and consult with Cultural Protocols department staff before submitting an official repatriation request. This ensures that items claimed for repatriation are consistent with inventory descriptions and museum catalog records. These visits also facilitate better communication and a fuller understanding of cultural perspectives and museum protocols.

It would be helpful to consider the following in preparation for a collections review and repatriation consultation visit:

- Review the museum’s inventory list and identify objects that would be of significant interest and/or concern.
- Review the NMAI Act and NMAI repatriation object category definitions. Objects requested for repatriation must conform to these criteria.
- Review the museum’s repatriation procedures, and make a list of questions or concerns.
- Provide traditional knowledge (when permissible) for culturally sensitive material(s) in order to ensure accurate information and provide a better context for sensitive objects.
- Delegations in the past have included a traditional or religious leader who may have the knowledge and memory to identify objects that may not be properly identified or acknowledged in the museum’s records.
- Please inform us of any special needs that your delegation may have (wheelchair accessibility, specific object handling, lighting requirements, etc.).
- Should you require a private place for ceremonial preparation, the CRC houses an indoor ceremonial space.
- We suggest that you prioritize your review of the collections to ensure enough time to examine the objects that are of interest or priority to your community.
- The majority of objects will remain in the general storage areas. However, objects of specific interest from the inventory list should be referenced by the museum catalog numbers to take advantage of the opportunity to view those items in a private area. Please notify the Cultural Protocols staff of this request for private viewing no later than three weeks prior to the visit.

Visiting community representatives may photograph or videotape objects in the collection. We encourage you to visit our archives to photocopy materials, but please keep in mind that this can be a time-consuming process.

Step Four: Official Repatriation Request

Indigenous communities wishing to request the repatriation of certain objects must submit a letter on official tribal letterhead and signed by the head of the indigenous community government or acting official (a sample repatriation claim appears on page 70). A letter of support from the indigenous community government must accompany family or individual requests for the repatriation of objects associated with an ancestor. The letter must identify the requestor as an enrolled member of that community or provide other official documentation that the requestor is of indigenous descent.

Repatriation requests need to include the objects’ museum catalog numbers, a brief description of the objects, and the category under which the indigenous community is requesting repatriation (i.e., an unassociated funerary object, a sacred object, or an object of cultural patrimony). The letter should provide a specific reason for categorizing each object and should include as much evidence as possible of cultural affiliation and identification.

Repatriation requests should be sent to:

Museum Director
C/o Cultural Protocols Coordinator
Cultural Protocols Department
National Museum of the American Indian
Cultural Resources Center
4220 Silver Hill Road
Suitland, MD 20746-2863

Phone: 301-238-1540
Fax: 301-238-3200
Email: NMAI-Repatriation@si.edu

The NMAI Cultural Protocols department will acknowledge in writing receipt of each repatriation request and establish a file for organizational and tracking purposes. The Cultural Protocols department staff will then assess the request to ensure that the object(s) is/are eligible for repatriation consideration in their proposed categories, and confirm that the indigenous community has appropriately substantiated its claim of cultural affiliation to the object or objects. If the request is not complete, a staff member will contact the indigenous community representative for additional information and/or provide further assistance in the development of the claim.
Depending upon the nature of the request, the Cultural Protocols Department reserves the right to notify other interested or affected parties of the repatriation claim. This process may be implemented throughout the course of developing a report. The Cultural Protocols Department will field inquiries and assemble documentation, if necessary, to resolve any competing claims that might arise during the research process. This will be accomplished through consultation with all potential claimants and with all parties receiving copies of the documentation. Indigenous communities with competing claims for items in NMAI’s possession are encouraged to resolve their differences at the community level.

**Step Five: Repatriation Research and Reporting**

Repatriation claims approved for research are assigned to a research specialist. The research specialist is responsible for gathering information about the claim and for organizing this information in a repatriation research report. Research includes gathering all pertinent information from museum record groups, archival and historical sources, specialized publications, and other materials that help determine the identity and history of the objects. Repatriation documentation may also involve consultation with indigenous and non-indigenous experts or authorities versed in tribal history, oral traditions, geography, anthropology, or archaeology.

The repatriation research report includes a recommendation as to whether the requested objects should be deaccessioned for repatriation. The process by which the report and its recommendations are examined, critiqued, and ultimately accepted or denied involves review by the staff, Smithsonian’s Office of General Counsel, the museum director, and the NMAI’s Board of Trustees. The Board has the sole authority and formal responsibility for making decisions regarding repatriation of material in the museum’s collections.

**Step Six: Deaccession and Repatriation**

Upon determination of the Board of Trustees’ decision, the NMAI will send a letter of notification to the community or individual(s) which will include a copy of the official report. Once approved, the museum will make arrangements to initiate the return of an object or items. The NMAI will either support up to two community representatives so that they may travel to the CRC to affect the transfer of objects from the museum to the community or make an effort to escort the items back to the recipient community. The museum will not be responsible for any costs for special activities, religious observances, or materials or services that the requesting party may deem necessary upon completion of the transfer to the community of the deaccessioned objects.

In consultation with indigenous community representatives, the museum may provide the following services:

- Secure, prepare, and pack the objects for shipment by air cargo or other approved carrier to the location designated by the indigenous community representatives. All packing materials and containers will be supplied by the museum.
- Affect the transfer of property at the museum facility.
- Assign museum staff to hand carry or escort the objects to the point of disposition or other predetermined destination.
- Provide assistance in securing a disposition site in consultation with another federal, state, or local agency.
Cultural Protocols Department
Smithsonian Institution
National Museum of the American Indian
Cultural Resources Center
4220 Silver Hill Road
Suitland, MD 20746-2863

Dear Cultural Protocols Department:

This letter serves as a request for inventory listings and digital images of ethnographic and archeological objects in your museum that pertain to the ABC Tribe or that come from central Oklahoma, including D, E, F, and G counties.

Please send these materials to my attention at the address above. I will contact you directly after reviewing them with President Smith and other tribal representatives. Thank you for assisting us in this way.

Sincerely,

John Doe
THPO/HPO/NAGPRA Representative/
Cultural Preservation Officer
ABC Tribe of Indians

cc: Mr. John Smith, President
Sample Request for a Consultation Visit

ABC Tribe of Indians
ABC Tribal Council Building
123 Main Street
Anytown, Oklahoma 74000
918-123-1234

John Smith, President
William Jones, Secretary

Jane Black, At-Large Member
Robert White, Business Manager

November 28, 2008

Cultural Protocols Department
Smithsonian Institution
National Museum of the American Indian
Cultural Resources Center
4220 Silver Hill Road
Suitland, MD 20746-2863

Dear Cultural Protocols Department:

Please consider this letter as a request for a repatriation consultation visit at your earliest convenience, preferably on or during the dates of (mm/dd/yyyy). Mr. John Doe will be traveling to Washington with me to discuss the repatriation process with you and review objects affiliated with our tribe. I would like to confirm also that Mr. Doe, as our tribe’s NAGPRA Representative, is our official representative and can be contacted for all repatriation related matters.

We would like to view all the objects in your inventory, with special attention to the items highlighted on the attached copies of the inventory lists, which include shield covers, dance sticks, a knife and sheath, a painted hide shirt, and bags or pouches. The catalog numbers for these items are highlighted for your reference. Please contact Mr. Doe with possible dates for our visit and if you need any specific information from us for travel purposes. Thank you for the assistance.

Sincerely,

John Smith, President
ABC Tribe of Indians

cc: John Doe, THPO/HPO/NAGPRA Representative/Cultural Preservation Officer
Dear Museum Director:

Please consider this letter a formal request for the repatriation of the following objects:

- Painted hide shield cover with three eagle feathers  
  NMAI catalog number 123456.000

- Knife with beaded handle, in beaded leather sheath  
  NMAI catalog numbers 234567.001 and 234567.002

- Wooden stick wrapped in red stroud cloth, with beaded ornaments and feathers  
  NMAI catalog number 345678.000

We are requesting these materials as ceremonial objects that have religious significance in the practice of a traditional ceremony. The objects are needed for the continued observance of that ceremony. Please direct any inquiries to me at the phone number listed above or by email to the address I have already provided. Thank you for your help in this important matter, and I look forward to working with you.

Sincerely,

John Doe  
THPO/HPO/NAGPRA Representative/  
Cultural Preservation Officer  
ABC Tribe of Indians

cc: Mr. John Smith, President
The NMAI’s Resource Centers on the National Mall in Washington, D.C., and at the George Gustav Heye Center (GGHC) in New York City are dynamic, interactive reference libraries. Our mission is to provide information pertaining to all aspects of indigenous people of the Western Hemisphere on a daily basis to all museum visitors. Knowledgeable staff are available to help with general requests about the museum and its exhibitions, as well as to assist with in-depth research utilizing the Centers’ outstanding collections of books, periodicals, audio CDs, DVDs, videos, and on-line databases and bibliographies.

Both Centers have a library, reference desk, study area, and Interactive Learning Center, all of which are open to the public during museum hours. Visitors can explore indigenous issues; access DVDs, CDs, and websites; watch movies; or research topics of interest.

**Interactive Learning Centers**

The Interactive Learning Centers include public access computers that visitors can use to:

- experience virtual tours of museum exhibitions, including *Our Universes*, *Identity by Design*, and *Listening to Our Ancestors*
- select a virtual postcard featuring an object from the museum’s collection and email it to friends and family
- access bibliographies on a variety of topics relating to indigenous people and email them to their home computers
- learn more about the museum’s current exhibitions, history, and architecture
- access information about specialized indigenous topics through the *Ethnic News Watch* search engine
- experience educational activities for all ages

**Work/Study Areas**

Visitors may conduct research ranging from school projects to in-depth scholarship in our Work/Study Areas, which are equipped with library collections suitable for all age groups and contain information on subjects such as genealogy, history, culture, art, tribal enterprises, and
much more. Laptop computers with Internet access are available for public use.

**CLASSROOM LEARNING—WASHINGTON, D.C.**

Teachers and group leaders can schedule use of the Resource Center classroom during museum hours for special projects, workshops, presentations, or interpretations with hands-on collections. We encourage educators to use the Resource Center as an aid in developing curriculum for student research projects.

**THE HAUDENOSAUNEE DISCOVERY ROOM—NEW YORK CITY**

The Haudenosaunee Discovery Room, a unique collaboration between the GGHC’s Resource Center and Education Department, is a hands-on discovery room for children that incorporates New York State educational guidelines for learning about the Haudenosaunee (Iroquois) people. Teachers and group leaders can schedule use of the Haudenosaunee Discovery Room during museum hours.

*From the Shelves of the Resource Center: Storybook Reading and Workshop* is a special program offered by the GGHC’s Resource Center in which families may listen to storybook readings selected from the Center’s collection and afterwards participate in a related hands-on workshop activity. All are welcome to join us on the second Saturday of each month at 12:00 noon. No appointment is necessary.

**Contact Information and Hours**

The NMAI Resource Center in Washington, D.C., is open every day of the year except Christmas Day, from 10:00 am to 5:15 pm. No appointment is necessary. For more information, please call our Public Information Line: 202-633-6900.

The NMAI Resource Center in New York City is also open every day except Christmas, from 10:00 am to 5:00 pm and Thursdays until 6:30 pm. No appointment is necessary. For more information about programs or to arrange a visit to the Haudenosaunee Discovery Room, please call 212-514-3799.

Email inquiries can be directed to NIN@si.edu.
The Seminars and Symposia Program is the intellectual home for the investigation, discussion, and understanding of issues regarding indigenous communities in the Western Hemisphere. Through the Seminars and Symposia Program, the museum promotes meaningful study, discussion, and civic engagement, providing a national forum for historical and contemporary topics of concern and interest to indigenous peoples and the general public. Selected themes include cultural values, the environment, encounters, and indigenous achievements.

**Contact**
Seminars and Symposia Program
National Museum of the American Indian
Smithsonian Institution
Fourth Street and Independence Avenue, SW
P.O. Box 37012
Washington, DC 20013-7012

Email: NMAI-SSP@si.edu
Website: www.AmericanIndian.si.edu/symposia

Traditional midwife Katsi Cook (Mohawk Nation at Akwesasne), right, makes a point at *Women’s Ways of Knowing: Lessons from Indigenous Midwifery Traditions*. Indigenous midwives from the U.S., Canada, and Mexico shared their cultural knowledge about midwifery and the broader issues related to women’s health during the roundtable discussion at NMAI in Washington, May 2008.

Photo by R.A. Whiting
Daniel Wildcat (Yuchi member of the Muscogee Nation of Oklahoma) speaks about the importance of indigenous environmental knowledge at the Mother Earth: Call to Consciousness on Climate Change Symposium, June 2008. Photo by Katherine Fogden.
HOW CAN I...?

Schedule a group tour or educational visit at the NMAI in Washington, D.C., or New York City?
School groups are welcome to visit the museum on their own, or may reserve a tour led by one of the museum’s Cultural Interpreters, but advance registration is required. School groups who choose to visit on their own can do so anytime during the museum’s hours of operation. School groups can reserve a guided tour and any group of ten or more should reserve specific timed entry by contacting the museum’s Reservations Office via the Office of Education. To schedule an entry time for groups, or to reserve a guided tour of the museum in Washington, D.C., please call 202-633-6644 or 888-618-0572 or send an email to NMAI-GroupReservations@si.edu. For tours of the George Gustav Heye Center in New York, please call 212-514-3705.

Take a tour of the Cultural Resources Center?
Public tours of the NMAI Cultural Resources Center (CRC) are not available. However, general tours of the CRC for special interest groups such as visiting museum professionals or indigenous and aboriginal groups are usually limited to twenty adults over the age of eighteen years and must be scheduled well in advance by contacting Collections Management staff at 301-238-1455 or by email at Greatorexl@si.edu. Please note that demand for these group tours is high, and tours are subject to availability. We make all possible accommodations for indigenous visitors to the collections, but the facility does have limited space for viewing collections materials.

To conduct in-depth research of the museum’s object collections or for group viewing of specific tribal collections, contact the NMAI Collections Manager at 301-238-1454 or by email at Nietfeldp@si.edu.

View the collections in person or online?
The museum’s collections will start to be accessible online in fall 2009, although only a small percentage will be available in the beginning. The best way to access the museum’s collections is to schedule a research visit to the Cultural Resources Center (see page 10).

Find out more about volunteer opportunities at the NMAI?
Volunteer opportunities are available in the following areas: Visitor Services, Cultural Arts, Education, Curatorial/Archives, and the Resource Centers. Volunteers are also needed to join the Cultural Interpreter Program. Cultural Interpreters bring an indigenous voice to the visitor’s experience at the museum by leading tours, demonstrating artistic traditions, or guiding visitor learning at one of the museum’s hands-on teaching stations. Training is provided and your assistance is welcome on any day of the week. A minimum commitment of three hours per week is requested. If you are interested in volunteering at the museum, please contact the Museum Volunteer Coordinator at 202-633-6800 or by email at LocklearJ@si.edu.

Donate an object to the NMAI collections?
If you seek to donate an object or collection to the museum, please send a letter of intent (or an email) and any applicable documentation, with color images of each piece, to the NMAI Office of the Registrar at the address below. The NMAI’s Curatorial Council will review such offers on a monthly basis.

Attn: Margaret Cintron
National Museum of the American Indian
Smithsonian Institution
Cultural Resources Center
4220 Silver Hill Road
Suitland, MD 20746-2863
Email: CintronM@si.edu
Obtain an appraisal for an object I own?
The Smithsonian Institution, as a matter of legal and ethical policy, does not offer monetary evaluations for any type of object, and it cannot recommend a specific appraiser. National and international organizations that handle such inquiries are listed below, but please note that the museum does not endorse their products or services.

Appraisers Association of America  
386 Park Avenue  
Suite 2000  
New York, NY 10016  
Phone: 212-889-5409  
Website: www.appraisersassoc.org

American Society of Appraisers  
555 Herndon Parkway, Suite 125  
Herndon, VA 20170  
Phone: 703-478-2228  
Website: www.apraisers.org

International Society of Appraisers (ISA)  
16040 Christensen Road  
Suite 102  
Seattle, WA 98188  
Phone: 206-241-0359  
Website: www.isa-appraisers.org

Become a member of the NMAI?
NMAI membership supports the museum’s mission of celebrating and preserving the indigenous cultures and communities of the Americas. To become a member, call 800-242-NMAI (6624) or join online via the museum’s website at www.AmericanIndian.si.edu.

Annual dues begin at just $25, and all NMAI Members receive an NMAI Member card valid for preferred entry to NMAI’s museum on the National Mall in Washington, D.C., as well as a one-year subscription to our exclusive, full-color quarterly publication, American Indian, and a 10% members-only discount on purchases at all NMAI and Smithsonian Museum Stores, catalogues, and online stores.

NMAI PUBLICATIONS AND RECORDINGS
Since 1992, the NMAI Publications Office has produced more than 50 major titles and 5 CDs, actively supporting the museum’s mission and augmenting awareness of Native American beliefs and lifeways. Recent titles include Do All Indians Live in Tipis: Questions and Answers from the National Museum of the American Indian and the new paperback version of our most popular book, Native Universe: Voices of Indian America (shown here).

To learn more about NMAI’s books and recordings, or to order, please visit our online Bookshop at www.AmericanIndian.si.edu/bookshop, call us at 202-633-6687, or send an email to nmai-pubs@si.edu.
PROFILE

The Smithsonian’s National Museum of the American Indian is an institution of living cultures dedicated to the preservation, study, and exhibition of the life, languages, literature, history, and arts of the indigenous peoples of the Americas and Hawai‘i.

Established by an Act of Congress in 1989, the museum works in collaboration with indigenous and aboriginal peoples of the Americas to protect and foster their cultures by reaffirming traditions and beliefs, encouraging contemporary artistic expression, and providing a forum for indigenous voices. The museum’s collections span more than 10,000 years of indigenous heritage.

About seventy percent of the more than 800,000 objects in the collections represent cultures in the United States and Canada; thirty percent, cultures in Mexico and Central and South America.

The museum is comprised of three facilities: the George Gustav Heye Center opened in 1994 in New York City and presents exhibitions as well as music and dance programs, films, and symposia; the Cultural Resources Center in Suitland, Maryland, completed in 1999, houses the museum’s collections and serves as a research center for indigenous and non-indigenous historians and conservators; and the museum on the National Mall in Washington, D.C., which opened in September 2004, is a complete museum facility with exhibition galleries, public programs, educational opportunities, stores, and an award-winning café.

MISSION STATEMENT

The National Museum of the American Indian is committed to advancing knowledge and understanding of the Native cultures of the Western Hemisphere—past, present, and future—through partnership with Native people and others. The museum works to support the continuance of culture, traditional values, and transitions in contemporary Native life.
Appendix B

For information or to be added to a program mailing list contact:

Collections
National Museum of the American Indian
Smithsonian Institution
Cultural Resources Center
Attn: Collections
4220 Silver Hill Road
Suitland, MD 20746-2863
Phone: 301-238-1454
Fax: 301-238-3210
Email: NMAICollections@si.edu

Community Exhibitions
National Museum of the American Indian
Smithsonian Institution
PO Box 37012
Washington, DC 20013-7012
Phone: 202-633-6663
Fax: 202-633-6899
Email: fortk@si.edu

Cultural Arts Program—NY
National Museum of the American Indian
Smithsonian Institution
George Gustav Heye Center
One Bowling Green
New York, NY 10004
Phone: 212-514-3709

Office of Education—DC
National Museum of the American Indian
Smithsonian Institution
Fourth Street and Independence Avenue, SW
P.O. Box 37012
Washington, DC 20013-7012
Phone: 202-633-6996
Group Reservations: 888-618-0572
Fax: 202-633-6894
Email: NMAI-Education@si.edu
Group Reservations Email: NMAI-GroupReservations@si.edu

Office of Education—NY
National Museum of the American Indian
Smithsonian Institution
George Gustav Heye Center
One Bowling Green
New York, NY 10004
Phone: 212-514-3737
Email: FVC@si.edu

Indigenous Contemporary Arts: Artist Leadership and Emerging Artist
National Museum of the American Indian
Smithsonian Institution
Cultural Resources Center
4220 Silver Hill Road
Suitland, MD 20746-2863
Phone: 301-238-1544
Fax: 301-238-3200
Email: ALP@si.edu

Film and Video Center—DC
National Museum of the American Indian
Smithsonian Institution
Fourth Street and Independence Avenue, SW
Washington, DC 20024
Phone: 202-633-6694
Email: FVC@si.edu

Film and Video Center—NY
National Museum of the American Indian
Smithsonian Institution
George Gustav Heye Center
One Bowling Green
New York, NY 10004
Phone: 212-514-3705
Email: FVC@si.edu
Indigenous Contemporary Arts: Exhibitions and Publications
National Museum of the American Indian
Smithsonian Institution
George Gustav Heye Center
One Bowling Green
New York, NY 10004-1415
Phone: 212-514-3743
Email: ashmilbyk@si.edu

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Acknowledgments

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The Community and Constituent Services Department wishes to thank the supporters of the Ford Foundation Challenge Fund, which helped to make this comprehensive program guide possible.

The National Museum of the American Indian (NMAI) and the Ford Foundation have been working together with indigenous communities since May 2000, when the Ford Foundation chose the NMAI to participate in New Directions/New Donors for the Arts, a national program designed to strengthen the financial base of exemplary arts institutions by helping attract individual donor support. Of the twenty-eight institutions selected to take part in the program, the NMAI is the only one centered on indigenous cultures and communities.

The Ford Foundation awarded the Museum a challenge grant of $1.5 million to help fund outreach activities to indigenous communities throughout the Western Hemisphere.

The goal of this extraordinary challenge was to build an endowment to ensure that the NMAI can provide access to resources and training for indigenous peoples into the future.

Through its fundraising initiatives, the NMAI successfully met the Ford Foundation challenge in 2005. The challenge grant enabled the Museum to establish a baseline endowment for Community Services, but this is just the beginning. If you would like to help us grow our endowment funds, please contact Virginia Elwell, Director of Development, by phone at 202-633-6934 or via email at elwellv@si.edu, or visit the National Museum of the American Indian’s website, www.AmericanIndian.si.edu and click on “Membership.”

Becoming a member of the National Museum of the American Indian helps support our programs and exhibitions.

For more information on NMAI membership, please call 1-800-242-nmai (6624) or email aimember@si.edu.