

Renewing Connections: A Final Project Report



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Images

Cover left: *Woman with Apasle* created by Angélica Méndez Vicente (Coxquihui)

Cover right: Alberta Xicalhua Tlaxcala (Xibtla Atlahuilco) creates a self portrait in clay
Photographs by Rafael Silverio (left) and Lázaro Olmedo (right) during the 2010 Artist Residency with the House of Clay, Center for Indigenous Arts, El Tajín, Veracruz, Mexico



Left: From left to right—Alberta Xicalhua Tlaxcala (Xibtla Atlahuilco), Josefina Alfonso Martínez (Mecayapan), and Nora Naranjo Morse (Santa Clara Pueblo) create together during the 2010 Artist Residency with the House of Clay, Center for Indigenous Arts, El Tajín, Veracruz, Mexico
Photograph by Chloe Campero

Preface

The Office of Policy and Analysis (OP&A) was pleased to participate in the *Renewing Connections Project* (RC) at the National Museum of the American Indian (NMAI). This two-year project was initially designed as an outreach effort to Indian Country that included an assessment of NMAI's presence in Indian Country and collects information for future outreach and program activities.¹ The project was extended, but did not include formal data collection. This report summarizes activities during the three years of RC, and includes an analysis of data collected during a two-year period.

The data for this study came from surveys completed by museum constituents at 33 locations visited by NMAI staff over two years, as well as a survey included in NMAI's *Program and Services Guide 2009-2010* and past participants in NMAI programs mailings. We appreciate respondents' willing participation and comments. The time they provided, in the midst of a conference, cultural event or workshop, is evidence of their interest in building stronger relationships with NMAI.

At NMAI, the Phase One Team included: Amy Van Allen, Project Manager; Pablita Abeyta, Robert Alexander, John Beaver, Alena Chalan, Kanani Hoopai (intern, NMAI), Patricia Jollie, Marian Kaminitz, Laura Krafur, Hayes Lavis, Shannon Quist, Terry Snowball, Caleb Strickland, Jacquetta Swift, and Shawn Termin.

The Phase Two Team and its extension included: The oversight of Carolyn McClellan, Community and Constituent Services Assistant Director; the Cultural Liaisons unit, Manuel Gancedo, Robert Alexander, and Shannon Quist, as project managers; the participation of more than 30 additional NMAI colleagues on venue teams; and the generous assistance, guidance, and support of numerous colleagues.

Advice, encouragement and support came from NMAI's Senior Management and Board of Trustees. I thank them.

Within OP&A, Zahava D. Doering, ably assisted by David Karns and Ikuko Uetani, had overall responsibility for the survey design, data collection, analysis, and report preparation. Lance Costello expertly edited and designed the final report. This study would not have been possible without several dedicated interns – especially Heather Mauger, Christina Markle, Stephanie Berger, and Sarah Block who helped with questionnaire design and data processing during Phase One. During Phase Two Kristine Sudbeck, Rebecca Lester, and Anuja Mehta processed data and, more importantly, helped see this report to completion. As usual, I owe them a debt of gratitude.

Carole M. P. Neves

Director, Office of Policy and Analysis

¹ For the purposes of this Report, the term "Indian Country" is intended to refer to all Indigenous peoples of the Western Hemisphere.

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Summary

The *Renewing Connections Project* (RC) was originally a two-year effort at the National Museum of the American Indian (NMAI). It was reconfigured and extended into a third year. RC was designed as an outreach effort to Indian Country² and encompassed an assessment of NMAI's presence that gauged effectiveness, and collected information for future outreach and program activities. This report summarizes assessment activities during the first two years of RC, includes an analysis of data collected and briefly discusses changes that were made moving into the third year and beyond. Due to cultural considerations, logistical and resource constraints, data were not collected in the third year.

The data for the first two years study came from surveys completed by constituents at 33 locations visited by NMAI staff between May 2008 and November 2009, as well as returns from mail surveys received by Summer 2010. This report presents an analysis of the 6,588 survey questionnaires collected from cooperating respondents by RC staff at the locations that were visited and returns received from mailings to past program participants or inserted in the museum's *Programs and Services Guide 2009-2010*. Attendance at most of the venues was limited to special interest groups and individuals who could afford both the time and resources to attend. Hence, these respondents may not be representative of all attendees at the venues, programs, and guide recipients. With this caveat, the reader should consider these data as representing an introduction to the opinions, attitudes, and suggestions in Indian Country.

The key points that emerge from the survey data are:

- Individuals who have worked with NMAI in a substantive way—through a program, consultation, or other detailed, direct method—have a greater positive opinion of the museum and its programs/outreach/success than individuals with less direct interaction.
- Considerable work remains to be done in Canada. On the whole, First Nations, Métis, and Inuit communities are not connected to the museum—they do not know much about the NMAI, do not generally feel that the museum represents them, do not benefit from the opportunities the museum provides and are unfamiliar with its current programs.
- Likewise, considerable work remains to be done in Latin America, as most Indigenous³ communities are not connected to the museum.
- Realistically, while NMAI cannot meet the expectations of all the survey participants, key potential focus areas for NMAI emerged. These are: education, language, arts, and training in developing local museums. Among Indigenous communities, NMAI is looked to as an authoritative potential source of assistance, especially in the education arena.

² For the purposes of this report, "Indian Country" is meant as an inclusive term, referring to Indigenous communities located throughout the Western Hemisphere.

³ For the purposes of this report, Indigenous, Native, and Aboriginal, due to regional preferences, are used interchangeably to refer to Native peoples in the Western Hemisphere.

- Native/Aboriginal/Indigenous artists are a key constituency of the museum that often feels isolated from the museum, largely because of bureaucratic procedures and/or past experiences, particularly with the museum’s retail outlets.

In assessing the accomplishments of Phases One and Two against the initial goals and objectives of the project, we should note limitations:

- The effectiveness and impact of specific program offerings by the Community and Constituent Services Department of the NMAI, preceding the surveys data collection, could not be evaluated.
- Strategies for fund raising in Indian Country, in order to build an endowment that will fund programs to serve Indigenous communities in perpetuity, were not addressed in the surveys or related conversations.⁴

Conclusions

- While the RC project aimed to reassure NMAI’s Native constituency that NMAI has not become isolated from Indian Country, it also showed that NMAI is still relatively disconnected and unknown.
- There is much more work to be done to inform and educate Indigenous communities about NMAI and the Smithsonian, ensuring that they are aware of the museum’s existence and relevant program offerings to communities. NMAI can also assist and support programs that arise within the communities.
- RC provided NMAI with useful feedback that can be used to make NMAI services and programs relevant to people in Indigenous communities:
 - Information was collected from constituents about how existing museum programs in general might better serve and represent Indigenous interests.
 - Reactions were collected from constituents on a broad selection of program initiatives (existing, and proposed) and some dialog took place on issues of interest to community members.

In sum, outreach opportunities in Indian Country can assist with building and mending constituent relationships with NMAI. Especially in a period of constrained resources, venues and museum presence at venues need to be carefully planned and assessed with specific goals and objectives in mind. In addition, developing relationships and maintaining “connections” need to be sustained in a consistent manner. It may be appropriate to consider new models of working with Indigenous communities, such as those tried after the initial two Phases of the RC project. To move forward, further systematic assessment efforts are essential.

⁴ Approaches for building the museum’s membership base were tested at venues and efforts to include Advancement staff for assessment purposes were folded into Year Two efforts

I. Overview

Twenty years ago, in 1991, the National Museum of the American Indian (NMAI), located on the National Mall in Washington, D.C., and its companion facility, the Cultural Resources Center (CRC) in Suitland MD, were in the construction planning phases. Input into the architectural design, programming, and exhibitions was shaped by museum staff consultations with Indigenous and non-Indigenous participants from across the Americas. Indigenous specialists in professions related to the NMAI met in one- or two-day meetings. Regional meetings were convened with tribal leaders from reservations and from urban communities. Meetings were forums for gathering information, and for determining and refining the messages of the new museum. The results were documented in *The Way of the People*, the key concept document that guided the museum to and past the opening of its three facilities, on the National Mall, in Suitland, MD and the George Gustav Heye Center (GGHC) in Lower Manhattan, New York City.⁵

The Way of the People also articulated the concept of the “The Fourth Museum.” Recognizing that many constituents would not visit the New York or DC areas, implementation of an ongoing set of programs, throughout Indian Country, sought to stress service to the museum’s Indigenous constituency, highlight the importance of contemporary visual and performing arts, and transfer a resource from the NMAI to communities.

The Fourth Museum functioned before, during, and after construction, often independent of the physical museum facilities. Within NMAI, all units contributed to the Fourth Museum in some manner; however, the focus of outreach was initially housed in the Community and Constituent Services Department (CCS). CCS was established as a direct result of the 1991 consultations and formalized as a separate department in 1999. Over the past 12 years, hundreds of constituents and communities have been served with programs ranging from internships to repatriation, and from artist fellowships to internet profiles, offered at the museum’s three facilities, but especially across the Americas, from Tobique, New Brunswick, Canada, to Oklahoma City, Oklahoma, and from Bethel, Alaska, to Tierra del Fuego, Chile.

Before the data collection component of *Renewing Connections* (RC), systematic feedback on the efficacy of the programs was not collected. Community and Constituent Services staff generally queried program participants about their experiences, but evidence of successes and failures is generally in the form of informal comments rather than systematic information.

Once the NMAI’s three physical facilities (GGHC, CRC, and the Mall museum) were fully functioning, attention shifted to the Fourth Museum. As part of the shift, RC was developed, initially as a two-year project, to include an assessment of NMAI’s presence in Indian Country, gauge its effectiveness, and collect information for future outreach and program activities. This

⁵ Smithsonian Institution National Museum of the American Indian. *The Way of the People*. Washington, DC: Smithsonian Institution, 1992.

report includes an analysis of data collected during the first two years of the project, summarizes activities and reports on the status of the project to date.

Goals and Objectives

The *Renewing Connections* Charter, approved by the Museum Action Committee on April 9, 2008, states the project goals and objectives:

- To evaluate the effectiveness and impact of current program offerings by the Community and Constituent Services Department of the NMAI;
- To learn from Native people how existing museum programs in general might better serve and represent Native interests, and therefore, to make NMAI services and programs relevant to Native people in Native communities;
- To obtain feedback from Native people on a broad selection of program initiatives, existing, and new, and to encourage dialog on issues of interest to community members;
- To give our Native constituents an idea of current NMAI programs and activities as well as new strategic directions that the NMAI may be taking in the next five years;
- To provide assurance to our Native constituency that the NMAI has not become isolated from Indian Country;
- To develop strategies for fund raising in Indian Country, to build the endowment that will enable the programs that best service Native communities in perpetuity;
- To use feedback from the consultations and surveys to strengthen programmatic goals and content that reinforces and expands NMAI's work; and
- To inform and educate about the NMAI and the Smithsonian, ensuring that Native communities are aware of the museum's existence and offer programming relevant to those communities.

Year Two and Three: Revised Goals and Objectives

As *Renewing Connections* entered Year Two, Year One results and on-the-ground staff observations became available from the venues. Internal changes in foci took place at NMAI and some of the project's goals and objectives were revised and adjusted. The major reason for changes was to respond to the low level of NMAI visibility and to negative comments. The changes included:

- Combining museum efforts, maximizing museum presence at venues through the inclusion of key staff, advertising of museum sessions, identifying most relevant NMAI materials for distribution, and sharing unit specific information.

- Actively addressing and establishing procedures for resolving concerns raised by survey respondents and in staff discussions related to the NMAI retail outlets and other areas.
- Providing museum staff with the opportunity to work across units and departments with other NMAI colleagues and constituents.
- Increasing awareness of constituent requests and concerns, and responding directly to requests for information.
- Identifying and evaluating potential new partnerships that would be capable of producing significant social impact, and ensuring their continuation through regular communications and partner site visits.

The *Renewing Connections* Project generated internal NMAI discussions about the museum's role and presence in Indian Country. At the start of Year Two, internal changes at NMAI led to a restructuring of Community and Constituent Services (CCS). The Project's activities, including support of OP&A's survey efforts, were transferred to the newly formed Cultural Liaisons Unit. Composed of CCS staff with experience in various program areas, the team was already acquainted with the topics and program issues at stake. During Year Two, supported by detailed benchmarking data from nearly two years of analysis, it became feasible to pilot new concepts, and explore an alternative model for in-community work.

Activities

In practice, during **Year One and Year Two** of the project, RC staff:

- Participated in a series of professional and organizational meetings throughout the United States, Canada, and Latin America. These Indigenous gatherings of constituents were selected to balance cost, ensure wide representation, and allow for informal discussion, as well as to build NMAI's presence at key Indigenous gatherings;
- Hosted meetings of specialized professionals to discuss specific NMAI initiatives; and
- Held small group discussions about the Fourth Museum as part of regularly scheduled outreach activities and programs.

At each venue, project staff used a combination of approaches, including a conference address by NMAI Director Kevin Gover (or his designee), a staffed booth with museum materials, personal interactions between staff and attendees, formally scheduled staff hosted venue sessions, and impromptu small group discussions.

A major task at each venue was the administration of a survey. The survey used several questionnaires specifically designed to elicit feedback about familiarity and contact with NMAI and its programs and offerings, interest in current and possible future programs and opportunities, and attitudes towards NMAI and its role in Indian Country, as well as to solicit comments and suggestions. The questionnaires were adapted to meet needs at various outreach

or fieldwork sites; however, they included a core set of questions that allow for comparisons across locations and activities.

In addition, at venues with more formal participation, NMAI recorded and sometimes transcribed the proceedings. These recordings and transcripts were used to review the dialog and identify similar questions and conversation patterns across the various venues. They also allowed sharing of proceedings with staff that were not able to attend the sessions. Finally, project staff kept notes during activities and meetings and compiled trip reports that include those interactions and observations.

Another thrust during the two years of data collection was to provide an opportunity for recipients of the museum's *Programs and Services Guide 2009-2010*, as well as past participants of NMAI programs, to express their opinions. These individuals received mailed surveys; for the former as a Program Guide insert, the latter received as a direct mailing.

During **Year Three**, as one of the remaining CCS projects to be implemented, the potential for exploring an alternative model for in-community work existed. The Center for Indigenous Arts (El Centro de las Artes Indígenas, CAI) Symposium hosted in El Tajín, Veracruz, Mexico in August 2009 marked the start of exploring another approach to *Renewing Connections*. While operating from the Center for Indigenous Arts, participation was not limited to the communities in El Tajín or the Totonacapan region. With each project layer, additional individuals, communities, and organizations joined the efforts. To date, representatives from nine different Indigenous communities in three Mexican states and three different countries participated in *Renewing Connections* joint projects, and the museum's organizational partners now number eight.

The last two venues in Mexico, Cumbre Tajín 2010, Festival of Identity-*Tiyat, Nun, Tierra, Earth* artists residency and exhibition and Cumbre Tajín 2011, Festival of Identity-*Looking at the Earth, Seeing the Spirit* exhibition have established the New Mexico-Veracruz-Oaxaca-Washington, DC "Corridor."

Report Contents

The next section of this final report begins with a summary describing the range and reach of CCS offerings before and during the first two phases of the project. In addition to learning about NMAI from personal experience, family, friends and colleagues, and the mass media, these are examples of direct outreach and service to Indian Country on the part of NMAI. The summary is included to acquaint the reader with various aspects of the Fourth Museum, i.e., the focus of the assessment.

Also included is a brief summary of the locations at which surveys were administered in the first two years of RC and general observations about NMAI's activities at those locations. Locations generally fall into two categories: those that are conferences or large gatherings organized by entities outside of NMAI (e.g., the National Indian Education Association Annual Convention and Tradeshow or the yearly Canadian Aboriginal Festival) and staff visits/seminars/programs

which are smaller gatherings and generally initiated by NMAI or organized by NMAI and a partner (e.g., Media Workshop at Haskell Indian Nations University or the Native Arts Symposium in El Tajín, Veracruz, Mexico). Appendix A includes specific details about the survey venues including locations, sponsorships, dates, estimates of overall attendance, numbers and names of NMAI attendees, etc.

Part III presents an analysis of the survey data. Sample questionnaires are in Appendix B, while Appendix C contains a compilation of all the questions used across the questionnaires and the associated response frequencies. Ancillary survey materials are in Appendices D-G. Appendix D contains short comments made on questionnaires where respondents felt the response categories did not fit their particular situations. Appendix E lists 326 tribes/nations identified by survey respondents in the course of the surveys. Similarly, Appendix F lists 71 museum/cultural center names collected from survey respondents. Appendix G provides additional information about the survey; specifically, number of questionnaires and location specific coverage rates. Appendix H acknowledges NMAI staff, involved at all levels, who made RC possible.

Part IV contains a discussion of respondents' comments during the first two years and NMAI project staff reflections on project activities. Part V contains overall conclusions and OP&A observations.

II. Background

At the very start of the *Renewing Connections* project, the Community and Constituent Services Department provided descriptions of a variety of programs and services directed toward Indigenous communities. These opportunities included initiatives in the areas of museum training, Native arts, and the Internet, including:

- Museum Training Workshops: hands-on training in small groups on community-identified topics ranging from starting an archive to collections care and development
- Technical Assistance: targeted training on a specific topic, such as care and treatment for specific types of collections/objects
- Visiting Professionals: intensive training for museum professionals in specific areas, such as pesticides testing or development
- Internships: generally 10-week study sessions for college or graduate students interested in museum careers, across museum departments and facilities
- Native Arts Program: fellowships providing access to museum collections for the purpose of conducting research and deriving inspiration for new works
- Native Radio Program: audio components for distribution to Native radio stations, ranging from short segment autobiographies to live event broadcasts
- Indigenous Geography: a bilingual website that serves as a platform for communities to discuss their identity
- Virtual Museum Workshops: hands-on training for middle and high school students in digital photography and virtual exhibition creation

Prior to Phase Two, several of these programs were discontinued or redesigned to align with future museum planning and address funding limitations. They remained on the survey questionnaires for the second year, for the purposes of comparing recognition and past effectiveness as well as defining future opportunities⁶.

Venues, Staff Visits/Workshops/Seminars and Participants

As background to the discussion of the survey results, it is essential to keep in mind the differences between the locations at which data were collected. First, the dispersed geographical settings meant that the mix of Indigenous cultures differed. As Appendix A shows, NMAI staff

⁶ Preceding NMAI's creation, the Smithsonian pioneered in training programs to Indigenous communities. For example, in 1976, the then Office of Museum Programs established the Native American Museum Training Program, a special initiative to assist staff at Native American tribal museums. NMAI took over this program and developed a palette of extensive programs both short term and lengthier in-community efforts. In the past two decades, other Native museums and organizations have also developed programs.

were present at U.S. locations in the Northwest (Tacoma and Seattle, WA; Pendleton, OR), Alaska (Anchorage, Juneau), the Southwest (Reno and Pyramid Lake, NV; Albuquerque and Santa Fe, NM), Idaho (Coeur d'Alene), Connecticut (Uncasville), and Tennessee (Nashville). Outside of the United States, locations included Québec (Canada), El Tajín, Veracruz (Mexico) and San Mateo Ixtalan (Guatemala).

The foci of the various events varied considerably and included large meetings of professional or occupational specific organizations (e.g., National Indian Education Association at two annual meetings, National Indian Council on Aging, American Indian Alaska Native Tourism Association), and large tribal governmental organizations (e.g., National Congress of American Indians, Alaska Federation of Natives, Assembly of First Nations). The well-known Santa Fe Indian Market, organized by the Southwestern Association for Indian Arts and a regional meeting of the American Association of Museums (Western Museum Association), was also included.

NMAI's level and type of participation in these locations varied considerably. A staffed booth provided a comfortable place for informal conversations at many of the locations as attendees stopped while wandering through exhibition areas (e.g., 50th Annual Conference of the Affiliated Tribes of Northwest Indians). Discussions at locations where staff were involved with workshops (e.g., Uncasville, CT) were more directed. The RC project was launched after several NMAI events had been planned and national conference schedules were fixed. Nevertheless, senior NMAI staff (including Kevin Gover, the Director of NMAI) gave conference or luncheon addresses and presented substantive sessions.

Examples of four venues and NMAI activities are described in more detail below; they include the National Congress of American Indians (NCAI) meeting in Reno, NV; Assembly of First Nations (AFN-C) in Québec, Canada; Indian Market sponsored by the Southwestern Association for Indian Arts (SWAIA) in Santa Fe, NM; and Center for Indigenous Arts (CAI) Symposium in El Tajín, Veracruz, Mexico.

NCAI, established in 1944 by 100 people, is the oldest and largest American Indian organization in the country (about 250 member tribes). NCAI stresses the need for unity and cooperation among tribal governments for the protection of the treaty and sovereign rights for all Native American nations in the United States. The event attended by senior NMAI and project staff was the 2008 NCAI Mid-Year Conference and Tradeshow. Almost 900 people attended the event. The museum hosted a booth, NMAI Director Kevin Gover delivered a conference address, and staff presented a special session. About 75 people attended the session, including staff and Board members. Attendance was limited as NMAI was competing with six other simultaneous sessions. After an introduction by the Director, senior staff discussed the new National Education Initiative and presented an overview of community outreach. The Director then engaged the audience in a discussion, using questions from the survey as starting points. In addition to providing information, senior staff acknowledged that prospective activities need further work and conveyed that NMAI wants feedback, is open to hearing ideas and suggestions, even criticisms, and that it is focused on its Native constituency.

AFN-C, a national aboriginal advocacy organization, represents over 630 First Nations communities in Canada. The Québec event was the 2008 Annual General Assembly and the 9th Annual “Circle of Trade” Show. The format used by NMAI here was the same as at NCAI; namely, a booth, conference address, and special session with a portion devoted to discussion.

At the Santa Fe Indian Market, the activities differed. The NMAI project team prepared 1,000 large tote bags for distribution to participating artists. Each bag included a copy of the current issue of the museum’s magazine, *American Indian*, the Call to Artists for the NMAI 2008 Holiday Art Market, membership information, a card about the (then) forthcoming Fritz Scholder exhibition, and either an NMAI *Programs and Services Guide 2007-2008* or Native Arts Program information/Cultural Presenter Registry Form. The bags were distributed to artists at the Market, while staff held personal discussions with the artists about the NMAI. Surveys were distributed with the bags and collected by staff either later the same day or the next day. The then-Chairman of the NMAI Board of Trustees, Norbert Hill, helped distribute bags and talked with artists. Director Kevin Gover also circulated among the artists’ booths. Later, staff heard comments from artists impressed with their visits, interest and attention. Given the artists’ understandable focus on sales and promotion of their work, staff were pleased that artists were willing to devote time to discussions and completion of the surveys.

The Center for Indigenous Arts (El Centro de las Artes Indigenas, CAI) Symposium hosted in El Tajín, Veracruz, Mexico in August 2009 explored another approach to *Renewing Connections*. Here, participants from the Mapuche community of Argentina, other Indigenous communities in Mexico including San Cristóbal de las Casas, Chiapas, and Huehetla, Puebla and the Totonaca communities of the coast: El Cedro, El Tajín, San Antonio Ojital, Zapotal Santa Cruz, Papantla; Manuel María Contreras, Espinal, Coatzintla, and the mountain communities: the towns of Chumatlán, Coxquihui, Zozocolco, Mecatlán, participated in an established Community and Constituent Services program, the Community Arts Symposium. During the symposium, surveys were distributed to participants unacquainted with surveys and inquiries. At their request, small groups were arranged for an introduction to the survey, addressing of questions, and completion of the survey. In total, 65 surveys were received from symposium participants.

III. Renewing Connections Survey Report

Introduction

In this section, an analysis of the approximately 6600 survey questionnaires collected by RC staff at the locations briefly described in Appendix A or returned in the mail is provided. These individuals cannot be considered representative of Indian Country's members. Attendance at most of the venues was limited to special interest groups and individuals who could afford both the time and resources to attend. To distribute questionnaires to representative, random sampling was administratively and technically impossible. Questionnaires were collected in selected conference sessions, from individuals who stopped at the RC booths and agreed to respond, from artists at the Santa Fe Indian Market, and from constituents encountered at various meetings within the limitations of staff and time.⁷ Some were received in the mail. We are unsure of how many intercepted individuals declined to participate.

The approach to presenting the data is straightforward: first, the data are discussed in the aggregate; then, the analyses look at various venues to see if and how they differ from the aggregate. Then, data from one venue, the National Indian Education Association, and from past program participants are described in more detail.

Questionnaire Areas

With some minor variation in questions, in Year One, the questionnaires consisted of six major areas: (i) familiarity with NMAI and its programs, (ii) attitudes towards NMAI, (iii) a rating of NMAI performance, (iv) information from NMAI that would be helpful, (v) knowledge of and interest in programs and opportunities, and (vi) information about tribal museums, cultural centers or similar facilities in the respondents' tribes. In Year Two, the venue questionnaire was abbreviated and questions in area (vi) eliminated. The abbreviation was an effort to increase cooperation rates. The questionnaires are in Appendix B; percentage distributions for all the questions, in the aggregate, are in Appendix C; and Appendix G contains additional information about the fieldwork.

Familiarity with NMAI

RC staff identified twelve types of activities that show familiarity with NMAI. These include first-hand personal contact (hearing a talk by a staff member, meeting NMAI staff, program participation, working with NMAI on tribal collections or repatriation, visiting an NMAI facility (Mall, CRC, GGHC)) and less direct contact (reading about NMAI in a community newspaper or

⁷ At venue booths, RC staff intercepted and solicited survey participation generally receiving cooperation. When survey clipboards were returned, conversations ensued. In other instances, questionnaires were placed on seminar or lecture chairs, with encouragement from speakers to complete them and turn them in to RC staff.

the museum’s magazine *American Indian*, receiving tribal information, hearing about NMAI from other people, seeing a TV program about NMAI, or visiting the NMAI website).

In the aggregate, seven out of every ten (71%) reported at least one form of familiarity or contact with NMAI. One-third (34%) marked one form of contact, about half as many (15%) marked two, and the rest (20%) marked between three and eight. One in three (30%) respondents indicated that they had no contact with NMAI.

Table 1 below shows the percentages that reported forms of contact, grouped in descending order. Please note that the total is more than 100%, as each person could identify more than one form (except, of course, those who marked “no previous contact”). The table shows that the highest percentage of “Type of Contact” is actually *No previous contact* with the NMAI at all. Program participation is identified by seven percent of respondents.

Table 1
Types of Contact with NMAI
(In Percent)

Type of Contact	Percent*
Heard about NMAI from other people	26
Visited NMAI in Washington DC or New York @	23
Saw the NMAI magazine: <i>American Indian</i> @	21
Visited the NMAI Website**@	17
Met someone who worked at NMAI [a] @	16
Heard a talk by an NMAI staff member**@	16
Read about NMAI in a community newspaper @	11
Saw a TV program about NMAI [a]	9
Visited collections at the Cultural Resources Center**	8
Participated in an NMAI program #	7
Received information about collections related to my tribe [b] @	6
Worked with NMAI on tribal collections or repatriation [c]	3
<i>No previous contact</i>	30
<u>Asked at NIEA Only</u>	
Received educational print material from NMAI	16
Used NMAI electronic education resources**	9

*Total does not equal 100% as respondents could mark more than one.

**Significantly correlated with Affinity, discussed below

@ Significantly correlated with Venues, discussed below

[a] Not asked at NIEA

[b] Asked as ‘band or nation’ in Canada; asked as ‘community’ in Year Two.

[c] Asked as ‘aboriginal’ in Canada and asked as ‘indigenous’ in Year Two

Respondents who indicated that they had participated in an NMAI program were asked to write down its name. The programs, ranging from specialized seminars to larger activities are presented in Appendix D.

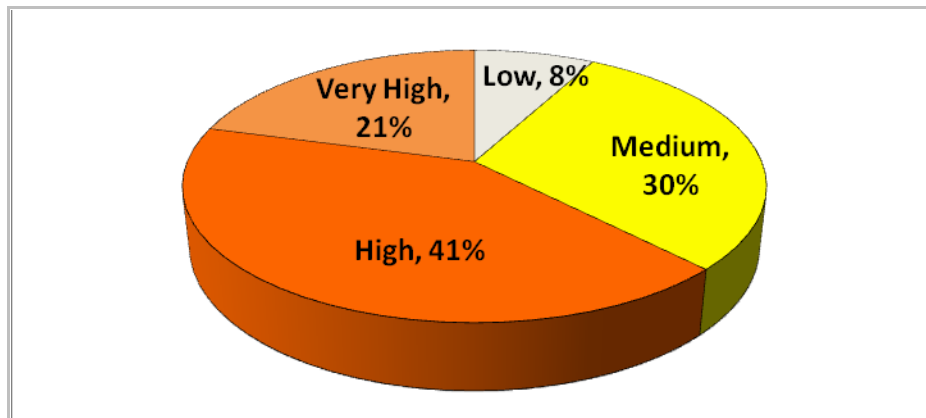
At the large venues, gatherings organized by external organizations or associations, similar patterns of contact occur. Among the large venues, the lowest percentage of “No previous contact” was at the National Indian Education Association (NIEA) (24% vs. 31% overall).

Affinity with NMAI

A question included on all but one variant of the questionnaire consisted of four attitudinal statements. Respondents were asked to indicate agreement (Strongly Agree or Agree), or disagreement (Disagree or Strongly Disagree). They were also given an option to indicate that they had No Opinion.⁸

When we analyzed the four items, we found that responses to three of the questions (*NMAI’s work is relevant to our communities, NMAI can be trusted to represent us, I believe that “NMAI is my museum”*) formed logical and consistent patterns. As a result, we created a scale based on the various values. The scale shows “affinity” or “closeness” to NMAI.⁹ A person who marked Strongly Agree to all three items has a greater affinity or closeness to NMAI than one who marked Strongly Disagree on all three. We divided the population into Affinity groups based on the responses. The distribution of all the respondents is shown in Figure 1.

Figure 1
Distribution of Respondents into Affinity Groups
(In Percent)



Low and Medium Affinity, defined by at least one disagreement with one of the three items, constitute less than half of the population; High and Very High Affinity, individuals who had agreement with all the items, are slightly more than half. Clearly, the strongest supporters of NMAI are the top group (21% Very High).

While data with which to “explain” why individuals are in the different Affinity groups are not available, we can see if various forms of contact or familiarity with NMAI are associated with

⁸ The question was excluded from the Past Participant questionnaire.

⁹ Three of the items have Guttman-scale properties. The fourth item, *Local centers and museums serve our needs better than NMAI does*, did not scale with the others and lowered the validity of the scale.

Affinity. Of the twelve items shown in Table 1, two have a close correlated relationship: *Heard talk by an NMAI staff member* and *Visited collections at the Cultural Resources Center*, and, for those at the NIEA venue, *Used NMAI electronic education resources*. Informal conversations with respondents suggest that *Heard talk by an NMAI staff member* most frequently referred to a talk by the past or present Director.

When we compare those with any contact familiarity, no matter how marginal, to those who report no previous contact, we find, as expected, that the latter respondents are significantly more likely to be in the Low Affinity group.

Rating NMAI Performance

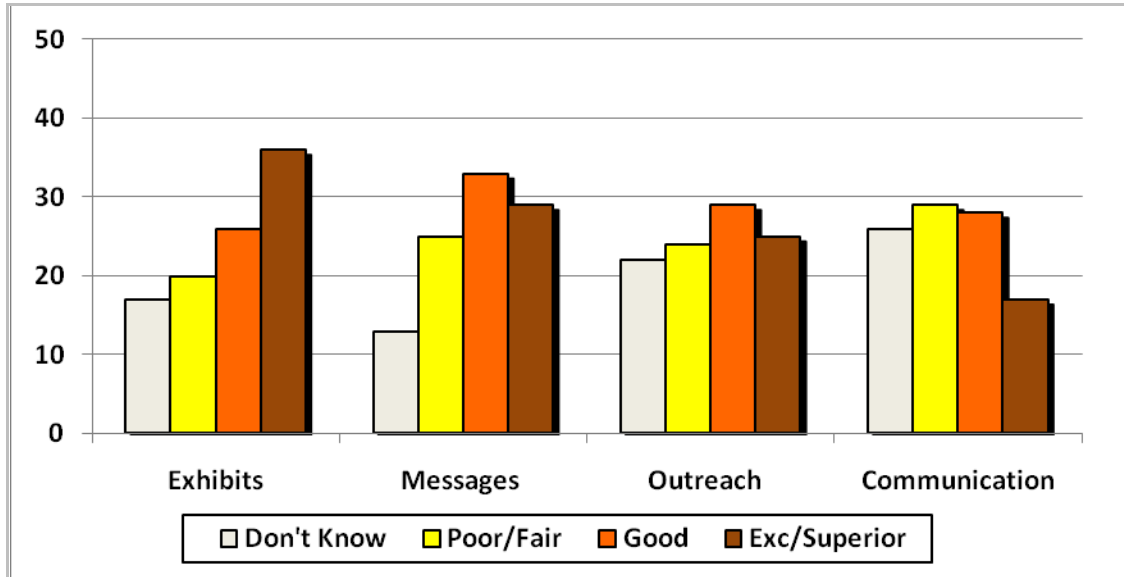
Performance ratings can be considered a function of experience, hearsay, and subjective reactions. Except for Past Participants, all of the other questionnaire variants included a list of items and asked respondents to rate them, on the basis of what they knew, on a scale from Poor to Superior. A Don't Know option was included. Almost one-fourth of the respondents (22%) elected not to rate NMAI on any of the items. The rest rated NMAI on a few items, and used Don't Know as appropriate. (Depending on the item, overall, between one-tenth and one-half marked Don't Know.) In the rest of this discussion, respondents who did not rate any of the items are excluded.

Respondents used strict standards in rating the various aspects of NMAI and were very sparing in rating something Superior. The *Quality of exhibits* garnered more Superior ratings (12%) than any other item. When Superior and Excellent are combined, *Quality of exhibits* received approval by more than one out of every three respondents (36%). While combined ratings (Superior and Excellent) for the other items ranged between 17% and 29%. *Messages about Native history and culture delivered to the general public* was the second highest aspect of NMAI, with 8% rating it Superior and a combined rating of 30% for Superior and Excellent.

In Figures 2.1 and 2.2, the ratings of all of the items are shown. In each case, Superior and Excellent have been combined, as have Fair and Poor. Good, or average, and Don't Know are shown separately.

In Figure 2.1, *Outreach to indigenous communities* and *Communication with your community* are rated lower than exhibits and messages, with a high percentage of Fair and Poor (over 20%) and nearly equal percentages of Don't Know. Three of the aspects in Figure 2.1 pertain directly to NMAI public relations and communication efforts.

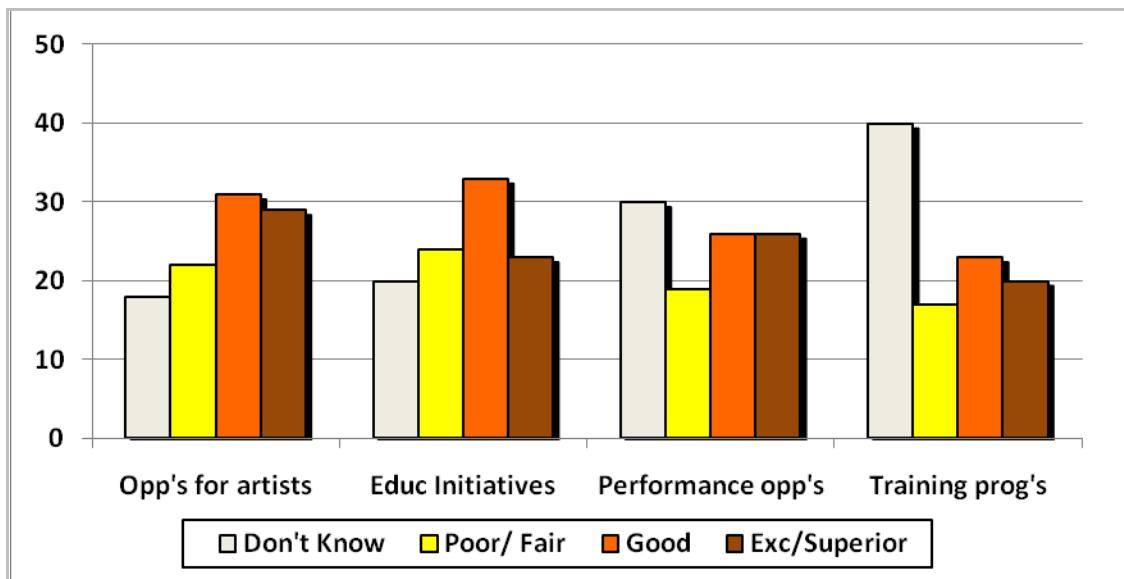
Figure 2.1
Ratings of Selected Aspects of NMAI Activities
(In Percent)



Note: Respondents who marked every question as Don't Know have been excluded.

In Figure 2.2, the ratings for the programmatic aspects of NMAI, *Educational initiatives, Opportunities for artists and artisans, Performance and demonstration opportunities in Washington DC or New York and Training programs* are shown. Here again, we find respondents are critical and unfamiliar with many community and outreach programs.

Figure 2.2
Ratings of Selected Aspects of NMAI Activities
(In Percent)



Note: Respondents who marked every question as Don't Know have been excluded.

Not surprisingly, there is a positive relationship between the Affinity groups and the ratings discussed above. In other words, individuals who are in the Very High Affinity group are more likely to rate each of the aspects as Superior or Excellent compared to members of other groups. Similarly, individuals who are in the Low Affinity group are more likely to rate each of the aspects as Fair or Poor compared to others.

For example, while more than half (53%) of those in the Very High Affinity group rated *Quality of exhibits* as Excellent or Superior, only 21 percent of those in the Low Affinity group did so. Or, while one-seventh (14%) of those in the Low Affinity group rated the *Training programs* as Excellent or Superior, one-third (35%) of those in the Very High Affinity group did so. The data do not permit us to attribute causality. In other words, we cannot say that giving low evaluations led to Low Affinity or the reverse. We can only say that they are related in some fashion. The relationship between Affinity and rating holds across all of the aspects discussed.

Programs and Opportunities

A finer level of detail about familiarity with NMAI was provided in the question that asked about specific programs and opportunities. Here respondents were asked to identify activities that they had “heard of” and those that might be of interest to their communities.

As shown in Table 2, there is a gap between the percentage that had heard of these NMAI offerings and the percentage that felt that they would be of interest to their communities. With one exception, between 26% and 36% report hearing of these programs. *Community traveling exhibitions* and *Education programs for schools and teachers* are most known and of greatest interest. *Videoconferencing with staff and collections*, asked only in the initial round of surveys, is least known.

In a few instances, there is a positive relationship between expressed interest in programs/opportunities and Affinity; i.e., those in higher Affinity Groups were more likely to express interest in a program or opportunity or having heard of programs/opportunities and Affinity. However, the results do not show systematic patterns.

The programs and opportunities listed in Table 2 were constructed on the basis of what existed at NMAI at the time of the survey. Respondents were also given the opportunity to indicate what kinds of new programs and opportunities would be helpful to their communities or to their museums or cultural centers. While some suggestions appeared only once, e.g., traditional weddings or dressmaking workshops, others showed up multiple times. The major request for new programs was for technical assistance related to creating a new cultural facility or in major museum skills such as exhibit design. A practical request, repeated with some frequency, was for a variety of brochures. See Appendix D for a list of responses.

Table 2
Familiarity and Interest in NMAI Programs and Opportunities*
(In Percent)

Programs/Opportunities	Heard	Interested
Community traveling exhibitions	36	57
Education programs for schools and teachers	34	58
Cultural Arts & public programs at our museums	33	53
Personal visits to collection at NMAI	33	49
Programs for Native Artists [a]	32	52
Internships at NMAI	32	48
Workshops & training for tribal museums [b]	30	55
Film & Video public screenings	30	52
Native Networks Website	30	47
Repatriation program	30	34
Professional development and fellowship opportunities	29	48
Native radio programs [a]	29	46
Consultations with NMAI about exhibitions	28	45
Indigenous Geography Website	26	47
Videoconferencing with staff and collections	11	38

*Not asked in Santa Fe or the National Indian Education Association (NIEA).

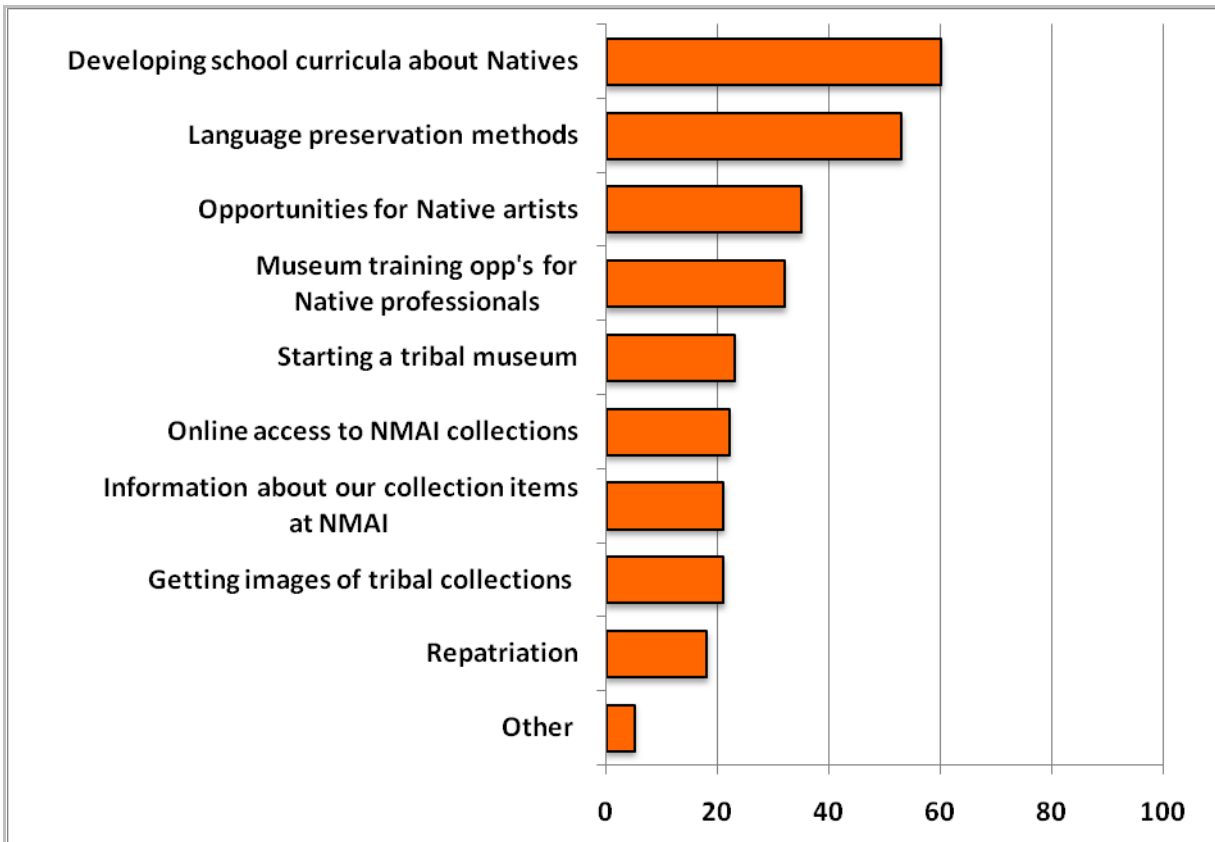
[a] Asked as 'aboriginal' in Canada; asked as 'indigenous' in Year Two.

[b] Asked as 'community museums' in Canada and in Year Two.

Information from NMAI

At the locations surveyed in Year One of the RC program (except Santa Fe and NIEA), respondents were asked to identify the types of information they would find relevant and timely. Specifically, the question read, "From the point of view of your community, what are the three most important topics that should be addressed?" As shown in Figure 3, more than half the respondents selected two topics, Developing school curricula about Native/aboriginal peoples (60%) and Language preservation methods (53%) among the top three choices. These were followed by Opportunities for Native/aboriginal artists (35%) and Museum training opportunities for Native/aboriginal professionals (32%). The other topics were selected less frequently. A few respondents elected to write-in additional topics such as including elders in storytelling, music/art training for teens, and suicide prevention. See Appendix D for a complete list of other suggestions.

Figure 3
Topics that should be addressed by NMAI
 (Percent)



Note: Wording from the Year One US venue questionnaire, slightly modified/shortened in Year Two.

Information for NMAI

To assist its planning, as well as understand its reach at the different venues, the questionnaires asked for tribal/nation affiliation. A list of responses Tribes/Nations is in Appendix E. The list shows that members of 326 Tribes/Nations filled out questionnaires.

In twelve of the locations surveyed in Year One of *Renewing Connections*, respondents were also asked for the existence of tribal/community museums, cultural centers and similar facilities.¹⁰ While about one-fourth of respondents did not know about the existence of a cultural facility, the rest reported having one and named it (43%), were in the planning process (12%), or were certainly interested in having a cultural facility (22%). All of the museums/cultural facilities that were named in the survey are in Appendix F.

¹⁰ Not asked in Santa Fe and at the NIEA.

Venue Response Variability

In the above discussion, no distinctions were made between respondents at the different venues. In the analyses, we also looked at differences between the various venues in the responses to the clusters of questions discussed above.

A total of 33 venues and locations at which surveys were collected were discussed in Section II and are described in Appendix A. However, for analysis purposes the numbers of participants at some locations were too small for the groups to be discussed separately. It was also clear that the sheer number of questionnaires from some locations was so large, so that the responses from those locations overshadowed others. In examining locations, it is clear that overall familiarity with NMAI is lower in Canada. In addition, venues that drew specialized audiences, compared to more general ones, were more likely to be familiar with NMAI (e.g. education-related conferences compared to regional fairs).

Perspectives on Education

At many of the venues, senior NMAI staff discussed the museum's new educational initiative. In the discussions that followed, questions were raised about content, presentation, exclusion and inclusion of "unsavory" aspects of history, etc. Meetings of the National Indian Education Association (NIEA) provided staff with a unique opportunity to ask education professionals more detailed questions about educational initiatives. It was also one of the few venues that were visited twice in the course of data collection, albeit in different locations. (In 2008, NIEA was held in Seattle, WA; the 2009 meeting was in Milwaukee, WI.) The respondents to the NIEA survey came from a broad range of backgrounds.

At all the venues the survey included some items specifically related to education; at NIEA, there were more specific items. In the first year of surveys, except in Santa Fe and at NIEA, respondents were asked to identify three topics that should be addressed by NMAI. The list of topics included *Developing school curricula about Native [aboriginal in Canada] peoples*. Sixty percent of respondents selected this topic as one of the three most important, the highest percentage of any item on the list.¹¹ In another question, throughout the survey period, respondents were also asked if they had heard of and/or were interested in *Education programs for schools and teachers*. While one-third (34%) had heard of NMAI programs, almost sixty percent (58%) thought their communities would be interested in them.

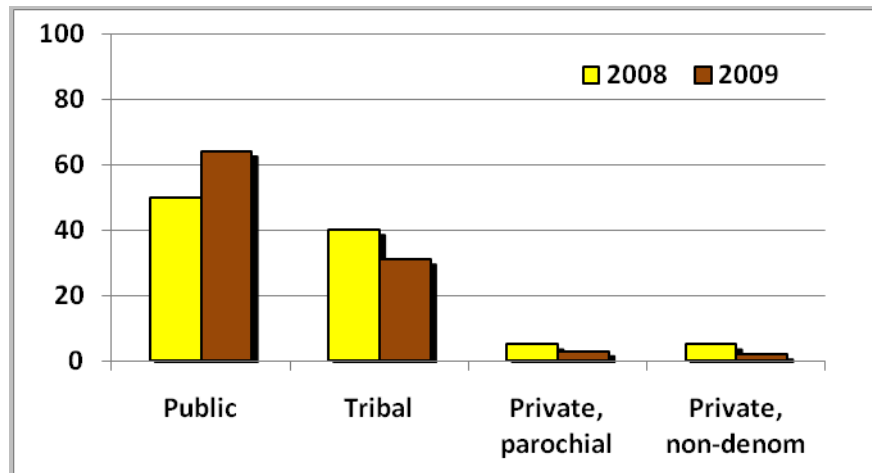
In rating NMAI performance in *Educational initiatives*, one-fifth (20%) of all respondents indicated they did not have enough information for rating (excluding the 22% that didn't rate any), one-fifth (18%) rated them Excellent, and a few rated them Superior (5%). Familiarity with all aspects of NMAI and ratings were similar between NIEA and the other venues.

As noted, the NIEA venue provided NMAI staff with the opportunity for conversations specific to NMAI's future initiatives. Although there were some differences in the attendees'

¹¹ See Figure 3 or Appendix C, page 3 for percentage distributions for the complete list.

characteristics in the two years (2008 and 2009 meetings), their attitudes were quite similar. For example, Figure 4 shows the types of schools with which they were affiliated and the difference (i.e., in 2009 more respondents were from public schools.)

Figure 4
Type of Schools, by Year of NIEA Meeting
(In Percent)



Note: Private includes both denominational/parochial and non-denominational.

Occupations of respondents at NIEA included teachers in pre-school, elementary, middle or high school (35%), tribal education administrators (14%), school board members (21%), university faculty (12%), and others¹².

The data show that among NIEA respondents, contact with NMAI is somewhat limited; for example, sixteen percent reported that they *Received educational print material from NMAI*, and nine percent that they *Used NMAI electronic education resources*.

In comments on the questionnaires, individuals added their personal observations on the educational resources provided by NMAI and about reaching out to public and reservation schools. These open-ended respondents ranged from being very pleased with NMAI’s contribution to education to wanting to see more resources made available, either in developing classroom curriculum or loaning out information resources.

“NMAI are the leaders when it comes to supporting Native American Arts. NMAI is always usable, outreach is excellent. NMAI creates many opportunities for our people and informs the non-Natives providing a positive impression.”

“We have used NMAI materials in our cultural summer school programs for our elementary students and they were excellent, but I would like to see more materials made available.”

“Possibility of loaning items to schools (CD’s, videos, children’s books)”

¹² See Appendix C, page 9 for percentage distributions for the complete list

“More online resources (maps, 3D maps, pictures, biographies, links to other resources)”

In thinking of the future, NIEA attendees see collaboration with NMAI as a viable option. When asked, “In your opinion, what should be NMAI’s role in the development of resources for teaching about Native histories, cultures, and contemporary lives?” more than half of the respondents selected a ‘collaboration’ response¹³:

- 59% Collaborate with Native communities to adapt their teaching materials for national distribution
- 56% Collaborate with Native communities to develop new classroom materials for national distribution
- 56% Collaborate with Native communities to develop and present workshops for local teachers (Native and non-Native)

Another role for NMAI that received approval was that of a facilitator:

- 51% Facilitate partnerships at the local level between tribes, school districts, and cultural institutions

Half of the attendees also wanted specific access to NMAI:

- 48% Provide easy access to its collections for use by Native communities to develop their own materials

There were clearly attendees who wanted distance between NMAI and material development:

- 22% Encourage the use of teaching materials developed by Native communities, but not be involved in the development of materials
- 22% Participate as presenters or trainers in workshops developed by communities for teachers, but not be involved in the development of materials

Some of the comments on the questionnaires reflected enthusiasm for NMAI’s role:

“Good work and continue to promote the true stories/history to the United States and the outside world.”

“Reservation students know little of museums. More outreach needed (i.e. participation in Indian conferences).”

“Thank you for hosting such an inviting, flexible forum for discussion and brainstorming ideas. Perhaps initiate/strengthen state agency connections.”

The survey conducted at NIEA also provides NMAI educators with information about current programs and activities in Native communities, as well as those that are being planned. Respondents were given a list of educational activities related to Native history and culture and

¹³ Respondents could mark more than one response in the list.

asked to mark all that were present, at the time of the survey, in their communities for K-12 students. Next, they were asked to mark all that were projected for the next two years. Table 3 shows the results, in descending order.

Table 3
**Community Programs and Activities Related to
 Native History and Culture for K-12 Students**
 (In Percent)

Types of Programs or Activities	Current	Planned
Youth social events (e.g., powwows, cook outs, etc.)	67	19
Community youth programs (e.g., language camps, traditional arts)	67	24
Tribal experts, artists, or elders visiting local classrooms	60	28
Collaborate with local universities, school districts, tribes, museums	52	25
Cultural programs for public audiences	48	29
School tours at a cultural center or other educational institution	43	28
Curriculum development for use in public schools	42	37
Workshops for teachers in public schools	41	30
Curriculum development for tribal schools	39	30
Workshops for teachers in tribal schools	36	21
Legislative efforts to change Indian education standards and policies	29	30

Activities related directly to youth and those that involve connecting tribal cultural experts to young people (local classrooms) predominate (see first three items in Table 2). Three in five respondents (60-67%) indicated that such programs were currently taking place in their communities. Curriculum development and teacher workshops, for both tribal and public schools, were less common (reported to be in approximately 40% of communities). Political activity was least common.

Past Participants

The mail survey of individuals who had previously participated in NMAI programs was somewhat limited. A combination of resource constraints and staff changes meant that the contact information for these individuals was incomplete and much of it outdated. Nevertheless, a total of 1614 questionnaires were mailed; only 133 returned.

Those that responded had participated in the full gamut of NMAI programs; most frequently mentioned were participation in a training workshop or receiving technical assistance (33%) and NMAI internships (28%). A few mentioned working on developing an education program for schools and teachers at NMAI (9%) or taking part in an indigenous radio program (7%). Participation at one of the three NMAI physical sites predominated (36% on the National Mall, 26% at the Cultural Resource Center, and 16% at the George Gustav Heye Center) compared to off-site participation (22%).

At the time of the survey, two-thirds were employed full-time; one-fifth worked part-time and the remainder were students or not employed. Of those who worked, one-third were in the museum/cultural heritage sector.

As seen in Figure 5, networking was viewed as the major benefit of the programs, followed closely by an increased understanding of museums and skill improvement or gain. Lowest ranked was *Improved my knowledge of work opportunities*. Relatively few (11%) did not find the programs helpful to their careers.

Figure 5
Gains from NMAI Programs Perceived by Past Participants
(In Percent)



IV. Comments and Observations: Respondents and NMAI Staff

In addition to responding to the questions, many survey respondents at all locations and those receiving mailed questionnaires took the opportunity to write comments and suggestions. The pressure of time prevented many from writing more than a couple of words, but some were longer and thoughtful. These comments, as well as those from staff who were involved in the *Renewing Connections* project, are the subject of this section.

In the same way that individuals who responded to the survey are selective and not necessarily representative of attendees at the venues, those who are writing are self-selective, as well. Without converting the topics raised in the comments to questions and then administering to a known sample, we do not know how representative the comments and the data are.

Comments from the Venues

When given the opportunity to make general comments about NMAI, individuals wrote about various topics important to them. Many applauded the work of NMAI as a whole; some comments focused on NMAI's initiatives and goals.

“Having been to museums all over the world, I find this NMAI in Washington D.C. to be one of the better museums I have seen. It is the combination of history, culture- past, current, and projecting into the future that makes it so. It's truly a living museum.”

“I am happy to hear about this initiative, it will be a tool for preservation of our cultures. Keep up the good work!!”

Several comments focused on issues of preservation. Some individuals discussed the importance of preserving Native/Indigenous culture, while others requested the help of NMAI to preserve community language, culture and history.

“Encourage participation of all native communities to participate in preserving our culture through the language & traditional cultural practices. If we lose our language & culture we will lose our self definition.”

“It's always good to know that an organization is helping Native American people to either promote their culture or art work. Maybe then it would help our young generation to understand why we need to learn about our language, artwork and especially our culture, without these things how can we survive as Native American people. It sounds like you are trying your best just keep involving the Native American people. Thank you.”

“An important area is to assist tribes in the writing of their own histories - capturing the ongoing history - and the development of the art and changes in cultural activity.”

Many people brought up tribal/nation representation in NMAI exhibits. Some were satisfied with the representation, while others were not. Comments were made about how NMAI should focus

more attention on North America rather than South, and mentioned that tribes/nations in Canada, the Southwest and the West need greater representation in exhibits.

“Why do you not treat state recognized tribes on par with federally recognized Tribes?
We are Indians too. We are taxpayers. We are veterans.”

“The museum was breathtaking, but it left me thirsty-wanting more information about the different Native American Nations. I found it hard to truly comprehend any of the 500+ nations. It was a great place to get an overview.”

“NMAI has an interesting exhibit that had pictures/portraits of various people that showcased the diversity of Native people’s “looks.” It was very refreshing to see un-traditional native faces. Most notably, light-skinned Natives. I’m a light-skinned Michi/Chippewa and it always makes me sad to experience the reverse discrimination that traditional-looking Indians have toward their light-skinned Native brothers/sisters. So it was again, a wonderful thing to witness those face portraits that show the “rainbow” of the Native people today. We are always trying to stress that “we” are a “living” culture, well then, let’s truly embrace all native peoples as your beautifully shown exhibit illustrated.”

“It is a space that allows us to know more about our brothers from other places. We are natural brothers. We need to see that we will have communication with all indigenous people in the world to realize our identity.”

“I have attended various museums that discuss Native American issues but they all mainly focus on the history (past history to be exact) but hardly talk about Native Americans today. NMAI hosts events, exhibits that talk about Native Americans today, what they are doing and how they continue contributing to the world (in arts, music etc). We are still here and NMAI is a place where we can be heard and seen.”

“When NMAI hosted the NW Coast exhibit my tribe was not mentioned once in the exhibit. I was very disappointed that a stronger effort was not made to include us. I believe the person the museum contracted as their consultant for the exhibit was not properly experienced. ... I would hope that in the future you would give all the NW coast tribes opportunity to contribute.”

Another theme that was discussed was accessibility to the NMAI. Many comments expressed concern that the NMAI museums and Cultural Resource Center are in locations that many people in the Native/Indigenous world do not have the resources to travel to. It was mentioned several times that individuals felt unable to participate in some opportunities because the process to do so was complicated and inaccessible.

“I believe the NMAI is in the WRONG LOCATION. It should be in a location such as Nebraska, Kansas or Oklahoma. If in one of these locations, I would support it 100%. Where it is now, 99% of the Indian World will never see it.”

“I live in the DC area so I have attended opening procession, concert, film debuts, and exhibits. All well done, but I wish there was more opportunity for people who don't live in the area where the museums are to see what is there. Doing a survey at NMAI or other large Indian gathering you are dealing with educated, active Indians, not the 'general Joe.'”

“Can only come to perform/demonstrate if you can afford it. North and South America with all the different tribes-it is hard to see how there is enough staff or needs that each group may want from NMAI to meet their needs. Many tribes are poor or far from DC & NY. It is hard to get tribal artists to come so far when they need to make a living-and to have the education to apply for most of the programs.”

“I have passed up opportunities to participate in your artist in residency program because of the complexity of information required for the budget. My involvement is in the basketry field, education, sales at various national venues, and the actual time consumed in weaving, learning and gathering of materials, etc. I suggest that a name or department should be available to assist in the process prior to deadline. Someone who can walk through the budget costs.”

“Your facility is so far away. We have limited staff and funding that we never use your resources. The only time we hear from you is for money. Maybe, if you created a NMAI-West we could participate and contribute. Maybe, you could donate books or manuals for reference on museums and cultural centers, becoming interpreters, storytellers.”

Individual comments also focused on outreach to rural public schools, local communities, Indian Country, and tribal museums. Some individuals were very pleased with NMAI's outreach programs. However, many would like to see more from NMAI either in lending a helping hand to private museums, reaching out to the younger generations and elders of tribes, or sponsoring scholarships and workshops.

“I think that NMAI should act as a bridge to other indigenous cultures in hemisphere and actively promote linkages which are reflective of how things were. The government owes much to indigenous people and has the responsibility to apologize, reconcile, pay, compensation, etc. and their job is to fix the relationships. That is not the role of NMAI. Their/your role is to tell the story, the truth and to celebrate the possibilities in the present and future through honoring the past.”

“Lastly, we think NMAI is not communicating strong enough with the tribes and getting their feedback & suggestions for exhibits & programs. Tribes should be asked to come out & set up exhibits that are meaningful for themselves or their region. We also think not enough time, effort, financial resources, is devoted for encouraging & supporting young people and elders to get involved with museum studies. Young people bring about a new fresh perspective and ideas that are 'out of the box' and need scholarships, workshops, and opportunities to encourage them to get involved.

Elders of course carry our history, our language & culture and a worldview that will soon be lost-all of this must be captured while they are still present with us. Thank you.”

“Tribes who have an interest in starting a museum aren’t aware of many resources, skills and talents the NMAI have to help them. NMAI could do a better job of communicating the role it can play. It sounds like they can be a tremendous resource but if Tribes are unaware of this, the value is greatly diminished.”

“It is very important to continue the outreach professional development seminars. These programs are a huge benefit to Native American Museums. Most Native people caring for collections at museums and cultural centers have had little or no formal training in the museum field yet are being responsible for irreplaceable collections. In my opinion this is a vital role for NMAI and the most meaningful thing to directly benefit Native American Communities.”

“I think you all do a wonderful job. I would like you to know that ‘I believe’ communities look up to NMAI as the primary custodian of our culture. I also believe that there is a sense of trust that has been achieved by NMAI. I encourage outreach to communities in areas of schools and museums. Tribes are looking for guidance and help in developing both. Remember, you have already built identity and trust with most tribes, my humble opinion.”

“The work that you all are working on is very interesting, but from my understanding it needs more direct and systematic contact with the communities that you visit and that the time you spend there is longer. There is an interest in our community to learn more about the work you are doing in this sentiment, over this I know very little.”

“Expand the website with more information about all of the native communities of the earth: their culture, art, geography, oral tradition, stories, history, meetings, forums, documents, etc. Also make a virtual forum of indigenous traditional and community artists, where there are comments translated to Spanish.”

Individuals also felt that NMAI was not doing enough to support Native/Indigenous artists. Some people really appreciated what the museum offered, but others felt the museum placed too much emphasis on high end and expensive artwork. They felt whole exhibits should not be dedicated to one artist, and would like to see more representation from differing tribal artists.

“You need to bring more traditional artists to the museum. Elders to share and show their Living Traditions while they are with us because once they are gone they take the knowledge and teachings with them.”

“It is very important that this type of institution support native art, because it is not so easy to have these types of opportunities or events to publicize, to transmit all of the wealth that exists in this place. I hope there are other activities with your institution and/or exchanges of native artists.”

“It is good to know that you use artisans from the tribes to gain items for the museum’s collection. This not only provides income for those artisans, it also gives them the recognition they deserve.”

“Please have more artists doing live demonstrations at the museum-perhaps an artist in residence on-going leg for a month or so at a time.”

There were several comments that pertained to the museum shops. Respondents were unhappy with the shops and suggested several improvements that should be made. Individuals were disappointed in the merchandise on display; they felt there should be more of a selection from different tribes, or they were upset with how the shops responded to artists.

“We brought my husband’s jewelry there to ask if they would be interested to sell or display it, and were insulted by the rude treatment we received. He was brushed off as if he were a vacuum cleaner salesman; they didn't even want to talk to him. His knowledge of the history & culture of the [...], [...] and [...] tribes from which he descends far exceeds what was represented in the museum. The gift shop seemed to focus on stereotypical Southwest art and coastal (totem pole type) art.”

“The museum gift shop does not fulfill the potential to show and sell high quality NWC native art. As an artist, I would like to have the opportunity to come to the museum and its stores to do unfettered research and replication.”

“Bad impression of the gift shop because of the publicity, they do not respond to artists. I’m inclined not to participate anymore because they do not do follow-up. Nothing gets done.”

“I felt very discouraged with my dealings with NMAI & their museum shop. The staff treated (my work) as if it was mass-produced and they had absolutely no concern for the materials and construction process. It was like dealing with an impersonal government agency aka bureaucracy. I don't feel like the NMAI knows how to speak with indigenous people, and if you cannot deal with the people you represent then this presents a huge problem. Your organization needs to learn protocol from museums like the Heard Guild etc.”

There were a number of comments concerning possible improvements. Some of the comments recommend that the museum create new programs or bring back old programs that have been eliminated. Other comments suggest how the museum could better capture the attention of different audiences.

“I would really like to see the Pow Wow happen on an on-going basis. Everyone that I've spoken to that has attended it really enjoyed the event. I think it is very important to keep that type of cultural event connected with the museum.”

“Develop a traveling exhibition for those that do not or cannot have the opportunity to visit Washington, DC.”

“Provide opportunities for Tribes to compete to have exhibits and showcase on people for temporary displays on the main floor.”

“When I visited the museum, I found that the exhibits were very informative about different tribes. However, I would like to see some more showings perhaps dances, music, even workshops. I understand the sensitivity around tribes being open with the culture, but workshops would be a good hands-on opportunity for tribal issue awareness to the common public and other tribes.”

Comments from Past Participants

The comments from individuals who had participated in NMAI programs pertained to the benefits and shortfalls of the programs. A range of programs received comments:

“The professional development program was so helpful to me. I appreciate the opportunity I was given to learn from the staff at NMAI. Years later they continue to answer my random questions and provide support. They really provide a great service to Native people and communities as well as do a great job as museum professionals.”

“Great networking opportunity, plus I find the staff of NMAI always helpful and willing to assist the tribal museums/cultural centers. They also recognize our expertise!”

“I worked in publications, which was a wonderful experience. The staff provided me opportunities in many projects, one of which was researching health conditions and statistics in the Native community. This of course spoke to my interest in medicine and during medical school I have been able to educate my peers about the Native population. My research and position as an intern at NMAI has lent much education and authority to share with others.”

“I attended an exhibit renewal workshop in [...]. While there, I met many great people in the museum field. The hands-on part was helpful. Though I have not used what I learned about mount making, I hope to someday.”

“I didn't feel that my internship was structured very well. Honestly, there wasn't really very much for me to do. I feel it would have been more beneficial if I got to meet different staff members, perhaps the exhibition staff or collections management team. Although objects are not stored in NY, it is an important location and could offer an intern a good learning experience. ...The experience as a whole balanced out because of the points above but a little structure and exposure goes a long way!

“NMAI helped to change my career path. Although the collections are absolutely stunning, the community outreach aspects of museum intrigued me. So, I now work with the community and find it very fulfilling. I would love the opportunity to thank the people in other departments who took the time to explain their roles and job duties to me. Thank you!”

Working with the collections is a topic that elicited several positive comments.

“...provided me with an opportunity to present and assist the museum to protect truthful and accurate information about our people. I encouraged staff to pursue exhibits and represent the history of original US [...] Treaties.”

“I was thankful that the museum keeps good care of our history and very interested in returning some artifacts back to the First Nations.”

“I wanted to see Smithsonian material identified as [...] from east and west of Mississippi River. I had hoped to begin negotiations to have some or all of this material stored on shelves in Suitland either given or loaned to the [...]. While CRC staff was courteous and helpful, no negotiations were held. I turned my attention to other matters, but I remain interested in my original goal.”

“I love working with the registration department at the CRC! I learned a lot and have continued to use that department & staff as a resource. They are mentors, colleagues and friends. The skills I learned during my few weeks there have served me well during my career.”

Respondents recommended additional types of training directions and involvement:

“I believe that NMAI can maintain more permanence in the museums in South America, make the most of the ties with these institutions to enrich the knowledge and programs that involve the indigenous communities and other countries.”

“We need to make the museums of the communities and indigenous groups better with more workshops and training.”

“I would like you to come to Ecuador so that you can teach training workshops for our youth and help with round trip transportation.”

“I would really like to see the Pow Wow happen on a on-going basis. Everyone that I've spoken to that has attended it really enjoyed the event. I think it is very important to keep that type of cultural event connected with the museum.”

“A reunion? A follow-up exhibit not just on the web, but also in a museum. Use the Alumni as mentors in their field? Perhaps an area of your gift shop available to the Professional Native Artists of today? Funds (% commission) used to continue your programs. Gala dinner/auction (include on-line) affiliated with a reunion...annual?”

Comments from Staff

Staff who participated in the full venues with booths were asked to comment on the benefits of *Renewing Connections* activities from three perspectives: personal, the communities, and to NMAI.

Benefit to Staff. Staff members saw the *Renewing Connections* experiences as increasing their job effectiveness both with communities and with other NMAI staff. For those with considerable field experience, some of the *Renewing Connections* venue demands were limiting:

“... the pace of what we had to accomplish was more than we could properly do with the small team we had. ... When I returned, I had so many calls from artists who had expected to see me or expected me to drop by their booths and were disappointed that I didn’t.”

For nearly all, however, it was an illuminating experience:

“Yes [benefit], by increasing our awareness of community values, our museum’s priorities and gaining valuable experience in interacting and networking with community/ organizational members.”

“Main benefit was meet new community members, have a face associated with a name, cultivate a sense of pride in the NMAI.”

“I gained tremendously from my participation with the *Renewing Connections* team. First, by working with the CCS [Community and Constituent Services] group, I built several strong relationships outside my own [...] department that I know will be helpful for future collaborations, breaking down the silos the Smithsonian is famous for...”

“I had not had the opportunity to return to the [...] community for many years, and I have returned imbued with the vitality of my experiences with the people I met there and the knowledge that can only be gained by physically being with people in a special place. This is a somewhat intangible benefit and hard to explain, but I feel it every day since I returned, and I know that it will be much easier for me to reach out.”

Benefit to Communities. Staff participants saw the benefits to the communities primarily in terms of the importance of personal, direct contact with NMAI and as a way of informing constituents of program opportunities.

“... by instilling faith in community members regarding our quality of commitments.”

“The primary benefit was for the conferees to hear directly from the NMAI, and to hear about our program offerings. Most had had no contact with NMAI directly.”

“I was impressed with the range of responses and requests of how NMAI could better serve these constituents.”

“... Many of the people who came to the NMAI booth at the conference and many of the artists we spoke to at the art show had not heard of the NMAI; of those that had, many were unaware of the programs we provide to people outside the Washington, DC area. While this was informational for the NMAI in teaching us how much public relations and marketing work we have to do, it was satisfying to individually reach so

many people first-hand (especially as many of them were leaders of their communities), to tell them about the many opportunities to take advantage of NMAI outreach and educational programs.”

Benefit to NMAI. Several staff saw the benefit to NMAI as greater than that to the communities. In general, all saw the benefit in terms of outreach and networking. For example,

“For my experience in [...], I would say no [community benefit]. I think this effort was more for the benefit to the museum. ... we got the word out to First Nation’s communities that we were here. Most of the people I talked to did not know we existed.”

“Yes, by encouraging highly valuable, candid rapport from community members.”

“Main benefit is improving relations with the tribes at the conference. We also benefited by being invited to participate more regularly with [...].”

“I thought the quantitative feedback we will gain from the surveys that were completed will be helpful in figuring out where to best spend NMAI’s limited resources. Beyond the quantitative results, the amount of goodwill the Museum gained, particularly when we explained our role in the upcoming major long-term object loan to the [...] Museum, was palpable.”

“Even where our programs were not applicable to the people we were speaking to, they verbally appreciated the efforts we were making to share knowledge and resources. ... Additionally, we made contacts during the conference that led to meetings with [...] organizations, potentially leading to future collaboration opportunities.”

V. Comments and Observations: OP&A

From the perspective of the Office of Policy and Analysis (OP&A), the *Renewing Connections Project* offered a unique opportunity to participate in an evolving survey activity and see analysis results considered and implemented. Comments and observations in this section are additions to the NMAI discussion.

A data collection effort of the type designed by OP&A and implemented by NMAI's Community and Constituent Services Department (CCS) has no precedent in Indian Country. Data collection was managed along-side communications and outreach activities at tradeshows and conferences. As the survey to assess the success of the impact of current program offerings was conducted, RC team members and senior staff present at the venues were trying to inform constituencies of current and projected programs and affirm a commitment of service to Indian Country.

As OP&A provided interim reports on the results, they were discussed with NMAI staff. Discussions after some data collection and preparation for additional venues led to questionnaire changes in clarity and length. While testing the survey in Latin America, it became increasingly clear that a survey, as a method of evaluation, is foreign to many of NMAI's constituents; that Spanish, the language to which the survey was translated, was not always the visited community's first language; and that the programs referenced were inaccessible to most as they were offered in the English language. For these reasons, and other considerations, the team decided not to conduct surveys in Latin America.

The results of these efforts led to changes in the direction and duration of the *Renewing Connections Project*.

The underlying issues to be addressed by NMAI in Indian Country are communication of its intentions and opportunities for participation in unique programs and resources. Communication, when used synonymously with outreach, has developed into a major activity in our society. The type and extent of communication that NMAI wants – and can support on an ongoing basis – is part of its internal discussion. While program participation has a more limited reach, it is also a form of outreach. However, it too relies on communication techniques as defined above.

It is appropriate for NMAI to examine how it can best complement what is being done or what an alternative niche might be with respect to outreach programs. For example, the last year of the *Renewing Connections Project* was spent building an alternative model for in-community work. The end result is a tangible NMAI presence and a strong network of partnerships with a central corridor in El Tajín, Veracruz, Mexico.

While in name, the *Renewing Connections Project* draws to a close with this final report, NMAI's work to articulate a 21st century role in Indian Country is just beginning. As the museum moves forward, more and more members of Indian Country and tribes will discover opportunities to leverage their own expertise, as well as the expertise of NMAI, better understand others' perspectives, and learn to work together to serve Indigenous communities.

Appendix A: Renewing Connections Data Collection Venues

Data Collection Venues Year One and Year Two

Year One

Data Collection Code	S-1
Event Name	<i>Staff visit—Arts Symposium</i>
Location	Juneau, AK
Dates	May 8-9, 2008
Event Length	2 days
Presence	Extra to CCS program work
Team Members	Davidson, Lewis
Total Attendance	8
Completed Questionnaires	8
Survey Code	3
Description	NMAI CCS Native Arts Symposium.

Data Collection Code	S-2
Event Name	<i>Staff visit—Training Workshop</i>
Location	Uncasville, CT
Dates	May end, 2008
Event Length	5 days
Presence	Extra to CCS program work
Team Members	Christal
Total Attendance	15
Completed Questionnaires	3
Survey Code	5
Description	NMAI CCS Training Workshop.

Data Collection Code	S-3
Event Name	<i>Staff visit</i>
Location	Pyramid Lake, NV
Dates	June 1, 2008
Event Length	1 day
Presence	Informal staff discussions
Team Members	Swift
Total Attendance	6
Completed Questionnaires	6
Survey Code	2
Description	Staff visit to Pyramid Lake Paiute tribal offices.

Data Collection Code V-1

Event Name *National Congress of American Indians (NCAI)*

Location Reno, NV

Dates June 1-3, 2008

Event Length 2.5 days

Presence Booth, Director conference address, one session

Team Members Quist, Swift, Van Allen

Staff Attendance Beaver, Bertin, Chalan, Gover, T. Johnson, McClellan, Sledge, Snowball, Board of Trustees

Total Attendance 822

Completed Questionnaires 134

Survey Code 1

Description NCAI is the oldest and largest American Indian organization in the country. This was the 2008 mid-year conference and tradeshow.

Data Collection Code V-2

Event Name *Assembly of First Nations (AFN-C)*

Location Québec, Canada

Dates July 15-17, 2008

Event Length 2.5 days

Presence Booth, Director conference address, one session

Team Members Hoopai*, Quist, Termin, Van Allen

Staff Attendance Gover

Total Attendance 3,000

Completed Questionnaires 145

Survey Code 4

Description AFN is the national organization representing First Nations citizens in Canada. This was the 2008 Annual General Assembly and the 9th Annual "Circle of Trade" Show.

Data Collection Code S-4

Event Name *Non-Profit Directors' Meeting*

Location Albuquerque, NM

Dates August 21, 2008

Event Length 1 day

Presence Day-long discussion session

Team Members Doering**, Lavis, Quist, Termin, Van Allen

Staff Attendance Chalan, Gover, Kaminitz

Total Attendance 11

Completed Questionnaires 9

Survey Code 6

Description	Meeting organized by NMAI and included representatives of American Indian Higher Education Consortium (AIHEC), American Indian Science & Engineering Society (AISES), American Indian Graduate Center (AIGC), American Indian Law Center, Inc. (AILC), Futures for Children, National Indian Council on Aging, University of Oklahoma, and from Indian Country in general.
Data Collection Code	V-3
Event Name	<i>Southwestern Association for Indian Arts - Indian Market (SWAIA)</i>
Location	Santa Fe, NM
Dates	Aug 22-24, 2008
Event Length	2 days
Presence	Booth, personal visits to artists
Team Members	Chalan, Doering**, Lavis, Quist, Termin, Van Allen
Staff Attendance	Abeyta, Ash Milby, Bertin, Chaat Smith, Cordova, Gover, Haworth, Her Many Horses, McMullen, Satrum, Svenson, Tarbell, Weatherford, Zotigh, Board of Trustees
Total Attendance	1,100
Completed Questionnaires	249
Survey Code	10
Description	Each year the Indian Market includes 1,100 artists from about 100 tribes who show their work. 2008 was the 87th market.
Data Collection Code	V-4
Event Name	<i>Biennial National Indian Council on Aging-2008 Conference (NICOA)</i>
Location	Tacoma, WA
Dates	September 5-9, 2008
Event Length	2 days
Presence	Address, informal staff discussions
Team Members	McClellan
Total Attendance	Approx. 1,200
Completed Questionnaires	189
Survey Code	11
Description	NICOA is a non-profit organization that advocates for improved, comprehensive health and social services to American Indian and Alaska Native Elders.

Data Collection Code S-5
 Event Name ***Staff Visit— Western Museums Association 2008 Annual Meeting (WMA)***
 Location Anchorage, AK
 Dates September 18, 2008
 Event Length luncheon
 Presence Presentation at Native museum professionals luncheon
 Team Members Norwood
 Total Attendance Approx. 35
 Completed Questionnaires 26
 Survey Code 12
 Description WMA together with Museums Alaska held its annual meeting around the theme of "No Limits: Museums Define the Future."

Data Collection Code V-5
 Event Name ***50th Annual Conference of the Affiliated Tribes of Northwest Indians (ATNI)***
 Location Pendleton, OR
 Dates September 22-25, 2008
 Event Length 3 days
 Presence Booth, Associate Director conference address, one session
 Team Members Chalan, Lavis, McClellan, Van Allen
 Total Attendance Approx. 500 total, not all each day
 Completed Questionnaires 50
 Survey Code 13
 Description The hosts for this meeting were the Confederated Tribes of the Umatilla Indian Reservation. ATNI is composed of tribes from the states of Alaska, California, Idaho, Montana, Nevada, Oregon, and Washington.

Data Collection Code V-6
 Event Name ***United South and Eastern Tribes (USET)***
 Location Nashville, TN
 Dates September 29-30, 2008
 Event Length 2 days
 Presence Booth, Director committee address
 Team Members Alexander, Strickland, Van Allen
 Total Attendance 339
 Completed Questionnaires 81
 Survey Code 14
 Description Annual meeting and expo. USET represents twenty-five federally recognized tribes from across the southern and eastern United States, from east Texas to Florida to Maine.

Data Collection Code S-6
 Event Name *American Indian Alaska Native Tourism Association (AIANTA)*
 Location Coeur d'Alene, ID
 Dates September 29-Oct 1, 2008
 Event Length 2 days
 Presence Staff visit, address, informal staff discussions
 Team Members McClellan
 Total Attendance (30 taken to venue)
 Completed Questionnaires 17
 Survey Code 15
 Description 10th Annual AIANTA. The organization serves to "Facilitate a network of American Indian tourism interests and cooperatively identify cultural benefits, markets and tourism opportunities in order to enhance tribal business and economic strategies."

Data Collection Code V-7
 Event Name *Alaska Federation of Natives (AFN)*
 Location Anchorage, AK
 Dates October 23-25, 2008
 Event Length 2.5 days
 Presence Booth (table), Assembly address
 Team Members Krafur, McClellan, Quist, Termin, Van Allen
 Total Attendance Approx. 3,000
 Completed Questionnaires 175
 Survey Code 16
 Description AFN is the largest annual gathering of any kind in Alaska. Since 1966, the annual convention has been a meeting place for more than 3,000 Alaska Native peoples.

Data Collection Code V-8
 Event Name *National Indian Education Association (NIEA)*
 Location Seattle, WA
 Dates October 23-26, 2008
 Event Length 3 days
 Presence Booth, Director convention address, two sessions
 Team Members Chalan, Doering**, Jollie, Kaminitz, Swift
 Staff Attendance Gover
 Total Attendance Approx. 3,400
 Completed Questionnaires 261
 Survey Code 17
 Description 39th Annual Convention: "Crossroads: Pulling Together Our Indigenous Knowledge." This is the only national gathering for Native Educators.

Year Two

Data Collection Code	V-9
Event Name	<i>National Center for American Indian Enterprise Development: Reservation Economic Summit & American Indian Business Trade Fair (RES 2009)</i>
Location	Las Vegas, NV
Dates	March 11-12, 2009
Event Length	1.5 days
Presence	Booth, Director Conference Address, one on one vendor meetings
Team Members	R. Estevez, Gancedo, McClellan, Quist
Staff Attendance	Bertin, Gover, Leipold, Washington, Board of Trustees
Total Attendance	2,500-3,000
Completed Questionnaires	165
Survey Code	20
Description	RES is the premier American Indian economic and business development conference in the nation. Attendees include American Indian and Indigenous entrepreneurs, tribal economic/business development decision-makers, tribal leaders, government/corporate Executives and Buyers seeking Indian suppliers and contractors.

Data Collection Code	V-11
Event Name	<i>National Museum of the American Indian- Film and Video Festival</i>
Location	New York, NY
Dates	March 26-29, 2009
Event Length	3 days
Presence	NMAI event
Team Members	Ahenakew, Kenet Vickery, Van Allen
Total Attendance	60 filmmakers
Completed Questionnaires	27 English, 5 Spanish
Survey Code	22
Description	From the more than 350 entries received, 60 award-winning shorts, features and documentaries are screened, representing indigenous media artists and communities in Bolivia, Brazil, Canada, Chile, Colombia, Mexico, Paraguay, Venezuela, and the United States.

Data Collection Code V-12
 Event Name ***American Indian Higher Education Consortium Student Conference***
 Location Missoula, MT
 Dates March 28 - April 1, 2009
 Event Length 3 days
 Presence NMAI table, two staff sessions
 Team Members Bisagni, Norwood, Quist
 Total Attendance 900
 Completed Questionnaires 98
 Survey Code 19
 Description AIHEC is a support network of 36 tribally controlled colleges and universities organized to help influence federal policies on American Indian higher education. Tribal Colleges and Universities: Where American Indian Cultural and Technology Meet.

Data Collection Code V-13
 Event Name ***Buffalo Bill Historical Center: The Legend Rock Petroglyph Site in Time and Space Symposium***
 Location Cody, WY
 Dates April 1- 5, 2009
 Event Length 1 day, partially staffed table, informal distribution
 Presence Participant at conference, materials distributed to participants
 Team Members McClellan
 Total Attendance 130
 Completed Questionnaires 11
 Survey Code 23
 Description Conference with the Wyoming Historical Society. Topics: Legend Rock Archaeology, rock art research, photographic documentation, prehistoric use, graffiti removal and administrative history.

Data Collection Code V-14
 Event Name ***National Indian Gaming Association Trade Show***
 Location Phoenix, AZ
 Dates April 13-16, 2009
 Event Length 2 days
 Presence NMAI table, Director address
 Team Members Chalan, Krafur, Levchuk
 Staff Attendance Bertin, Gover, Leipold
 Total Attendance 3,000
 Completed Questionnaires 84
 Survey Code 6
 Description Non-profit organization of 184 Indian Nations and other non-voting members engaged in gaming enterprises from around the country.

Data Collection Code	S-7
Event Name	<i>NMAI's Virtual Museum Workshop</i>
Location	San Mateo Ixtatán, Guatemala
Dates	April 13-21, 2009
Event Length	1 day
Presence	NMAI workshop
Team Members	Cartwright, Christal, Skeels
Total Attendance	12
Completed Questionnaires	12 Spanish
Survey Code	7
Description	In the Virtual Museum Workshop, Native students learn to use modern technologies to create compelling virtual exhibitions that reflect the students' cultures. The tribal organization will identify an appropriate collection- typically at a tribal or regional museum- and with the help of NMAI staff, develop a plan to access those materials within the context of a virtual museum workshop.

Data Collection Code	V-15
Event Name	<i>Gathering of Nations Powwow</i>
Location	Albuquerque, NM
Dates	April 23-25, 2009
Event Length	2.5 days
Presence	NMAI table
Team Members	Chalan, Snowball, Swift
Staff Attendance	Cortina, Leipold, National Council
Total Attendance	75,000
Completed Questionnaires	750
Survey Code	5
Description	Billed as North America's biggest Powwow, an intertribal event that includes dancer and singer contests, a market place, the crowning of Miss Indian World, and Stage 49.

Data Collection Code V-10
 Event Name ***Native American and Indigenous Studies Association (NAISA)***
 Location Minneapolis, MN
 Dates May 21-23, 2009
 Event Length 3 days
 Presence NMAI Booth, NMAI staff presentations
 Team Members Alexander, Quist
 Staff Attendance Chaat-Smith, Gover, Herman, Monenerkit, Tayac
 Total Attendance 700
 Completed Questionnaires 139
 Survey Code 8
 Description Third of three meetings culminating in the creation of a professional organization for scholars working in American Indian/Native American/First Nations/Aboriginal/Indigenous Studies.

Data Collection Code V-16
 Event Name ***Society of American Indian Government Employees (SAIGE)***
 Location San Diego, CA
 Dates June 1-5, 2009
 Event Length 5 days
 Presence NMAI Booth
 Team Members Alexander, Norman, Zotigh
 Total Attendance 350
 Completed Questionnaires 92
 Survey Code 40
 Description Founded in 2001, SAIGE is the national organization for American Indian and Alaska Native federal employees.

Data Collection Code S-8
 Event Name ***Media Workshop***
 Location Haskell Indian Nations University
 Dates June 15, 2009
 Event Length 3.5
 Presence Workshop
 Team Members Cristal
 Total Attendance 7
 Completed Questionnaires 4
 Survey Code 59
 Description Media training workshop with Haskell students in preparation for a virtual exhibition celebrating Haskell's 125th anniversary.

Data Collection Code V-17
 Event Name ***United National Inter Tribal Youth-UNITY***
 Location Albuquerque, New Mexico @ Albuquerque Convention Center
 Dates July 3-7, 2009
 Event Length 5 days
 Presence NMAI table
 Team Members Chimborazo, Skeels, Strickland
 Total Attendance 1,200
 Completed Questionnaires 385
 Survey Code 50
 Description UNITY's mission is to foster the spiritual, mental, physical and social development of American Indian and Alaska Native youth and to help build a strong, unified, and self-reliant Native America through greater youth involvement.

Data Collection Code V-18
 Event Name ***Paddle to Suquamish 2009***
 Location Kitsap Peninsula region of Washington State, Suquamish, Washington
 Dates August 3-8, 2009
 Event Length 6 days
 Presence NMAI table w/Banners
 Team Members Edmunds*, Harris, Hawk*, Zotigh
 Total Attendance 10,000
 Completed Questionnaires 308
 Survey Code 51
 Description Over a 100 canoes from as many as 90 US Tribes and Canadian First Nations and an estimated 12,000 people participate in Tribal Canoe Journeys, We pull canoes, provide ground support, sing and dance, share our culture, for the past, present and future of our peoples.

Data Collection Code S-9
 Event Name ***Center for Indigenous Arts, Community Arts Symposium†***
 Location El Tajín, Paplanta, Mexico
 Dates August 6-8, 2009
 Event Length 2 days
 Presence Symposium, programming, and exhibition pilot
 Team Members Gancedo, McClellan, Quist
 Total Attendance 65
 Completed Questionnaires 65
 Survey Code 52

Description The Papantla Native Arts Symposium was the first Smithsonian/NMAI symposium developed for and by the Totonac community of Veracruz. The symposium entitled Xatamatustalin Takgspuntsalin: “En busca de mi esencia y llevarla conmigo” (In search of my essence to carry it within me) was conceived as an opportunity to foster a profound community debate about Totonacan art. The symposium was conducted in the Totonac language.

Data Collection Code V-19
 Event Name ***Navajo Nation Fair***
 Location Window Rock, AZ
 Dates September 7-14, 2009
 Event Length 6 days
 Presence NMAI display booth
 Team Members Alexander, Cloud-Lane, Levchuk, McClellan, Wilson
 Total Attendance 70,000
 Completed Questionnaires 1190
 Survey Code 53

Description The Navajo Nation Fair was established in 1938 to stimulate livestock improvements and management through exhibits for the Navajo people. The Navajo Nation Fair has become a world-renowned event that showcases Navajo Agriculture, Fine Arts and Crafts, with the promotion and preservation of the Navajo heritage by providing cultural entertainment.

Data Collection Code V-20
 Event Name ***American Indian Alaska Native Tourism Association***
 Location Santa Fe, NM
 Dates September 20-23,2009
 Event Length 4 days
 Presence NMAI table, Banners, Director conference address
 Team Members Chalan, McClellan
 Staff Attendance Gover
 Total Attendance 250
 Completed Questionnaires 79
 Survey Code 57

Description The mission of the American Indian Alaska Native Tourism Association is to lead in the education, development, and expansion of American Indian and Alaska Native tourism to honor and sustain tribal traditions and values.

Data Collection Code V-21
 Event Name ***National Congress of American Indians - NCAI Fall Meeting***
 Location Palm Springs, CA
 Dates October 11-16, 2009
 Event Length 6 days
 Presence NMAI Display Booth
 Team Members Beaver, Chalan, Swift
 Total Attendance 1,800
 Completed Questionnaires 192
 Survey Code 54
 Description Founded in 1944 NCAI stresses the need for unity and cooperation among tribal governments for the protection of treaty and sovereign rights. The NCAI works to inform the public and Congress about the governmental rights of American Indians and Alaska Natives.

Data Collection Code V-22
 Event Name ***Tribal Archives, Libraries, and Museums Conference***
 Location Portland, OR
 Dates October 20-22, 2009
 Event Length 4 days
 Presence NMAI Table, Banners, Conference Sessions
 Team Members McHugh, Mugits, O'Neal, Skeels, Strickland
 Staff Attendance Norwood
 Total Attendance 550
 Completed Questionnaires 199
 Survey Code 58
 Description In 2006 the Western Council of State Libraries (WCSL) submitted a grant application to the Institute of Museum and Library Services (IMLS) to fund 2 National Tribal Conferences and several Immersion Institutes commencing in 2007 through 2009.

Data Collection Code V-23
 Event Name ***National Indian Education Association- NIEA***
 Location Northern Arizona University, 40th Annual Convention, Milwaukee, Wisconsin
 Dates October 22-25, 2009
 Event Length 4 days
 Presence NMAI Display Booth
 Team Members Barrows, Byrnes, Cortina, Quist
 Total Attendance 1,200
 Completed Questionnaires 217
 Survey Code 55

Description	The National Indian Education Association, the oldest and largest Indian education representing American Indian, Alaska Natives, and Native Hawaiian educators and students.
Data Collection Code	V-24
Event Name	<i>Annual Canadian Aboriginal Festival</i>
Location	Copps Coliseum and Hamilton Place Theatre, Hamilton, ON
Dates	November 27-29, 2009
Event Length	3 days
Presence	NMAI Display Booth
Team Members	Alexander, Collins, Naim, Ward
Total Attendance	40,000
Completed Questionnaires	857
Survey Code	56
Description	The Canadian Aboriginal Festival is organized and coordinated by Indian Art-I-Crafts of Ontario, a non-profit Aboriginal organization located in Brantford, ON. In addition to the 15 years of the festival, Indian Art-I-Crafts of Ontario has been active in numerous local, provincial and federal Aboriginal events over the past 20 years.

Data Collection Mail-In Year Two

Event Name	<i>Program Guide Survey</i>
Location	Mail-in
Dates	On-going
Total Mailed	3801
Returned Questionnaires	263
Survey Code	18, 30, 32,33
Description	U.S. and International (English/Spanish)
Data Collection Code	M-2
Event Name	<i>Past Participants</i>
Location	Mail-in
Dates	On-going
Total Mailed	1614
Returned Questionnaires	133
Survey Code	36, 37, 38
Description	U.S. and International (English/Spanish)

No Data Collection - Year Three and Year Four

Year Three

Event Name *National Center for American Indian Enterprise Development: Reservation Economic Summit & American Indian Business Trade Fair (RES 2010)*

Location Las Vegas, NV

Dates February 21-24, 2010

Event Length 4 days

Presence Booth, Conference Address, one on one meetings (not Renewing Connections related)

Team Members Alexander, Krafur, Saunders

Staff Attendance Chalan, Gover, Washington

Total Attendance 3,000

Description RES is the premier American Indian economic and business development conference in the nation. Attendees include American Indian and Indigenous entrepreneurs, tribal economic and business development decision-makers, tribal leaders, government and corporate Executives and Buyers seeking Indian suppliers and contractors.

Event Name *Cumbre Tajín 2010*✧

Location El Tajín, Veracruz, México

Dates March 18-22, 2010

Event Length 5 days

Presence In-community art residency, programming, , and the exhibition *Tiyat-Nung-Tierra-Earth*.

Team Members Cortina, Gancedo, Hollingshead***, Monenerkit, Montaña, E. Naranjo Morse***, N. Naranjo Morse***, Quist, Skeels, Snowball

Staff Attendance Anderson***, Snowball

Total Attendance 150,000

Description *Cumbre Tajín 2010* is an annual artistic and cultural festival which is held at the World Heritage archeological site El Tajín and at the adjacent Parque Takilhsukut location. The Centro de Artes Indígenas government organization collaborates with the local Indigenous community to promote Totonac culture during the festival.

Event Name ***National Indian Gaming Association Trade Show***
 Location Phoenix, AZ
 Dates April 6-9, 2010
 Event Length 3 days
 Presence NMAI table, Director address
 Team Members Chalan, Levchuk, Robinson
 Staff Attendance Gover
 Total Attendance 5,000 plus
 Description Non-profit organization of 184 Indian Nations and other non-voting members engaged in gaming enterprises from around the country. Common goal is to advance the lives of Indian peoples economically, socially, and politically.

Event Name ***Earth Day on the National Mall***
 Location National Mall, Washington, DC
 Dates April 22-24, 2010
 Event Length 3 days
 Presence Booth
 Team Members Alexander, McClellan, Notah*, Skeels
 Staff Attendance N/A
 Total Attendance 225,000
 Description Earth Day 2010 flagship event that featured more than 70 high-profile speakers.

Event Name ***Sustaining Connections in Ecuador***
 Location Quito, Cuenca and Cañar, Ecuador
 Dates April 29-May 12, 2010
 Event Length 14 days
 Presence Community, government and museum visits
 Team Members Gancedo
 Staff Attendance N/A
 Total Attendance N/A
 Description Conducting due diligence with community-based organizations, museums, and Educación Bilingüe (Cañar).

Event Name ***Assembly of First Nations (AFN-C)***
 Location Winnipeg, Manitoba, Canada
 Dates July 20-22, 2010
 Event Length 3 days
 Presence Booth, personal visits to artists
 Team Members Alexander, Chen, Poccia, Smith
 Staff Attendance N/A
 Total Attendance 2,000 plus
 Description AFN is the national organization representing First Nations citizens in Canada. This was the 2010 Annual General Assembly and the 11th Annual "Circle of Trade" Show.

Event Name *Living Earth 2010*
Location Washington, DC
Dates August 6-8, 2010
Event Length 3 days
Presence Indigenous cotton weavers from the Totonacapan region of Veracruz, Mexico: María Cirila Garcia Elias, Eneida Hernández Hernández, Tiburcio Pérez González , Írma Pérez Hernández, Eleuteria Simbrón Morales and the Hopi Nation of Arizona: Antone Secakuku, Micah Loma'omvaya demonstrated at the NMAI- DC along with Lynn Teague, former curator of archaeology at the Arizona State Museum in Tucson, Arizona.
Team Members Alexander, Chartrand*, Gancedo, Quist, Skeels
Staff Attendance N/A
Total Attendance 22,400
Description Living Earth is a festival dedicated to acknowledging indigenous contributions to managing the environment and raising awareness about contemporary environmental issues, and is a celebration of Mother Earth as the source and sustainer of indigenous life-ways and food-ways across the hemisphere.

Event Name *National Indian Education Association- NIEA*
Location San Diego, California
Dates October 7-10, 2010
Event Length 4 days
Presence Table
Team Members Harris, Pahe, Quist
Staff Attendance Schupman
Total Attendance 2,100
Description The 41st Annual Convention of NIEA was called “Investing in Youth for Our Vision of Tomorrow” This is the only national Native gathering place for educators.

Event Name *National Congress of American Indians (NCAI)*
Location Albuquerque, New Mexico
Dates November 14-19, 2010
Event Length 6 days
Presence Table, Director address
Team Members Chalan, McHugh, Saunders
Staff Attendance Gover
Total Attendance 1,900
Description NCAI is the oldest and largest American Indian organization in the country. This was the 67th Annual Convention & Marketplace.

Event Name	<i>Sustaining Connections in Mexico</i> ✧
Location	Oaxaca and Veracruz
Dates	November 29-December 12, 2010
Event Length	14 days
Presence	Meetings with Grabadores Mixtecos, Centro De Arte Textil Zapoteco Bii Daiüi, Museo de los Pintores Oaxaqueños, Teocelo Museo de la Antigua Estación Ferroviaria, Teocelo radio station XEYT, Centro de las Artes Indigenas, Totonac community & Cuyuxquihui community museum
Team Members	Alexander, Gancedo, Ortega***, Quist
Staff Attendance	N/A
Total Attendance	N/A
Description	Conducting due diligence with indigenous community-based organizations, artists, and government sponsored entities.

Year Four

Event Name	<i>Cumbre Tajín 2011</i> ✧
Location	El Tajín, Veracruz, México
Dates	March 17-21, 2011
Event Length	5 days
Presence	Festival of Identity- <i>Looking at the Earth, Seeing the Spirit</i> exhibition of artists from Oaxaca, Veracruz and New Mexico.
Team Members	Chalan, Gancedo, Gover, Quist
Staff Attendance	N/A
Total Attendance	300,000
Description	<i>Cumbre Tajín 2011</i> is an annual artistic and cultural festival held at the World Heritage archeological site El Tajín and at the adjacent Parque Takilhsukut location. The Centro de Artes Indígenas government organization collaborates with the local Indigenous community to promote Totonac culture during the festival.

*- NMAI Intern

**- Office of Policy and Analysis (OP&A) Staff

***- Partner

✧-New outreach model

Appendix B: Renewing Connections Questionnaires

Notes: In these questionnaires, every effort was made to be consistent in question wording across the general venues (venues are listed in Appendix A), but minor changes were made.

In Year One, the first difference was the terminology between US and Canada venue questionnaires. There also were two exceptions. The first exception was Santa Fe venue questionnaire—questions were deleted and space was left for comments. As the second exception, a specific questionnaire was developed for the National Indian Education Association (NIEA)—some general questions were removed and educational questions were added.

In both Year One and Year Two, a Contacts Form was provided at all sites.

In Year Two, the US venue questionnaire was considerably shortened and a Spanish version was developed for use in Mexico and Guatemala. The questionnaire, English or Spanish, was used at all Year Two venues. It was also inserted to be returned via mail in NMAI's mailing of its Program Guide. In addition, mail surveys were conducted with past participants of NMAI programs. The past participant questionnaire, English or Spanish, was mailed world-wide.

YR1: United States Venue Questionnaire

6317459544



Smithsonian
National Museum of the American Indian

Renewing Connections

To help the National Museum of the American Indian (NMAI) plan future programs and opportunities for you and other Native people, please answer the questions below.

Familiarity with NMAI

1. Before today, what types of contact have you had with NMAI? [Mark one or more.]

- | | |
|---|---|
| <input type="checkbox"/> Heard a talk by an NMAI staff member | <input type="checkbox"/> Saw a TV program about NMAI |
| <input type="checkbox"/> Heard about NMAI from other people | <input type="checkbox"/> Saw the NMAI magazine: <i>American Indian</i> |
| <input type="checkbox"/> Met someone who worked at NMAI | <input type="checkbox"/> Visited collections at the Cultural Resources Center |
| <input type="checkbox"/> Participated in an NMAI program | <input type="checkbox"/> Visited NMAI in Washington DC or New York |
| Name of program (optional): _____ | <input type="checkbox"/> Visited the NMAI Website |
| <input type="checkbox"/> Read about NMAI in a community newspaper | <input type="checkbox"/> Worked with NMAI on tribal collections or repatriation |
| <input type="checkbox"/> Received information about collections related to my tribe | <input type="checkbox"/> No previous contact |

2. Based on what you know, please mark your level of agreement with each statement below. [Mark ONE for each statement.]

	<i>Strongly Agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Strongly Disagree</i>	<i>No Opinion</i>
NMAI's work is relevant to our communities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Local centers and museums serve our needs better than NMAI does.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
NMAI can be trusted to represent us.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I believe that "NMAI is my museum."	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Information from NMAI

3. NMAI wants to provide relevant and timely information to Native communities. From the point of view of your community, what are the three most important topics that should be addressed? [Mark no more than THREE.]

- | | |
|--|---|
| <input type="checkbox"/> Developing school curricula about Native peoples | <input type="checkbox"/> Museum training opportunities for Native professionals |
| <input type="checkbox"/> Getting images (print or CD) of tribal collections held at NMAI | <input type="checkbox"/> Online access to NMAI collections |
| <input type="checkbox"/> Increasing/enhancing the information about our collection items at NMAI | <input type="checkbox"/> Opportunities for Native artists |
| <input type="checkbox"/> Language preservation methods | <input type="checkbox"/> Repatriation |
| | <input type="checkbox"/> Starting a tribal museum |
| | <input type="checkbox"/> Other (specify): _____ |

Programs and opportunities

4. In Column #1, mark any NMAI program or opportunities you have heard of. In Column #2, mark any that would be of interest to your community. [Mark both Column #1 and Column #2, if applicable. Mark all that apply.]

#1 Have Heard	#2 Of Interest	Programs and Opportunities	#1 Have Heard	#2 Of Interest	Programs and Opportunities
<input type="checkbox"/>	<input type="checkbox"/>	Community traveling exhibitions	<input type="checkbox"/>	<input type="checkbox"/>	Native radio programs
<input type="checkbox"/>	<input type="checkbox"/>	Consultations with NMAI about exhibitions	<input type="checkbox"/>	<input type="checkbox"/>	Personal visits to collections at NMAI
<input type="checkbox"/>	<input type="checkbox"/>	Cultural Arts and public programs at our museums	<input type="checkbox"/>	<input type="checkbox"/>	Professional development and fellowship opportunities
<input type="checkbox"/>	<input type="checkbox"/>	Education programs for schools and teachers	<input type="checkbox"/>	<input type="checkbox"/>	Programs for Native artists
<input type="checkbox"/>	<input type="checkbox"/>	Film & Video public screenings	<input type="checkbox"/>	<input type="checkbox"/>	Repatriation program
<input type="checkbox"/>	<input type="checkbox"/>	Indigenous Geography Website	<input type="checkbox"/>	<input type="checkbox"/>	Videoconferencing with staff and collections
<input type="checkbox"/>	<input type="checkbox"/>	Internships at NMAI	<input type="checkbox"/>	<input type="checkbox"/>	Workshops & training for tribal museums
<input type="checkbox"/>	<input type="checkbox"/>	Native Networks Website			

PLEASE CONTINUE ON THE OTHER SIDE... ESPECIALLY GIVE US COMMENTS...

YR1: Canada Venue Questionnaire

2166350496



Smithsonian
National Museum of the American Indian

Renewing Connections

To help the National Museum of the American Indian (NMAI) plan future programs and opportunities for you and other aboriginal people, please answer the questions below.

Familiarity with NMAI

1. Before today, what types of contact have you had with NMAI? [Mark one or more.]

- | | |
|--|---|
| <input type="checkbox"/> Heard a talk by an NMAI staff member | <input type="checkbox"/> Saw a TV program about NMAI |
| <input type="checkbox"/> Heard about NMAI from other people | <input type="checkbox"/> Saw the NMAI magazine: <i>American Indian</i> |
| <input type="checkbox"/> Met someone who worked at NMAI | <input type="checkbox"/> Visited collections at the Cultural Resources Center |
| <input type="checkbox"/> Participated in an NMAI program | <input type="checkbox"/> Visited NMAI in Washington DC or New York |
| Name of program (optional): _____ | <input type="checkbox"/> Visited the NMAI Website |
| <input type="checkbox"/> Read about NMAI in a community newspaper | <input type="checkbox"/> Worked with NMAI on indigenous collections or repatriation |
| <input type="checkbox"/> Received information about collections related to my band or nation | <input type="checkbox"/> No previous contact |

2. Based on what you know, please mark your level of agreement with each statement below. [Mark ONE for each statement.]

	<i>Strongly Agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Strongly Disagree</i>	<i>No Opinion</i>
NMAI's work is relevant to our communities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Local centers and museums serve our needs better than NMAI does.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
NMAI can be trusted to represent us.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I believe that "NMAI is my museum."	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Information from NMAI

3. NMAI wants to provide relevant and timely information to aboriginal communities. From the point of view of your community, what are the three most important topics that should be addressed? [Mark no more than THREE.]

- | | |
|--|---|
| <input type="checkbox"/> Developing school curricula about aboriginal peoples | <input type="checkbox"/> Museum training opportunities for aboriginal professionals |
| <input type="checkbox"/> Getting images (print or CD) of tribal collections held at NMAI | <input type="checkbox"/> Online access to NMAI collections |
| <input type="checkbox"/> Increasing/enhancing the information about our collection items at NMAI | <input type="checkbox"/> Opportunities for aboriginal artists |
| <input type="checkbox"/> Language preservation methods | <input type="checkbox"/> Repatriation |
| | <input type="checkbox"/> Starting a community museum |
| | <input type="checkbox"/> Other (specify): _____ |

Programs and opportunities

4. FIRST, mark all programs that may be of interest to your community. SECOND, mark all NMAI programs that you may have heard about. [Mark both if applicable. Mark all that apply.]

Community Interest	I Have Heard	Programs and Opportunities
<input type="checkbox"/>	<input type="checkbox"/>	Community traveling exhibitions
<input type="checkbox"/>	<input type="checkbox"/>	Consultations with NMAI about exhibitions
<input type="checkbox"/>	<input type="checkbox"/>	Cultural Arts and public programs at our museums
<input type="checkbox"/>	<input type="checkbox"/>	Education programs for schools and teachers
<input type="checkbox"/>	<input type="checkbox"/>	Film & Video public screenings
<input type="checkbox"/>	<input type="checkbox"/>	Indigenous Geography Website
<input type="checkbox"/>	<input type="checkbox"/>	Internships at NMAI
<input type="checkbox"/>	<input type="checkbox"/>	Native Networks Website
<input type="checkbox"/>	<input type="checkbox"/>	Aboriginal radio programs
<input type="checkbox"/>	<input type="checkbox"/>	Personal visits to collections at NMAI
<input type="checkbox"/>	<input type="checkbox"/>	Professional development and fellowship opportunities
<input type="checkbox"/>	<input type="checkbox"/>	Programs for aboriginal artists
<input type="checkbox"/>	<input type="checkbox"/>	Repatriation program
<input type="checkbox"/>	<input type="checkbox"/>	Workshops & training for community museums

PLEASE CONTINUE ON THE OTHER SIDE... ESPECIALLY GIVE US COMMENTS...

YR1: Canada Venue Questionnaire

4361350495

5. What is your community affiliation? (optional) _____

6. Does your band or nation currently have, or are you in process of creating, a community museum or cultural center or other such facility? [Mark one only.]

- Yes, we currently have such a facility
 Facility name (optional): _____
- Yes, we are in the process of creating
 No, but our band or nation has interest in developing one
 I don't know

7. What kind of NEW programs or opportunities from NMAI would be most helpful for your community or to your community museum or cultural center?

8. Based on what you know, how would you rate the performance of the National Museum of the American Indian on each of the following aspects? [Mark one rating for each item.]

	<i>Don't Know</i>	<i>Poor</i>	<i>Fair</i>	<i>Good</i>	<i>Excellent</i>	<i>Superior</i>
Communication with Indian Country	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Educational initiatives	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Messages about aboriginal history and culture delivered to the general public	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Opportunities for artists and artisans	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Outreach to aboriginal communities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Performance and demonstration opportunities in Washington DC or New York	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Quality of exhibits	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Training programs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please use this space for comments, criticisms, suggestions and ideas. We are listening...

Thank you for your time! PLEASE LEAVE QUESTIONNAIRE IN BOX

1 2 3 4

YR1: Santa Fe Venue Questionnaire

1245579272



Smithsonian
National Museum of the American Indian

Renewing Connections

To help the National Museum of the American Indian (NMAI) plan future programs and opportunities for you and for all Native people, please answer the questions below.

1. Before today, what types of contact have you had with NMAI? [Mark one or more.]

- | | |
|---|---|
| <input type="checkbox"/> Heard a talk by an NMAI staff member | <input type="checkbox"/> Saw a TV program about NMAI |
| <input type="checkbox"/> Heard about NMAI from other people | <input type="checkbox"/> Saw the NMAI magazine: <i>American Indian</i> |
| <input type="checkbox"/> Met someone who worked at NMAI | <input type="checkbox"/> Visited collections at the Cultural Resources Center |
| <input type="checkbox"/> Participated in an NMAI program | <input type="checkbox"/> Visited NMAI in Washington DC or New York |
| Name of program (optional):
_____ | <input type="checkbox"/> Visited the NMAI Website |
| <input type="checkbox"/> Read about NMAI in a community newspaper | <input type="checkbox"/> Worked with NMAI on tribal collections or repatriation |
| <input type="checkbox"/> Received information about collections related to my tribe | <input type="checkbox"/> No previous contact |

2. Based on what you know, please mark your level of agreement with each statement below. [Mark ONE for each statement.]

	<i>Strongly Agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Strongly Disagree</i>	<i>No Opinion</i>
NMAI's work is relevant to our communities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Local cultural centers and museums serve our needs better than NMAI does.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
NMAI can be trusted to represent us.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I believe that "NMAI is my museum."	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. What is your tribal affiliation? (optional) _____

4. Based on what you know, how would you rate the performance of the National Museum of the American Indian on each of the following aspects? [Mark one rating for each item.]

	<i>Don't Know</i>	<i>Poor</i>	<i>Fair</i>	<i>Good</i>	<i>Excellent</i>	<i>Superior</i>
Communication with Indian Country	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Educational initiatives	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Messages about Native history and culture delivered to the general public	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Opportunities for artists and artisans	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Outreach to tribes and communities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Performance and demonstration opportunities in Washington DC or New York	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Quality of exhibits	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Training programs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

PLEASE CONTINUE TO THE OTHER SIDE AND GIVE US COMMENTS...

						<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
						1	2	3	4

YR1: Santa Fe Venue Questionnaire

3446579277

Please use this space for comments, criticisms, suggestions and ideas. We are listening...

Thank you for your time! PLEASE LEAVE QUESTIONNAIRE IN BOX

YR1 & YR2: Education/NIEA Questionnaire

0785534888



Smithsonian
National Museum of the American Indian

*Renewing Connections
Education Survey*

To help the National Museum of the American Indian (NMAI) Education Department plan future programs and opportunities for you and other Native educators, please answer the questions below.

1. Before today, what types of contact have you had with NMAI? [Mark one or more.]

- | | |
|---|---|
| <input type="checkbox"/> Heard a talk by an NMAI staff member | <input type="checkbox"/> Received information about collections related to my tribe |
| <input type="checkbox"/> Heard about NMAI from other people | <input type="checkbox"/> Visited collections at the Cultural Resources Center |
| <input type="checkbox"/> Participated in an NMAI program
Name of program (optional): _____ | <input type="checkbox"/> Saw the NMAI magazine: <i>American Indian</i> |
| <input type="checkbox"/> Read about NMAI in a community newspaper | <input type="checkbox"/> Visited NMAI in Washington DC or New York |
| <input type="checkbox"/> Received educational print material from NMAI | <input type="checkbox"/> Visited the NMAI Website |
| <input type="checkbox"/> Used NMAI electronic education resources | <input type="checkbox"/> Other: _____ |
| | <input type="checkbox"/> No previous contact |

2. Based on what you know, please mark your level of agreement with each statement below.

[Mark ONE for each statement.]

	<i>Strongly Agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Strongly Disagree</i>	<i>No Opinion</i>
NMAI's work is relevant to our communities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Local centers and museums serve our needs better than NMAI.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
NMAI can be trusted to represent us.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I believe that "NMAI is my museum."	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. In your opinion, what should be NMAI's role in the development of resources for teaching about Native histories, cultures, and contemporary lives? [Mark one or more.]

- | | |
|--|---|
| <input type="checkbox"/> Collaborate with Native communities to adapt their teaching materials for national distribution | <input type="checkbox"/> Facilitate partnerships at the local level between tribes, school districts, and cultural institutions |
| <input type="checkbox"/> Collaborate with Native communities to develop new classroom materials for national distribution | <input type="checkbox"/> Participate as presenters or trainers in workshops developed by communities for teachers, but <u>not</u> be involved in the development of materials |
| <input type="checkbox"/> Collaborate with Native communities to develop and present workshops for local teachers (Native and non-Native) | <input type="checkbox"/> Provide easy access to its collections for use by Native communities to develop their own materials |
| <input type="checkbox"/> Encourage the use of teaching materials developed by Native communities, but <u>not</u> be involved in the development of materials | <input type="checkbox"/> Other? _____ |

4. What is your MAIN occupation/activity in relation to K-12 education? [Mark ONE only.]

- | | |
|--|--|
| <input type="checkbox"/> Curriculum Supervisor | <input type="checkbox"/> School Board Member |
| <input type="checkbox"/> Elementary Classroom Teacher | <input type="checkbox"/> State or Regional School District Administrator |
| <input type="checkbox"/> Elementary School Administrator | <input type="checkbox"/> Tribal Education Department Administrator |
| <input type="checkbox"/> Middle or High School Teacher | <input type="checkbox"/> University Faculty- Education Department |
| <input type="checkbox"/> Middle or High School Administrator | <input type="checkbox"/> Other: _____ |

5. With what type of school are you affiliated? [Mark ONE only.]

- | | | |
|---------------------------------|--|---------------------------------------|
| <input type="checkbox"/> Public | <input type="checkbox"/> Private, parochial | <input type="checkbox"/> Other: _____ |
| <input type="checkbox"/> Tribal | <input type="checkbox"/> Private, non-denominational | |

YR1 & YR2: Education/NIEA Questionnaire

9730534887

6. What is your tribe? (optional) _____

7. Below is a list of educational activities related to Native history and culture.

First, mark all programs that are **CURRENT** in your community for K-12 students.

Second, mark all that are **PROJECTED** for the next 2 years. [Mark both if applicable. Mark all that apply.]

Current	Projected	Programs and Activities
<input type="checkbox"/>	<input type="checkbox"/>	Collaborate with local universities, school districts, tribes, museums If checked: Which ones? _____
<input type="checkbox"/>	<input type="checkbox"/>	Community youth programs (e.g., language camps, traditional arts)
<input type="checkbox"/>	<input type="checkbox"/>	Cultural programs for public audiences
<input type="checkbox"/>	<input type="checkbox"/>	Curriculum development for tribal schools
<input type="checkbox"/>	<input type="checkbox"/>	Curriculum development for use in public schools
<input type="checkbox"/>	<input type="checkbox"/>	Legislative efforts to change Indian education standards and policies
<input type="checkbox"/>	<input type="checkbox"/>	School tours at a cultural center or other educational institution
<input type="checkbox"/>	<input type="checkbox"/>	Tribal experts, artists, or elders visiting local classrooms
<input type="checkbox"/>	<input type="checkbox"/>	Workshops for teachers in public schools
<input type="checkbox"/>	<input type="checkbox"/>	Workshops for teachers in tribal schools
<input type="checkbox"/>	<input type="checkbox"/>	Youth social events (e.g., powwows, cook outs, etc.)

8. Based on what you know, how would you rate the performance of the National Museum of the American Indian on each of the following aspects? [Mark one rating for each item.]

	<i>Don't Know</i>	<i>Poor</i>	<i>Fair</i>	<i>Good</i>	<i>Excellent</i>	<i>Superior</i>
Communication with Indian Country	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Educational initiatives	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Messages about Native history and culture delivered to the general public	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Opportunities for artists and artisans	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Outreach to tribes and communities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Performance and demonstration opportunities in Washington DC or New York	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Quality of exhibits	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Training programs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please use this space for comments, criticisms, suggestions and ideas. We also want to hear about the programs you would find helpful. We are listening...

Thank you for your time! PLEASE LEAVE QUESTIONNAIRE WITH A NMAI STAFF MEMBER

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3

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4

YR1 & YR2: Contacts Form

1458622974



Smithsonian
National Museum of the American Indian

Renewing Connections

To help the National Museum of the American Indian (NMAI) plan future programs and opportunities for you and other Native people,
HELP US CONTACT MEMBERS OF YOUR COMMUNITY

**SEPARATE THIS PAGE FROM THE QUESTIONNAIRE AND PUT BOTH INTO THE BOX.
DROP YOUR BUSINESS CARD IN THE BOX IF YOU WANT ADDITIONAL INFORMATION FROM NMAI**

For each category below, who in your tribe or community should we contact to begin a dialogue about how we can provide information, training, or programs?

1. Education programs (including youth)

NAME: _____

TITLE/JOB: _____

Phone: _____ OR

Phone of someone who can reach that individual: _____

Email: _____ OR

Email of someone who can reach that individual: _____

2. Tribal museum, cultural center, heritage center, research center or other such facility

NAME: _____

TITLE/JOB: _____

Phone: _____ OR

Phone of someone who can reach that individual: _____

Email: _____ OR

Email of someone who can reach that individual: _____

3. Community cultural activities (artists, performers, etc.)

NAME: _____

TITLE/JOB: _____

Phone: _____ OR

Phone of someone who can reach that individual: _____

Email: _____ OR

Email of someone who can reach that individual: _____

4. Other contact

NAME: _____

TITLE/JOB: _____

Phone: _____ OR

Phone of someone who can reach that individual: _____

Email: _____ OR

Email of someone who can reach that individual: _____

5. Other contact

NAME: _____

TITLE/JOB: _____

Phone: _____ OR

Phone of someone who can reach that individual: _____

Email: _____ OR

Email of someone who can reach that individual: _____

THANK YOU!
PLEASE USE REVERSE SIDE FOR ANY ADDITIONAL NAMES

YR2: Venue Questionnaire (English)

8153135444



Smithsonian
National Museum of the American Indian

Renewing Connections

The National Museum of the American Indian seeks your input! We are evaluating our outreach and programming initiatives, and would love to hear your opinions.

1. Before today, what types of contact have you had with NMAI? [Mark one or more.]

- | | |
|---|---|
| <input type="checkbox"/> Heard a talk by an NMAI staff member | <input type="checkbox"/> Saw the NMAI magazine: <i>American Indian</i> |
| <input type="checkbox"/> Heard about NMAI from other people | <input type="checkbox"/> Visited collections at the Cultural Resources Center |
| <input type="checkbox"/> Met someone who worked at NMAI | <input type="checkbox"/> Visited NMAI in Washington DC or New York |
| <input type="checkbox"/> Participated in an NMAI program | <input type="checkbox"/> Visited the NMAI website |
| <input type="checkbox"/> Read about NMAI in a community newspaper | <input type="checkbox"/> Worked with NMAI on indigenous collections or repatriation |
| <input type="checkbox"/> Received information about collections related to my community | <input type="checkbox"/> No previous contact |
| <input type="checkbox"/> Saw a TV program about NMAI | |

2. Based on what you know, please mark your level of agreement with each statement below. [Mark ONE for each statement.]

	<i>Strongly Agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Strongly Disagree</i>	<i>No Opinion</i>
NMAI's work is relevant to our communities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Local cultural centers and museums serve our needs better than NMAI does.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
NMAI can be trusted to represent us.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I believe that "NMAI is my museum."	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. What is your tribal/community affiliation? (optional) _____

4. Based on what you know, how would you rate the performance of the National Museum of the American Indian on each of the following aspects? [Mark one rating for each item.]

	<i>Don't Know</i>	<i>Poor</i>	<i>Fair</i>	<i>Good</i>	<i>Excellent</i>	<i>Superior</i>
Communication with your community	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Educational initiatives	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Messages about indigenous history and culture delivered to the general public	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Opportunities for artists and artisans	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Outreach to indigenous communities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Performance and demonstration opportunities in Washington DC or New York	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Quality of exhibits	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Training programs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

PLEASE CONTINUE TO THE OTHER SIDE AND GIVE US COMMENTS...

YR2: Venue Questionnaire (English)

4536135445

5. FIRST, mark all programs that may be of interest to your community. SECOND, mark all NMAI programs that you may have heard about. [Mark both if applicable. Mark all that apply.]

<i>I Have Heard</i>	<i>Community Interest</i>	<i>Programs and Opportunities</i>
<input type="checkbox"/>	<input type="checkbox"/>	Community traveling exhibitions
<input type="checkbox"/>	<input type="checkbox"/>	Consultations with NMAI about exhibitions
<input type="checkbox"/>	<input type="checkbox"/>	Cultural Arts and public programs at our museums
<input type="checkbox"/>	<input type="checkbox"/>	Education programs for schools and teachers
<input type="checkbox"/>	<input type="checkbox"/>	Film & Video public screenings
<input type="checkbox"/>	<input type="checkbox"/>	Indigenous Geography website
<input type="checkbox"/>	<input type="checkbox"/>	Internships at NMAI
<input type="checkbox"/>	<input type="checkbox"/>	Native Networks website
<input type="checkbox"/>	<input type="checkbox"/>	Indigenous radio programs
<input type="checkbox"/>	<input type="checkbox"/>	Personal visits to collections at NMAI
<input type="checkbox"/>	<input type="checkbox"/>	Professional development and fellowship opportunities
<input type="checkbox"/>	<input type="checkbox"/>	Programs for indigenous artists
<input type="checkbox"/>	<input type="checkbox"/>	Repatriation program
<input type="checkbox"/>	<input type="checkbox"/>	Workshops & training for community museums

Please use this space for comments, criticism, suggestions and ideas. We are listening...

Please use the enclosed postage-paid envelope to return this brief survey to us.

**This survey is also available on the web at
<http://nmai.renewingconnections.sgizmo.com>. THANK YOU!**

YR2: Venue Questionnaire (Spanish)

2829062829



Smithsonian
National Museum of the American Indian

Retomando el contacto

El Museo Nacional del Indígena Americano solicita comentarios. Estamos realizando una evaluación de nuestros programas de alcance comunitario y nos encantaría conocer su opinión.

1. Antes de hoy, ¿qué tipo de contacto tenía con el Museo? [Marque todas las casillas que correspondan].

- | | |
|---|---|
| <input type="checkbox"/> Escuché charla que dio un empleado del Museo
<input type="checkbox"/> Me enteré sobre el Museo por otras personas
<input type="checkbox"/> Conocí a alguien que trabaja en el Museo
<input type="checkbox"/> Participé en un programa del Museo
<input type="checkbox"/> Supe acerca del Museo por un periódico de mi comunidad
<input type="checkbox"/> Recibí información sobre colecciones relacionadas con mi comunidad
<input type="checkbox"/> Vi un programa en televisión sobre el Museo | <input type="checkbox"/> Vi la revista del Museo: <i>American Indian</i>
<input type="checkbox"/> Visité las colecciones del Centro de Recursos Culturales
<input type="checkbox"/> Visité el Museo en Washington o en Nueva York
<input type="checkbox"/> Visité la página web del Museo
<input type="checkbox"/> Colaboré con el Museo en las colecciones indígenas o la repatriación
<input type="checkbox"/> No he tenido ningún contacto anterior |
|---|---|

2. En función de lo que ya conoce acerca del Museo, marque en qué medida está de acuerdo con las siguientes opiniones. [Marque solo UNA casilla para cada opinión].

	<i>Estoy totalmente de acuerdo</i>	<i>Estoy de acuerdo</i>	<i>No estoy de acuerdo</i>	<i>No estoy en absoluto de acuerdo</i>	<i>Sin opinión</i>
La labor que lleva a cabo el Museo es relevante para nuestras comunidades.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Los museos y centros culturales comunitarios atienden mejor nuestras necesidades que el Museo Nacional del Indígena Americano.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Podemos confiar en que el Museo nos representará.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Considero que el Museo Nacional del Indígena Americano es "mi museo".	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. ¿Con qué tribu o comunidad está afiliado/a? (optativo) _____

4. En función de lo que ya conoce acerca del Museo, ¿cómo calificaría el desempeño del Museo Nacional del Indígena Americano en las siguientes categorías? [Marque solo UNA casilla para cada categoría].

	<i>No lo sé</i>	<i>Mal desempeño</i>	<i>Desempeño regular</i>	<i>Buen desempeño</i>	<i>Excelente desempeño</i>	<i>Desempeño sobresaliente</i>
La comunicación con su comunidad	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Las iniciativas de educación	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Los mensajes sobre la historia y cultura indígenas que se comparten con el público general	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Las oportunidades para artistas y artesanos	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
El alcance a las comunidades indígenas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Las oportunidades de interpretación en Washington o Nueva York	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
La calidad de las exposiciones	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Los programas de capacitación	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

SIGUE AL DORSO... LE ANIMAMOS A APORTAR COMENTARIOS...

YR2: Venue Questionnaire (Spanish)

0579062829

5. PRIMERO, marque todos los programas del Museo que podrían interesarle a su comunidad. SEGUNDO, marque todos los programas de los que haya oído hablar. [Marque ambas casillas si corresponde. Marque todas las que correspondan].

<i>He oído hablar de</i>	<i>A su comunidad le interesa</i>	<i>Programas y oportunidades</i>
<input type="checkbox"/>	<input type="checkbox"/>	Exposiciones comunitarias itinerantes
<input type="checkbox"/>	<input type="checkbox"/>	Consultas con el Museo sobre exposiciones
<input type="checkbox"/>	<input type="checkbox"/>	Programa cultural de arte y programa público en nuestros museos
<input type="checkbox"/>	<input type="checkbox"/>	Programas educativos para escuelas y maestros
<input type="checkbox"/>	<input type="checkbox"/>	Proyecciones públicas de películas y videos
<input type="checkbox"/>	<input type="checkbox"/>	Página web <i>Geografía Indígena</i>
<input type="checkbox"/>	<input type="checkbox"/>	Pasantías en el Museo
<input type="checkbox"/>	<input type="checkbox"/>	Página web <i>Redes Indígenas</i>
<input type="checkbox"/>	<input type="checkbox"/>	Programas de radio indígenas
<input type="checkbox"/>	<input type="checkbox"/>	Visitas a las colecciones del Museo
<input type="checkbox"/>	<input type="checkbox"/>	Oportunidades de desarrollo profesional y becas
<input type="checkbox"/>	<input type="checkbox"/>	Programas para artistas indígenas
<input type="checkbox"/>	<input type="checkbox"/>	Programa de repatriaciones
<input type="checkbox"/>	<input type="checkbox"/>	Talleres y capacitación para museos comunitarios

Utilice este espacio para aportar cualquier otro comentario, crítica, sugerencia o idea.
Valoramos su opinión.

Remítanos la encuesta en el sobre pre-franqueado adjunto.

**También puede acceder en Internet a la encuesta:
<http://nmai.renewingconnectionesp.sgizmo.com>. ¡GRACIAS!**

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YR2: Past Participant Questionnaire (English)

3418406433



Smithsonian
National Museum of the American Indian

Your Experiences

The National Museum of the American Indian seeks your input! We are evaluating our outreach and programming initiatives, and would love to hear your opinions.

1. In which of the following NMAI program(s) did you participate? [Mark all that apply.]

- Attended a film & video screening or festival.
- Consulted on an NMAI museum exhibition.
- Consulted on repatriation issues at NMAI.
- Hosted or attended a community traveling exhibition.
- Interned at NMAI.
- Participated in a collections videoconference.
- Participated in a public program at an NMAI museum.
- Participated in an NMAI training workshop or received technical assistance.
- Participated in the Native Arts Program.
- Took part in an indigenous radio program.
- Visited the Indigenous Geography website.
- Visited the Native Networks website.
- Visited the NMAI collections.
- Worked on an education program for schools and teachers at NMAI.

2. When did you participate? [Enter most recent year.]

--	--	--	--

2b. Where?

- NMAI, National Mall
- NMAI's George Gustav Heye Center (GGHC)
- NMAI's Cultural Resources Center (CRC)
- Off-site

3. Are you currently... [Mark all that apply.]

- Employed, full-time
- Employed, part-time
- Student, full-time
- Student, part-time
- Not employed, looking for work
- Not employed, not looking for paid employment

4. If you are employed, what kind of work are you doing? _____

5. At what kind of place do you work?

- Educational institution
- Museum/Cultural center
- Government
- Other: _____

6. Since your participation, in what way(s) was/were the NMAI program(s) helpful to you? [Mark all that apply.]

- Improved my skills.
- Taught me new skills.
- Improved my knowledge of work opportunities.
- Allowed me to meet new colleagues and make contacts.
- Was not particularly helpful to my career.
- Improved my understanding of museums.

PLEASE CONTINUE ON THE OTHER SIDE... ESPECIALLY GIVE US COMMENTS...

YR2: Past Participant Questionnaire (English)

7783406432

Please add any comments related to your answer in Question 6.

Please provide your contact information so we can update our mailing list. [Print neatly.]

Name _____

Address _____

City _____ State/Province _____ Postal Code _____

Country _____ Phone () _____

Tribal/community affiliation: _____

E-mail: _____

Please use this space for any additional comments, criticisms, suggestions and ideas. We are listening...

- I would like to be included in future mailings of the museum, such as program announcements, e-newsletters, etc.
- My comments and name can be used as testimonials for programs.

Please use the enclosed postage-paid envelope marked "Your Experiences" to return this brief survey to us. THANK YOU!

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YR2: Past Participant Questionnaire (Spanish)

7695190041



Smithsonian
National Museum of the American Indian

Sus experiencias

El Museo Nacional del Indígena Americano solicita comentarios. Estamos realizando una evaluación de nuestros programas de alcance comunitario y nos encantaría conocer su opinión.

1. ¿En cuál de los siguientes programas del Museo ha participado? [Marque todas las casillas que correspondan].

- | | |
|--|--|
| <input type="checkbox"/> Asistí a un festival de cine o a la proyección de una película. | <input type="checkbox"/> Participé en un taller de capacitación del Museo o recibí asistencia técnica. |
| <input type="checkbox"/> Realicé consultas sobre una exposición del Museo. | <input type="checkbox"/> Participé en el Programa de artes indígenas. |
| <input type="checkbox"/> Realicé consultas en el Museo sobre temas de repatriación. | <input type="checkbox"/> Participé en un programa de radio indígena. |
| <input type="checkbox"/> Patrociné o asistí a una exposición comunitaria itinerante. | <input type="checkbox"/> Visité la página web de Geografía Indígena (Indigenous Geography). |
| <input type="checkbox"/> Realicé una pasantía en el Museo. | <input type="checkbox"/> Visité la página web de Redes Indígenas (Native Networks). |
| <input type="checkbox"/> Participé en una videoconferencia sobre las colecciones. | <input type="checkbox"/> Visité las colecciones del Museo. |
| <input type="checkbox"/> Participé en un programa público en una de las sedes del Museo. | <input type="checkbox"/> Trabajé en un programa educativo del Museo dirigido a maestros y escuelas. |

2. ¿En qué fecha participó? [Indique el año más reciente].

--	--	--	--

2b. ¿Dónde?

- | | |
|---|---|
| <input type="checkbox"/> En el Museo en Washington | <input type="checkbox"/> En el Centro de Recursos Culturales, en Maryland |
| <input type="checkbox"/> En el Centro George Gustav Heye, en Nueva York | <input type="checkbox"/> En un centro o medio externo |

3. En la actualidad... [Marque todas las casillas que correspondan].

- | | |
|--|---|
| <input type="checkbox"/> Tengo empleo a jornada completa | <input type="checkbox"/> Soy estudiante a jornada parcial |
| <input type="checkbox"/> Tengo empleo a jornada parcial | <input type="checkbox"/> No tengo empleo, pero estoy buscando |
| <input type="checkbox"/> Soy estudiante a jornada completa | <input type="checkbox"/> No tengo empleo, pero no lo busco |

4. Si tiene empleo, ¿qué tipo de trabajo desarrolla? _____

5. ¿Dónde trabaja?

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Institución educativa | <input type="checkbox"/> Gobierno |
| <input type="checkbox"/> Museo/Centro cultural | <input type="checkbox"/> Otro: _____ |

6. Desde que ha participado, ¿de qué modo considera que le ha sido útil el programa del Museo?

- | | |
|---|---|
| <input type="checkbox"/> Mejoró mis habilidades. | <input type="checkbox"/> Me permitió hacer contactos y conocer a nuevos colegas. |
| <input type="checkbox"/> Aprendí nuevas habilidades. | <input type="checkbox"/> No me ha resultado demasiado útil en lo que respecta a mi carrera profesional. |
| <input type="checkbox"/> Mejoró mis conocimientos sobre oportunidades de trabajo. | <input type="checkbox"/> Mejoró mi comprensión acerca de los museos. |

SIGUE AL DORSO... LE ANIMAMOS A APORTAR COMENTARIOS...

YR2: Past Participant Questionnaire (Spanish)

2366190041

Agregue cualquier comentario relacionado con su respuesta a la pregunta 6.

Por favor indique sus datos de contacto para que podamos actualizar nuestra lista de correo.
[Escriba con letra clara].

Nombre y apellidos _____

Dirección _____

Ciudad _____ Estado/Provincia _____ Código postal _____

País _____ Teléfono () _____

Afiliación comunitaria : _____

Correo electrónico: _____

Utilice este espacio para aportar cualquier otro comentario, crítica, sugerencia o idea. Valoramos su opinión.

- Me gustaría recibir futuras comunicaciones del Museo, como por ejemplo avisos sobre programas, boletines informativos por correo electrónico, etc.
- El Museo puede utilizar mis comentarios y mi nombre y apellidos como testimonio para los programas.

Remítanos la encuesta en el sobre pre-franqueado adjunto. ¡GRACIAS!

--	--	--	--	--	--	--	--

Appendix C: Complete Set of Questions Across RC Surveys With Frequency Distribution (In Percent)

Notes:

Question numbers are from Year One Venue Questionnaire.

Adaptations were made to questionnaires in the Year One Canada and/or in the Year Two as follows:

^a Canadian: band or nation; Year Two: community

^b Canadian and Year Two: indigenous

^c Canadian: aboriginal; Year Two: indigenous

^d Canadian: community

^e Year Two: your community

Percentages of responses to the questions may not sum to 100 due to rounding and the ability of respondents to mark more than one answer with some questions.

1. Before today, what types of contact have you had with NMAI? [Mark one or more.]

[X] Not asked at National Indian Education Association (NIEA)

	YR1	YR2	TOTAL
Heard about NMAI from other people	31	25	26
Visited NMAI in Washington DC or New York	31	22	23
Saw the NMAI magazine: <i>American Indian</i>	23	21	21
Visited the NMAI Website	16	17	17
Met someone who worked at NMAI [X]	20	15	16
Heard a talk by an NMAI staff member	17	15	16
Read about NMAI in a community newspaper	12	11	11
Saw a TV program about NMAI [X]	7	10	9
Visited collections at the Cultural Resources Center	10	8	8
Participated in an NMAI program Name of program (optional): [Name was asked only in Year One and at NIEA. See Appendix D for results]	9	7	7
Received information about collections related to my tribe ^a	7	5	6
Worked with NMAI on tribal ^b collections or repatriation [X]	2	3	3
No previous contact	22	32	30

Asked only at NIEA (percentages among NIEA responses)

	YR1	YR2	TOTAL
Received educational print material from NMAI	16	15	16
Used NMAI electronic education resources	7	11	9
Other [See Appendix D for specified results]	11	12	12

**Appendix C: Complete Set of Questions Across RC Surveys With Frequency Distribution
(In Percent)**

**2. Based on what you know, please mark your level of agreement with each statement below.
[Mark ONE for each statement.]**

NMAI's work is relevant to our communities.

	YR1	YR2	TOTAL
Strongly Agree	47	47	47
Agree	47	49	49
Disagree	5	3	3
Strongly Disagree	1	1	1
No opinion	0	0	0
Total	100	100	100

Local centers and museums serve our needs better than NMAI does.

	YR1	YR2	TOTAL
Strongly Agree	16	26	24
Agree	41	44	44
Disagree	37	25	27
Strongly Disagree	7	5	5
No opinion	0	0	0
Total	101	100	100

NMAI can be trusted to represent us.

	YR1	YR2	TOTAL
Strongly Agree	32	36	35
Agree	61	59	59
Disagree	5	4	4
Strongly Disagree	2	2	2
No opinion	0	0	0
Total	100	101	100

I believe that "NMAI is my museum."

	YR1	YR2	TOTAL
Strongly Agree	32	37	36
Agree	53	55	54
Disagree	13	7	8
Strongly Disagree	3	2	2
No opinion	0	0	0
Total	101	101	100

**Appendix C: Complete Set of Questions Across RC Surveys With Frequency Distribution
(In Percent)**

3. NMAI wants to provide relevant and timely information to Native communities. From the point of view of your community, what are the three most important topics that should be addressed? [Mark no more than THREE.]

Question not asked in Santa Fe, NIEA in Year One nor in Year Two.

	YR1	YR2	TOTAL
Developing school curricula about Native ^c peoples	60		60
Getting images (print or CD) of tribal collections held at NMAI	21		21
Increasing/enhancing the information about our collection items at NMAI	21		21
Language preservation methods	53		53
Museum training opportunities for Native ^c professionals	32		32
Online access to NMAI collections	22		22
Opportunities for Native ^c artists	35		35
Repatriation	18		18
Starting a tribal ^d museum	23		23
Other (Specify): [See Appendix D for results]	5		5

**Appendix C: Complete Set of Questions Across RC Surveys With Frequency Distribution
(In Percent)**

4. FIRST, mark all programs that may be of interest to your community. SECOND, mark all NMAI programs that you may have heard about. [Mark both if applicable. Mark all that apply.]

The first version used slightly different instructions; these were changed based on feedback.

(Compare Year One US and Canada questionnaires in Appendix A.)

Question not asked in Santa Fe nor at NIEA.

[Y] Not asked in Canada nor in Year Two.

	YR1		YR2		TOTAL	
	Heard	Interested	Heard	Interested	Heard	Interested
Community traveling exhibitions	46	41	35	60	36	57
Education programs for schools and teachers	50	37	31	61	34	58
Cultural Arts and public programs at our museums	40	35	32	56	33	53
Personal visits to collection at NMAI	34	32	32	52	33	49
Programs for Native ^c artists	40	37	31	54	32	52
Internships at NMAI	35	31	32	51	32	48
Workshops & training for tribal ^d museums	40	36	29	58	30	55
Film & Video public screenings	34	32	30	56	30	52
Repatriation program	33	34	30	49	30	47
Native Networks Website	32	30	30	53	30	50
Native ^c radio programs	30	31	28	49	29	46
Professional development and fellowship opportunities	30	29	28	51	29	48
Consultations with NMAI about exhibitions	30	26	28	48	28	45
Indigenous Geography Website	28	29	26	50	26	47
Videoconferencing with staff and collections [Y]	11	38			11	38

5. What is your tribe^d? (optional)

Wording slightly different in Santa Fe and in Year Two.

[See Appendix E for results]

**Appendix C: Complete Set of Questions Across RC Surveys With Frequency Distribution
(In Percent)**

6. Does your tribe^a currently have, or are you in process of creating, a tribal^d museum or cultural center or other such facility? [Mark one only.]

Question not asked in Santa Fe, NIEA nor in Year Two.

	YR1		TOTAL
Yes, we currently have such a facility	43		43
Facility name (optional)	[See Appendix F for results]		
Yes, we are in the process of creating	12		12
No, but our tribe ^a has interest in developing one	22		22
I don't know	24		24
Totals	101		101

7. What kind of NEW programs or opportunities from NMAI would be most helpful for your community or to your tribal^d museum or cultural center?

Question not asked in Santa Fe, NIEA nor in Year Two.

[See Appendix D for results]

8. Based on what you know, how would you rate the performance of the National Museum of the American Indian on each of the following aspects? [Make one rating for each item.]

Communication with Indian Country^e	YR1	YR2	TOTAL
Don't Know	24	27	26
Poor	2	11	9
Fair	13	21	20
Good	30	28	28
Excellent	23	11	13
Superior	8	3	4
Totals	100	101	100

Educational Initiatives	YR1	YR2	TOTAL
Don't Know	27	19	20
Poor	3	6	6
Fair	16	19	18
Good	31	34	33
Excellent	19	18	18
Superior	5	5	5
Totals	101	101	100

**Appendix C: Complete Set of Questions Across RC Surveys With Frequency Distribution
(In Percent)**

8 [cont.]. Based on what you know, how would you rate the performance of the National Museum of the American Indian on each of the following aspects? [Make one rating for each item.]

Messages about Native^c history and culture delivered to the general public	YR1	YR2	TOTAL
Don't Know	16	13	13
Poor	5	6	6
Fair	21	18	19
Good	32	33	33
Excellent	20	23	22
Superior	6	8	7
Totals	100	101	100

Opportunities for artists and artisans	YR1	YR2	TOTAL
Don't Know	27	16	18
Poor	6	5	6
Fair	16	16	16
Good	28	31	31
Excellent	16	24	22
Superior	7	7	7
Totals	100	99	100

Outreach to tribes^c and communities	YR1	YR2	TOTAL
Don't Know	29	21	22
Poor	4	7	7
Fair	11	19	17
Good	25	30	29
Excellent	21	17	18
Superior	10	6	7
Totals	100	100	100

Performance and demonstration opportunities in Washington DC or New York	YR1	YR2	TOTAL
Don't Know	35	28	30
Poor	6	5	5
Fair	17	14	14
Good	24	26	26
Excellent	13	19	18
Superior	5	8	8
Totals	100	100	101

**Appendix C: Complete Set of Questions Across RC Surveys With Frequency Distribution
(In Percent)**

8 [cont.]. Based on what you know, how would you rate the performance of the National Museum of the American Indian on each of the following aspects? [Make one rating for each item.]

Quality of exhibits	YR1	YR2	TOTAL
Don't Know	20	17	17
Poor	14	3	5
Fair	29	12	15
Good	24	27	26
Excellent	11	28	24
Superior	2	14	12
Totals	100	101	99

Training programs	YR1	YR2	TOTAL
Don't Know	52	37	40
Poor	4	4	4
Fair	11	13	13
Good	18	24	23
Excellent	11	16	15
Superior	4	6	5
Totals	100	100	100

**Appendix C: Complete Set of Questions Across RC Surveys With Frequency Distribution
(In Percent)**

EDUCATION SPECIFIC ITEMS (Asked only at NIEA)

3. In your opinion, what should be NMAI's role in the development of resources for teaching about Native histories, cultures, and contemporary lives? [Mark one or more.]

	YR1	YR2	TOTAL
Collaborate with Native communities to adapt their teaching materials for national	60	58	59
Collaborate with Native communities to develop new classroom materials for national distribution	56	55	56
Collaborate with Native communities to develop and present workshops for local teachers (Native and non-Native)	58	53	56
Facilitate partnerships at the local level between tribes, school districts, and cultural institutions	53	49	51
Provide easy access to its collections for use by Native communities to develop their own materials	52	44	48
Encourage the use of teaching materials developed by Native communities, but <u>not</u> be involved in the development of materials	22	22	22
Participate as presenters or trainers in workshops developed by communities for teachers, but <u>not</u> be involved in the development of materials	24	20	22
Other? [See Appendix D for specified results]	8	5	7

**Appendix C: Complete Set of Questions Across RC Surveys With Frequency Distribution
(In Percent)**

4. What is your MAIN occupation/activity in relation to K-12 education? [Mark ONE only.]

* Includes Other related occupations/relationships. See Appendix D for results specified in "Other."

	YR1	YR2	TOTAL
Curriculum Supervisor	4	6	5
Elementary Classroom Teacher/Other related*	22	22	27
Elementary School Administrator	3	4	3
Middle or High School Teacher	7	9	8
Middle or High School Administrator	5	5	5
School Board Member/Other related*	28	22	21
State or Regional School District Administrator	8	2	6
Tribal Education Department Administrator	15	12	14
University Faculty-Education Department	8	19	12
Total	100	101	101

5. With what type of school are you affiliated? [Mark ONE only.]

	YR1	YR2	TOTAL
Public	50	64	57
Tribal	40	31	36
Private, parochial	5	3	4
Private, non-denominational	5	2	3
Total	100	100	100

**Appendix C: Complete Set of Questions Across RC Surveys With Frequency Distribution
(In Percent)**

7. Below is a list of educational activities related to Native history and culture. First, mark all programs that are CURRENT in your community for K-12 students. Second, mark all that are PROJECTED for the next 2 years. [Mark both if applicable. Mark all that apply.]

Programs and Activities	YR1		YR2		TOTAL	
	Current	Projected	Current	Projected	Current	Projected
Youth social events (e.g., powwows, cook outs, etc.)	69	20	65	17	67	19
Community youth programs (e.g., language camps, traditional arts)	64	20	70	32	67	24
Tribal experts, artists, or elders visiting local classrooms	59	26	62	33	60	28
Collaborate with local universities, school districts, tribes, museums	54	23	49	30	52	25
Cultural programs for public audiences	45	24	51	38	48	29
School tours at a cultural center or other educational institution	41	25	45	33	43	28
Curriculum development for use in public schools	41	34	45	41	42	37
Workshops for teachers in public schools	39	27	45	35	41	30
Curriculum development for tribal schools	41	25	36	41	39	30
Workshops for teachers in tribal schools	37	17	35	30	36	21
Legislative efforts to change Indian education standards and policies	30	27	29	36	29	30

**Appendix C: Complete Set of Questions Across RC Surveys With Frequency Distribution
(In Percent)**

PAST PROGRAM PARTICIPANTS SPECIFIC ITEMS
(Asked only in Year Two on mailed Past Participant Questionnaire)

1. In which of the following NMAI program(s) did you participate? [Mark all that apply.]

	YR2	TOTAL
Attended a film & video screening or festival.	19	
Consulted on an NMAI museum exhibition.	22	
Consulted on repatriation issues at NMAI.	14	
Hosted or attended a community traveling exhibition.	10	
Interned at NMAI.	28	
Participated in a collections videoconference.	3	
Participated in a public program at an NMAI museum.	23	
Participated in an NMAI training workshop or received technical assistance.	33	
Participated in the Native Arts Program.	14	
Took part in an indigenous radio program.	7	
Visited the Indigenous Geography website.	10	
Visited the Native Networks website.	11	
Visited the NMAI collections.	57	
Worked on an education program for schools and teachers at NMAI.	9	

2. When did you participate? [Enter most recent year.]

From 1998-2008/Median=2006

2b. Where?

	YR2	TOTAL
NMAI, National Mall	36	
NMAI's George Gustav Heye Center (GGHC)	16	
NMAI's Cultural Resources Center (CRC)	26	
Off-site	22	
Total	100	

**Appendix C: Complete Set of Questions Across RC Surveys With Frequency Distribution
(In Percent)**

3. Are you currently... [Mark all that apply.]

		YR2	TOTAL
Employed, full-time		66	
Employed, part-time		20	
Student, full-time		7	
Student, part-time		1	
Not employed, looking for work		7	
Not employed, not looking for paid employment		5	

4. If you are employed, what kind of work are you doing?

[See Appendix D for results]

5. At what kind of place do you work?

		YR2	TOTAL
Educational institution		15	
Museum/Cultural center		32	
Government		12	
Other: [See Appendix D for results]		42	
Total		101	

**6. Since your participation, in what way(s) was/were the NMAI program(s) helpful to you?
[Mark all that apply.]**

		YR2	TOTAL
Allowed me to meet new colleagues and make contacts.		73	
Improved my understanding of museums.		62	
Improved my skills.		61	
Taught me new skills.		48	
Improved my knowledge of work opportunities.		29	
Was not particularly helpful to my career.		11	

**Appendix C: Complete Set of Questions Across RC Surveys With Frequency Distribution
(In Percent)**

Affinity with NMAI

	YR1	YR2	TOTAL
<i>Low affinity</i>	13	6	8
<i>Medium affinity</i>	33	29	30
<i>High affinity</i>	38	43	42
<i>Very high affinity</i>	17	22	21
Total	101	100	101

Appendix D: Additional Responses to Survey Questions (Open-ended responses)

1. Before today, what types of contact have you had with NMAI? [Mark one or more]

Participated in NMAI program. Name of Program (optional)

- Grand Opening of Mall Museum, September 2004¹
- Traveling Exhibit
 - Eagle Books exhibits
- December Holiday Art Market
- Internship
- Public program
 - Alaska Native games presentation
 - Contemporary Native American art
 - Basket Weaving
 - Language Summit
 - Early College
 - Pottery demonstration
 - Fan demonstration
 - Demonstrated dolls
 - Iron Workers
 - ECHO performing arts
 - Nunamta dancers
 - Storytelling
 - Honor Dance for Loriene Roy
- Training program
 - Comanche Museum Consultation
 - Saving Native Languages Summit
 - Archives Workshop
- Exhibition consultation
 - Listening to our Ancestors
 - This Path We Travel
- NMAI Pow Wow
- Consulted on a collections matter
 - Headdress Repair
- Worked with NMAI Film and Video Collections
- Had contact through the Ignacious Health Center
- *Living Voices* radio program
- Sold art to museum store
- Conducted research prior to grand opening
- Community Arts Symposium

¹ Item on the questionnaire, but written in by some respondents.

Responses specified in “Other” [Item asked only at NIEA. See Appendix B for list on questionnaire.]

- Member/AMA member
- Knew about it from conception

3. NMAI wants to provide relevant and timely information to Native [aboriginal in Canada] communities. From the point of view of your community, what are the three most important topics that should be addressed? [Mark no more than THREE.]

Note: Question not asked in Santa Fe, NIEA in Year One nor in Year Two.

Responses specified in “Other.” [See Appendix B for list on questionnaire.]

- Telling of authentic history: boarding schools, treaties, tribes, values/traditions, respect for traditional ways
- Recognize different types of aboriginal peoples
- Communal collaborations with artists, more work with contemporary art and artists
- Culture Workshops, including music/art training for teens, including elders in storytelling, radio programs
- Website to purchase items for stores/shop
- Exhibition assistance, including leadership in interpreting exhibits, working on local museum exhibits, loan of artifacts to rural schools in Alaska
- Communication with other Native organizations

7. What kind of NEW programs or opportunities from NMAI would be most helpful for your community or to your community museum or cultural center?

Note: Question not asked in Santa Fe, NIEA in Year One nor in Year Two.

- Exhibitions: technical assistance, including working with local museums, traveling exhibitions, community involvement
 - “Technical assistance in the development and implementation of our museum”
 - “How to develop and store museum treasures”
 - Exhibit-facility design and training
 - “Tribal Arts & Crafts be shared with local museum for tribal members to view & learn more about our culture”
 - Collaboration of local artists, better representation of artists, expand programs
 - Presentation to get started on a cultural center
 - Building and preservation
 - Loan of culturally relevant artifacts
 - “To give support to our tribal legislature showing the need and long range importance in building a new, state of the art facility on our reservation”

- “Opportunity to access traveling exhibits or assistance in developing traveling exhibit”
- More tribal exhibits [specifically mentioned were communities in California, New York, Great Basin, First Nations in Canada]
- Language, including preservation, interpretation centers
 - Teach Native language in high schools
 - Elder knowledge workshops (interpretation) for young people
 - Place names, changes to maps from English to our language
- Outreach related to distance learning, education, youth
 - Teen programs in Native arts
- Fundraising and Membership assistance
 - Information on grants/funding
 - “Fundraising activities (operational & program funding)”
 - “Attractive benefits for membership”
 - “Financial assistance to develop local museum”
- Repatriation assistance—managing grave sites, getting artifacts in other museums returned to tribes
- Web/Collections services
 - Online information/better access
 - Collections info, tribal info
 - Sharing of pictures or audio tapes of old pictures or dances
 - “Direct contact with local individuals. Depository or mechanism to acquire new or update information from Indian communities Re: culture, rights, resources, practices, etc.”
- Guidance for economic development opportunities
 - Economic building in communities
 - Environmental restoration on tribal lands/property
 - Community and tourism segment
- Other
 - Genealogy/Preserving family trees
 - Visit Tribes directly [specifically mentioned for Arizona, Northern California, province of Québec, northern First Nations communities]
 - Greater focus on First Nations in Canada
 - Dressmaking workshops
 - “Have ‘greeters’ (tribal representatives) in authentic dress serve one year, acting as emissary between cultures. ... Representatives from 3 tribes annually receive trip to DC (different tribes each year) - all costs paid or small price. Have Tribes make small tokens to be given to visitors- necklaces and lanyards for instance.”

EDUCATION SPECIFIC ITEMS (Asked only at NIEA)

3. In your opinion, what should be NMAI's role in the development of resources for teaching about Native histories, cultures, and contemporary lives? [Mark one or more]

Responses specified in "Other." [See Appendix B for list on questionnaire.]

- Presentations especially on the Navajo Nation Schools
- Allow Native American Elders to act as active teaching aids
- Partner with Plains Indian Moose
- Give more funds to Native Artists
- Promote Native Language

4. What is your MAIN occupation/activity in relation to K-12 education? [Mark ONE only.]

Responses specified in "Other." [See Appendix B for list on questionnaire.]

- Cultural Resource Specialist
- Coordinator of Native program/ Indian education coordinator
- Native American Liaison
- Program Specialist
- School counselor/social worker
- Private School Specialist
- Parent/Volunteer Parent/Parent member for Indian Education
- School volunteer
- Scholarship Board
- Federal employee
- Educator:
 - Retired
 - Substitute Teacher
 - Language teacher/Native language teacher
 - Non-Profit educator
 - Early childhood
 - High school math tutor for American Indian students
 - Adult education instructor
- Librarian
- College prep.outreach
- Transportation supervisor
- Student

5. With what type of school are you affiliated?

Responses specified in “Other.” [See Appendix B for list on questionnaire.]

- Charter
- Private-Inter-Tribal
- Contract/Grant

7. Below is a list of educational activities related to Native history and culture. First, mark all programs that are CURRENT in your community for K-12 students. Second, mark all that are PROJECTED for the next 2 years. [Mark both if applicable. Mark all that apply.]

**Responses specified in “Collaborate with local universities, school districts, tribes, museums?
If checked: Which ones?”**

- UIC
- Universities/Colleges
 - Northeastern University
 - University of Hawaii
 - Windward County College
 - U of M
 - University of Minnesota
 - Stanford
 - UC Davis
 - Northwestern University
 - Central Arizona College
- Chicago Public Schools
- PSU
- Museums
 - Museum of Plains Indians
 - Kinginam Museum
- AAS
- KCC
- Footprint Project
- NAU
- NEIU
- Tribes
 - Jemez Pueblo
 - Pashpee
 - Wampanoag
 - Pokagon

PAST PROGRAM PARTICIPANTS SPECIFIC ITEMS

(Asked only in Year Two on Past Participant Questionnaire)

4. If you are employed, what kind of work are you doing?

- Art related
 - Basket making/jewelry making/book keeping
 - Textile design, weaving
 - Custom jeweler/designer
 - Multimedia sculpture
 - Carving
 - Painting
 - Painting and print-making
 - Potter, artist/educator on southeast pottery
 - Performance artist
 - Visual artist
 - Therapeutic singer/security guard
 - Manage an Indian Arts store
- Museums/Cultural center/Archives/Libraries related
 - Director/Assistant director
 - Administrator
 - Curator/Assistant curator
 - Collections management/Cultural resource management
 - Conservation
 - Cultural/historic preservation
 - Conservation coordinator
 - Social conservation
 - Conservator (books/paper/textile)
 - Librarian/Archivist
 - Repatriation
 - Cultural coordinator/Cultural interpreter
 - Media Production
 - Programming/education
 - Community and education
 - Program (arts, cultural) director/coordinator
 - Education director/educator
 - Consultant
 - Exhibition management and planning
 - Consulting with tribal museums
 - Media art-consulting onsite interpretation
 - Planning and designing museums

- Native Community related
 - Tribal headman
 - Tribal Administrator
 - Tribal historian
 - Repatriation coordinator
 - Legal researcher
 - Tribal Enrollment
 - Language/historic preservation
 - Native American advisor/counselor
 - Social work with Native American families
- Education related
 - K-12 educator
 - University faculty/staff (lecturer, tutor, assistant, department chair)
 - Note-taking for students with disabilities and doing statistical analysis
- Academic related
 - Archeologist/Social archaeologist
 - Cultural/historical research
- Other
 - Native nonprofit/nonprofit organization director/administrator
 - Consulting cultural/cultural resources (for film, tourism, oil and gas industries)
 - Living history coordinator
 - Object conservator
 - Space planning/interior design
 - Medical worker for community health center
 - Resident surgeon
 - Accountant
 - Radio distribution
 - Trade show analyst
 - Tourism industry(accommodations, ecotourism)

5. At what kind of place do you work?

Responses specified in “Other.” [See Appendix B for list on questionnaire.]

- Non-profit organization
- Media center
- Home/private studio, store
- Private/independent contractor, self-employed
- Own company, small/personal business
- Bed and Breakfast
- Hospital

Appendix E: Tribes/Nations Identified by Survey Respondents

Tribe Identified in Year One (1) Tribe Identified in Year Two (2)

Tribe Identified in Year One & Year Two (B)

Abenaki (B)	Chippewa (B)
Ahtahkakoop First Nation (1)	Chippewa Cree (1)
Akimel O'odham (Pima) (1)	Chippewa First Nation (2)
Alabama-Coushatta Tribe of Texas (1)	Chippewas of Georgina Island (2)
Alaskan Tsimshian (1)	Chippewas of Kettle and Stony Point First Nation (2)
Algonquin (B)	Chippewas of Mnjikaning (1)
Algonquins of Pikwàkanagàn First Nation (B)	Chippewas of Nawash Unceded First Nation (Cape Croker) (2)
Alutiiq of Kodiak (1)	Chippewa of the Thames (2)
Anishinaabe (B)	Chiricahua Apache (1)
Apache (1)	Choctaw (1)
Apache Tribe of Oklahoma (1)	Choctaw Nation of Oklahoma (1)
Arikara (1)	Chukchansi (1)
Aroostook Band of Micmacs (1)	Coast Salish (1)
Assiniboine (1)	Cochiti Pueblo (1)
Athabascan (1)	Coeur d'Alene (1)
Athabascan; Alaskan (1)	Colorado River Indian Tribes (1)
Atikameksheng Anishnawbek V	Comanche Nation (1)
Aztec (1)	Confederated Tribes and Bands of the Yakama Nation (1)
Batchewana First Nation (2)	Confederated Tribes of Grand Ronde (1)
Beausoleil First Nation (2)	Confederated Tribes of Siletz Indians of Oregon (1)
Beaver Lake Cree Nation (1)	Confederated Tribes of the Colville Reservation (1)
Bering Straits Native Corp. (1)	Confederated Tribes of the Goshute Reservation (1)
Big Pine Paiute (1)	Confederated Tribes of the Umatilla Indian Reservation (1)
Blackfeet (1)	Confederated Tribes of Warm Springs (1)
Bristol Bay Native Corporation (1)	Cowichan Tribes (Coast Salish) (1)
Brunswick House First Nation (2)	Cree (B)
Carrier (2)	Cree (Alberta) (2)
Catawba Indian Nation (1)	Cree Nation of Mistissini (B)
Cayuga Nation (B)	Crees of Waskaganish First Nation (2)
Cayuga, Six Nations of the Grand River (2)	Cree (South Indian Lake) (1)
Cayuse (1)	Creek (1)
Cherokee (1)	
Cherokee Nation (1)	
Cheyenne (1)	
Cheyenne River Sioux Tribe (1)	
Chickasaw Nation (1)	

Crow – (Apsáalooke) (1)	Ho- Chunk Nation- Wisconsin (1)
Curve Lake First Nation (2)	Hoh Tribe (1)
Dakota (2)	Hoopa Valley Tribe (1)
Delaware (2)	Hopi (1)
Delaware Nation Moravian of the Thames (2)	Houlton Band of Maliseet Indians (1)
Dene NorthWest Territory (2)	Hunkpapa Lakota (1)
Dené, Northern Alberta (1)	Hupa (1)
Diné (Navajo Nation) (B)	Huron (2)
Dogcreek First Nation (2)	Huron-Wendat Nation (1)
Duck Valley Shoshone – Paiute (1)	Inuit (B)
Eastern Band of the Cherokee Nation (1)	Iñupiat (1)
Eastern Shawnee Tribe of Oklahoma (2)	Inupiat Community of Arctic Slope (1)
Eastern Shoshone Tribe of the Wind River Reservation (1)	Iroquois (1)
Elk Valley Rancheria (1)	Iroquois-Mohawk (2)
Ely Shoshone (1)	Iroquois Seneca Nation (2)
Ermineskin Cree Nation (1)	Isleta Pueblo (1)
Fallon Paiute-Shoshone (1)	Jamestown S'Klallam Tribe (1)
Fond du Lac Band of Lake Superior Chippewa (1)	Jemez Pueblo (1)
Fort Albany First Nation (2)	Jena Band of Choctaw (1)
Fort Peck Assiniboine and Sioux Tribes (2)	Jicarilla Apache (1)
Fort William First Nation (2)	Kewa Pueblo (Santo Domingo) (1)
Garden River First Nation (1)	Kinistin Sauteaux Nation (2)
Gila River Indian Community (1)	Kiowa Tribe of Oklahoma (1)
Gila River Pima (1)	Klamath (1)
Grand River Ottawa (1)	Klickitat of Yakama Nation (1)
Grand Traverse Band of Ottawa & Chippewa (1)	Kwanlin Dün First Nation (1)
Gun Lake Band (Match-E-Be-Nash-She-Wish Band of Pottawatomi Indians) (1)	Labrador Metis Nation (2)
Habematolel Pomo of Upper Lake (1)	Lac La Ronge Indian Band (1)
Haida (1)	Laguna Pueblo (1)
Haida- Alaska (1)	Lakota (1)
Haudenosaunee (2)	La Nation Huronne-Wendat (1)
Haudenosaunee Six Nations of the Grand River (2)	Lil'wat First Nation (Mount Currie Indian Band) (B)
Hidatsa (1)	Listuguj Mi'gmaq First Nation (1)
Ho-Chunk (B)	Lumbee Tribe of North Carolina (1)
	Lummi Nation (1)
	Lutsel K'e Dene First Nation (2)
	Magnetawan First Nation (2)

Maidu (1)
 Makah Nation (1)
 Malheur Paiute (1)
 Manitoba Metis Federation (1)
 Marameg (2)
 Mashantucket Pequot Tribal Nation (1)
 Mashpee Wampanoag Tribe (1)
 Mekoce Shawnee (2)
 Membertou First Nation (B)
 Menominee Indian Tribe of Wisconsin (1)
 Mescalero Apache Tribe (1)
 Meskwaki (Sac & Fox Tribe of the Mississippi in Iowa) (1)
 Métis (B)
 Métis Nation of Ontario (2)
 Métis of the Red River Settlement (1)
 Métis of Qu'Appelle Valley (2)
 Miccosukee Tribe of Indians of Florida (1)
 Micmac (B)
 Mi'kmaq (B)
 Mingo (2)
 Minnesota Chippewa Tribe (1)
 Missanabie Cree First Nation (B)
 Mississauga (2)
 Mississauga of the New Credit (B)
 Mississippi Band of Choctaw Indians (1)
 Mistawasis First Nation (1)
 Miwok (1)
 Modoc (1)
 Mohave (1)
 Mohawk Nation (B)
 Mohawk of Akwesasne (B)
 Mohawk of Kahnawake (2)
 Mohawks of the Bay of Quinte (B)
 Mohawk, Six Nations of the Grand River Territory (2)
 Mohegan (1)
 Mohican (1)
 Moose Cree First Nation (2)
 Moravian of the Thames (2)
 Muckleshoot Indian Tribe (1)
 Munsee Delaware Nation (B)
 Muscogee Creek Nation (B)
 Narragansett (1)
 Native Hawaiian (1)
 Native Village of Eyak (1)
 Native Village of Point Hope (1)
 Native Village of Venetie Tribal Government (1)
 Nez Perce Tribe (1)
 Ninilchik (1)
 Nipissing First Nation (B)
 Nipmuc (2)
 Nishnawbe Aski Nation (2)
 Northern Arapaho (1)
 Northern Paiute (1)
 Northern Tutchone First Nation (2)
 Nuu-Chah-Nulth (2)
 Odawa (2)
 Oglala Lakota (1)
 Ohkay Owingeh (1)
 Ojibwa (B)
 Ojibway, Birch Island (1)
 Ojibway-First Nation (2)
 Ojibway-M'chigeeng First Nation (2)
 Ojibway-Rainy River First Nation (2)
 Ojibway-Wikwemikong First Nation (2)
 Ojibways of the Pic River First Nation (2)
 Ojibwe (B)
 Ojibwe-Leech Lake (1)
 Okanagan Nation Alliance (2)
 Oneida Nation (B)
 Oneida Nation of the Thames (2)
 Onondaga (B)
 Otoe-Missouria (1)
 Oujé-Bougoumou Cree Nation (1)
 Paiute (1)

Paiute-Shoshone Tribe of the Fallon Reservation (1)	Saint Regis Mohawk Tribe (1)
Pascua Yaqui Tribe (1)	Salt River Pima-Maricopa Indian Community (1)
Passamaquoddy Tribe (1)	San Ildefonso Pueblo (1)
Pawnee Nation of Oklahoma (1)	Santa Clara Pueblo (1)
Penobscot (1)	Santa Rosa Rancheria, Tachi Yokut Tribe (1)
Pessamit First Nation (1)	Sauk-Suiattle Indian Tribe (1)
Pictou Landing First Nation (1)	Sault Ste. Marie Tribe of Chippewa Indians (1)
Picuris Pueblo (1)	Seminole Tribe of Florida (1)
Piikani First Nation (1)	Seneca (2)
Pima (1)	Seneca-Cayuga Tribe of Oklahoma
Pinaymootang First Nation (1)	Seneca Nation of New York (B)
Pit River Tribe (Achumawi) (1)	Shawanaga First Nation (2)
Poarch Band of Creek Indians (1)	Shawnee (1)
Pokagon Potawatomi (Pokagon Band of Potawatomi Indians) (1)	Sherwood Valley Rancheria of Pomo Indians (1)
Potawatomi (B)	Shinnecock Indian Nation (2)
Pueblo of Acoma (1)	Shoshone (1)
Pueblo of Pojoaque (1)	Shoshone-Bannock Tribes (1)
Pueblo of San Ildefonso (1)	Shoshone-Paiute Tribes of the Duck Valley Indian Reservation (1)
Pueblo of Santa Clara (1)	Sioux (2)
Pueblo of Taos (1)	Sioux Valley Dakota Nation (B)
Pueblo of Tesuque (1)	Sisseton-Wahpeton Oyate of the Lake Traverse Reservation (1)
Pueblo of Zia (1)	Six Nations (2)
Pueblo of Zuni (1)	Six Nations of the Grand River (B)
Pyramid Lake Paiute Tribe (1)	Six Nations, Cayuga (2)
Quechan Tribe of the Fort Yuma Indian Reservation (1)	Six Nations, Mohawk (B)
Quechua (Peru) (2)	Six Nations, Oneida (2)
Quileute (1)	Six Nations, Onondaga (2)
Quinault (1)	Six Nations, Tuscarora (2)
Redding Rancheria (1)	Spirit Lake Tribe (2)
Red Pheasant First Nation (1)	Squamish First Nation (1)
Reno-Sparks Indian Colony (1)	Squaxin Island Tribe(1)
Rosebud Sioux Tribe (Sicangu Lakota Oyate) (1)	Standing Rock Sioux Tribe (1)
Sac and Fox Nation of Oklahoma (1)	Stockbridge Munsee Community (1)
Saginaw Chippewa Indian Tribe of Michigan (1)	Summit Lake Paiute Tribe of Nevada (1)

Suquamish Tribe (1)	Winnebago (1)
Temagami First Nation (2)	Winnemem Wintu Tribe (1)
Te-Moak Tribe of Western Shoshone (1)	Wyandotte Nation (1)
Tewa (1)	Yakama (1)
Three Affiliated Tribes of Mandan, Hidatsa & Arikara Nation (1)	Yankton Sioux (1)
Timbisha Shoshone Tribe (1)	Yaqui (1)
Tlichon First Nation(2)	Yellowknives Dene First Nation (1)
Tlingit (1)	Yup'ik (1)
Tohono O'odham Nation (1)	Yurok (1)
Tolowa, Smith River Rancheria (1)	
Tonawanda Seneca Nation (2)	
Tsawout First Nation (1)	
Tsimshian (Coastal) (1)	
Tulalip Tribes (1)	
Tuolumne Band of Me-Wuk Indians (1)	
Tuscarora (2)	
Umatilla (1)	
Union of Ontario Indians (1)	
United Auburn Indian Community (1)	
Viejas Band of Kumeyaay Indians (1)	
Wahta Mohawk Territory (2)	
Walker River Paiute Tribe (1)	
Walla Walla (1)	
Walpole Island First Nation (2)	
Wampanoag Tribe of Gay Head (Aquinnah) (B)	
Wanapum Band (1)	
Warm Springs Tribe (1)	
Washoe (1)	
Washoe Tribe of California & Nevada (1)	
Waswanipi Cree First Nation (2)	
Wendake (1)	
Western Shoshone (1)	
We Wai Kai Nation (1)	
White Earth Indian Reservation (1)	
Whitefish Lake First Nation (1)	
Wikwemikong Unceded Indian Reserve (B)	
Wind River Shoshone (1)	

Appendix F: Museums/Cultural Centers Identified by Survey Respondents

Note: websites last accessed March, 2011

Abenaki Tribal Museum/Musée des Abénakis (Quebec, CANADA),

<http://www.museedesabenakis.ca/>

Aboriginal Heritage Garden (Eel River Bar First Nation, New Brunswick, CANADA)¹.

<http://www.aboriginalcanada.gc.ca/abdt/apps/vats2.nsf/vAllCompaniesByID/AF057.html?OpenDocument&lang=en&caller=3>

Agua Caliente Cultural Museum (CA), <http://www.accmuseum.org/>

Ah-Tah-Thi-Ki Museum (FL), <http://www.ahtahtiki.com/>

Akwesasne Cultural Center Library & Museum (NY), <http://akwesasneculturalcenter.org/museum>

Alaska Native Heritage Center (AK), <http://alaskanative.genclik.ca/en/home/>

Aquinnah Cultural Center (MA), http://www.wampanoagtribe.net/Pages/Wampanoag_ACC/index

Arvid E. Miller Memorial Library & Museum (WI),

<http://www.mohican-nsn.gov/Departments/Library-Museum/>

Barona Cultural Center & Museum (CA), <http://www.baronamuseum.org/>

Bishop Museum (HI), <http://www.bishopmuseum.org/>

Blackfoot Crossing Historical Park (Alberta, CANADA), <http://www.blackfootcrossing.ca/>

Catawba Cultural Center (SC), <http://www.ccppcrafts.com/home/>

Cherokee Heritage Center (NC), <http://www.cherokeeheritage.org/>

Chickasaw Council House Museum (OK),

http://www.chickasaw.net/history_culture/index_637.htm

Choctaw Museum (MI), <http://www.discoverourtown.com/MS/local-18180.html>

Choctaw Nation of Oklahoma Capitol Museum (OK)

Colorado River Indian Tribes Museum (AZ), <http://www.crit-nsn.gov/critmuseum/>

Comanche National Museum & Cultural Center (OK), <http://www.comanchemuseum.com/>

Creek Council House Museum (OK), http://www.bestoftulsa.com/museums/creek_council.shtml²

Eyaawing Museum & Cultural Center (MI), <http://www.gtbindians.org/departments/eyaawing.html>

Fond du Lac Cultural Center and Museum (MN), <http://www.fdlrez.com/Museum/index.htm>

Four Winds (Narragansett) Community Center (RI)

Fallon-Paiute-Shoshone Tribe Library (NV), <http://www.fpst.org/education/library/index.php>

Grand Ronde Museum and Cultural Center (OR) – in development

¹ This tribe is connected to the Aboriginal Heritage Garden. The website that is listed is not an official website, but provides some contact information.

² This is not an official website, but provides some contact information.

Harbor Springs History Museum (MI), <http://www.harborspringshistory.org/>
Hoo Hoogam Ki Museum (AZ), http://www.srpmic-nsn.gov/history_culture/museum.asp
Hoopa Valley Tribal Museum (CA), <http://bss.sfsu.edu/calstudies/hupa/Hoopa.HTM>
Ilanka Cultural Center (AZ), <http://www.ilankacenter.org/>
Indian Pueblo Cultural Center (NM), <http://www.indianpueblo.org/>
Kanieh'kehaka Onkwawén:na Raotitiohkwa (Québec, CANADA), <http://www.korkahnawake.org/>
Leigh Cochrane Memorial Visitor Center (Manitoba, CANADA),
<http://www.wildernesscommittee.mb.ca/leigh-cochrane-vc.htm>
Listuguj Arts & Cultural Centre (Quebec, CANADA),
<http://www.johnco.com/culture/lisculcr.html>³
Makah Cultural & Research Center (WA), <http://www.makah.com/mcrchome.htm>
Mashantucket Pequot Museum & Research Center (CT), <http://www.pequotmuseum.org/>
Mashpee Wampanoag Tribal Museum (MA), <http://mashpeewampanoagtribe.com/museum.html>
Menominee Logging Camp/Museum (WI),
<http://www.menominee-nsn.gov/tourism/logMuseum/museum.php>
Metepenagiag Heritage Park (New Brunswick, CANADA),
http://www.metepenagiag.com/rbexhibit_en.htm
Mi'kmawey Debert Cultural Centre (Nova Scotia, CANADA)
Musée Huron-Wendat (Québec, CANADA), <http://www.museehuronwendat.ca/>
Museum at Tamástslikt Cultural Institute (OR), <http://www.tamastlikt.org/>
The Museum at Warm Springs (OR), <http://www.museumatwarmsprings.org/>
Museum of the Cherokee Indian (NC), <http://www.cherokeemuseum.org/>
Navajo Nation Museum (AZ), <http://www.navajonationmuseum.org/>
Nez Perce National Historical Park (ID), <http://www.nps.gov/nepe/>
Ojibway Cultural Foundation (Ontario, CANADA),
<http://www.circletrail.com/things/museums.php>⁴
Oneida Language Cultural Centre (OLCC) (Ontario, CANADA)
Oneida Nation Museum (WI), <http://museum.oneidanation.org/>
Prince of Wales Northern Heritage Centre (Northwest Territories, CANADA),
<http://pwnhc.learnnet.nt.ca/>

³ This is not an official website, but provides some contact information.

⁴ This is not an official website, but provides some contact information.

Pyramid Lake Paiute Tribe Museum & Visitor Center (NV),

<http://www.plpt.nsn.us/museum/index.html>

Quechan Indian Museum (AZ)

Quileute Cultural Center (WA)

Quinault Museum (WA), <http://209.206.175.157/museum.html>

Quw'utsun' Cultural and Conference Centre (British Columbia, CANADA),

<http://www.quwutsun.ca/>

Salt River Project History Museum (AZ)

San Carlos Apache Culture Center (AZ),

http://www.sancarlosapache.com/San_Carlos_Culture_Center.htm

Secwepemc Museum and Heritage Park (British Columbia, CANADA),

<http://www.secwepemc.org/museum>

Seneca Iroquois National Museum (NY), <http://www.senecamuseum.org/>

The Sierra Mono Museum (CA), <http://www.sierramonomuseum.org/>

Sky City Cultural Center & Haak'u Museum (NM), <http://www.acomaskycity.org/>

Squamish Lilwat Cultural Centre (SLCC) (British Columbia, CANADA), <http://www.slcc.ca/>

Squaxin Island Tribe Museum Library and Research Center (WA),

<http://www.squaxinilandmuseum.org/>

Suquamish Museum & Cultural Center (WA), <http://www.suquamish.nsn.us/museum.html>

Three Tribes Museum/Three Affiliated Tribes Museum (ND),

<http://www.ndtourism.com/whatdo/attractions/attraction-details.asp?AID=677>⁵

Tohono O'odham Nation Cultural Center & Museum (AZ),

http://www.tonation-nsn.gov/cultural_center_museum.aspx

Turtle Mountain Chippewa Heritage Center (ND), <http://chippewa.utma.com/two.html>

U'mista Cultural Centre (British Columbia, CANADA), <http://www.umista.ca/>

Wanapum Heritage Center (WA), <http://www.wanapum.org/>

Woodland Cultural Centre (Ontario, CANADA), <http://www.woodland-centre.on.ca/index.php>

Yakama Nation Museum & Cultural Heritage Center (WA), <http://www.yakamamuseum.com/>

Yup'it Piciryarait Cultural Center, Library and Museum (AK),

http://www.bethel.uaf.edu/index_files/Page1682.html

Ziibiwing Center of Anishinabe Culture & Lifeways (MI), <http://www.sagchip.org/ziibiwing/>

⁵ This is not an official website, but provides some contact information.

Appendix G: Renewing Connections Results of Data Collection

Percentages may not sum to 100 due to rounding.

Venues (Year One and Year Two)	[1] Total Estimated Attendance	[2] Total Collected Questionnaire	[3] Coverage Rate (2/1) (%)	[4] Percent of All Collected
National Congress of American Indians (NCAI) (June, 2008)	822	134	16	2
Assembly of First Nations, Quebec, Canada		145		2
Southwestern Association for Indian Arts - Indian Market (SWAIA) Santa Fe (Artists only)	1100	249	23	4
Biennial National Indian Council on Aging-2008 Conference (NICOA)	1200	189	16	3
50th Annual Conference of the Affiliated Tribes of Northwest Indians (ATNI)	500	50	10	1
United South and Eastern Tribes (USET)	339	81	24	1
Alaska Federation of Natives (AFN)	3000	175	6	3
National Indian Education Association (NIEA) (2008)	3400	261	8	4
National Center for American Indian Enterprise Development: Reservation Economic Summit & American Indian Business Trade Fair (RES 2009)	2500	165	7	3
National Museum of the American Indian- Film & Video Festival	60	32	53	1
American Indian Higher Education Consortium Student Conference	900	98	11	2
Buffalo Bill Historical Center: The Legend Rock Petroglyph Site in Time and Space Symposium	130	11	8	0
National Indian Gaming Association Trade Show	3000	84	3	1
Gathering of Nations PowWow	75000	750	1	12
Native American And Indigenous Studies Association (NAISA)	700	139	20	2
Society of American Indian Government Employees (SAIGE)	350	92	26	1
United National Inter Tribal Youth-UNITY	1200	385	32	6
Paddle to Squamish 2009	10000	308	3	5
Navajo Nation Fair	70000	1190	2	19
American Indian Alaska Native Tourism Association (AIANTA)	250	79	32	1
National Congress of American Indians (NCAI) (October, 2009)	1800	192	11	3
Tribal Archives, Libraries, and Museums Conference	550	199	36	3
National Indian Education Association (NIEA) (2009)	1200	217	18	4
Annual Canadian Aboriginal Festival	40000	857	2	14
Miscellaneous staff visits-workshops/programs		110		2
Total	218001	6192		99

Year Two Mail-In Surveys	[1] Total Mailed	[2] Total Returned Questionnaire	[3] Return Rate (2/1) (%)
Program Guide Survey U.S. and International (English/Spanish)	3801	263	7
Past Participants Survey U.S. and International (English/Spanish)	1614	133	8

Appendix H: Renewing Connections NMAI Staff Participants

Team Members- Year One and Two

Abeyta, Pablita	Community Services	
Ahenakew, Mary	Resource Center, GGHC	(2)
Alexander, Robert	Cultural Liaisons	(B)
Barrows, Sally	Publications	(2)
Beaver, John	Cultural Protocols	(B)
Bisagni, Melissa	Media Development	(2)
Byrnes, Megan	Education	(2)
Cartwright, Kevin	Media Development	(2)
Chalan, Alena	Director's Office	(B)
Chimborazo, William	GGHC Education Services	(2)
Christal, Mark	Outreach	(1)
Cloud-Lane, Shirley	Visitor's Services	(2)
Collins, Angela	Resource Center, Mall	(2)
Cortina, Sandra	Donor Relations	(2)
Davidson, Christina	Indigenous Contemporary Arts	(1)
Edmunds, Bethany*	Cultural Liaisons	(1)
Estevez, Rosita	Museum Advancement	(2)
Gancedo, Manuel	Cultural Liaisons	(2)
Harris, Alexandra	Publications	(2)
Hawk, Elyssa*	Cultural Liaisons	(2)
Jollie, Patricia	Resource Center, Mall	(1)
Kaminitz, Marian	Conservation	(1)
Kenet-Vickery, Nancy	Cultural Protocols	(1)
Krafsur, Laura	Development	(B)
Lavis, Hayes	Cultural Arts	(1)
Levchuk, Leonda	Public Affairs	(2)
Lewis, Keevin	Indigenous Contemporary Arts	(1)
McClellan, Carolyn	Community Services	(B)
McHugh, Kelly	Conservation	(2)
Mugits, Justin	Resource Center, GGHC	(2)
Naim, Bari	Applications	(2)
Norman, Benjamin	Cultural Interpreters	(2)
Norwood, Jill	Internships/Fellowships	(2)
O'Neal, Jennifer	Archives	(2)
Quist, Shannon	Cultural Liaison	(B)
Skeels, Emily	Community Services	(2)
Snowball, Terry	Cultural Protocols	(1)
Strickland, Caleb	Resource Center, Mall	(B)
Swift, Jacquetta	Cultural Protocols	(B)
Termin, Shawn	Education, GGHC	(1)
Van Allen, Amy	Outreach	(B)
Ward, Gina	Development	(2)
Wilson, Zandra	Cultural Interpreters	(2)
Zotigh, Dennis	Resource Center, Mall	(2)

Additional Team Members-- Year Three and Four- Non-Survey venues

Bautista Plaza, Miguel Ángel**	Grabadores Mixtecos Unidos
Chen, Margaret	GGHC Director's Office
Garcia Elias, María Cirila**	Weaver- House of Cotton, CAI
Gover, Kevin	Director
Hernández Hernández, Eneida**	Weaver- House of Cotton, CAI
Lomaomvaya, Micah**	Weaver- Hopi Nation
López Mendoza, Ildefonso**	Grabadores Mixtecos Unidos
López Sarmiento, Santiago**	Grabadores Mixtecos Unidos
Monenerkit, Machel	Director's Office
Montaño, José	Cultural Interpreters
Naranjo Morse, Eliza**	Artist
Naranjo Morse, Nora**	Artist
Negrete, Miguel**	CAI Representative
Ortega, Guillermina**	CAI Representative
Pahe, Sharyl	Cultural Interpreters
Pérez González, Tiburcio**	Weaver- House of Cotton, CAI
Pérez Hernández, Írma**	Weaver- House of Cotton, CAI
Poccia, Joe	Web Team
Robinson, Denise	Special Events
Sánchez Cruz, Fernando**	Grabadores Mixtecos Unidos
Saunders, David	Membership
Secakuku, Antone**	Weaver- Hopi Nation
Simbrón Morales, Eleuteria**	Weaver- House of Cotton, CAI
Smith, Adrienne	Cultural Interpreters
Teague, Lynn**	Weaver- Arizona State Museum

Additional Support

Pablita Abeyta, Jae Anderson, Sarah Bagby, Steve Bell, Kelly Bennett, Francine Berkowitz, Margaret Bertin, Kerry Boyd, Glenn Burlack, Susan Cameron, Rheanne Chartrand*, Clare, Cuddy, Beverly Lamberson, Eric Marr, Inger de Montecinos, Virginia Elwell, Jorge Estevez, Catherine Fletcher, Doug Gillis, Johanna Gorelick, Mary Gorham, Linda Greateorex, Travis Helms, Bridgette Hendrix, Robin Holder, Robin Hollingshead, Jay Jarvis, Carol Johnson, Tim Johnson, Gail Joice, Augusta Lehman, Angela Leipold, Eileen Maxwell, Harry McCoy, Sarah Miller, Naranjo Morse, Zak, Patricia Nietfield, Beyaja Notah*, Jennifer O'Neal, Rick Pelasara, Timothy Powell, Linda Proctor, Kon Rhyu, Jermaine Robinson, Olivia Robinson, Valerie Robinson, Dwight Schmidt, Colleen Schreier, Edwin Schupman, Jane Sledge, Lou Stancari, Molly Stepfy, Kathy Suter, Tanya Thrasher, LeVon Washington, Elizabeth Weatherford, Erin Weinman, Cheryl Wilson, Randel Wilson

- (1) – Staff Team Member Year One
- (2) – Staff Team members Year Two
- (B) – Staff Team Members Year One & Two

*- NMAI Intern

** - NMAI Partner



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