

THE WINSTON CHURCHILL MEMORIAL TRUST OF AUSTRALIA

Report by
Leilani Bin-Juda
2000 Churchill Fellow

The PETER MITCHELL CHURCHILL FELLOWSHIP to study overseas developments
with Indigenous people's participation in museum development,
in particular, young Indigenous people's participation.

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Please Note: Some of the people visited in 2000 may have since moved onto different employment.

ACKNOWLEDGEMENTS

I would like to personally thank the following people for their support and ongoing encouragement.

Big Esso.

Australia

Ambrose & Amba Bin-Juda
Luke Taylor
Coral Fleming
Jude Philp
Joanne MacDonald
Flo Kennedy
Fr Dave Passi
Emphraim Bani
National Museum of Australia
Churchill Trust

England

Anita Herle

New Zealand

Melanie Brown

Canada

Carol Meyer
Lily & Jonathan Sutherland
Jackie & Chris Barney
Marie Wood, Australian Embassy
Catherine Francis, Australian Embassy
Murray Angus

PROGRAM

The people and organisations visited for this investigative project included the following:

NEW ZEALAND

1. Chanel Clarke, Maori Curator, Auckland War Memorial Museum - Te Papa Whakahiku.
2. Hinerangi Himiona, Maori Heritage Consultant, Auckland.
3. Awhina Tamarapa, Curator, Taonga Maori, Museum of New Zealand, Te Papa Tongarewa National Museum, Wellington.
4. Elizabeth Kerekere, Te Kairuruku, Nga Kaupapa Maori, Dowse Art Museum, Hull.

CANADA

5. Dr Carol Mayer, Museum of Anthropology, University of British Columbia, Vancouver.
6. Leslie McGarry, Native Friendship Centre, Victoria.
7. Cindy Carleton, Royal British Columbia Museum and Willard Gallic, Nuu-chah-nulth Tribal Council, Victoria.
8. Lee Wittmann, Programme Associate, University of Victoria, Youth International Internship Programme, Victoria.
9. Bill McLennan, Projects Manager, Museum of Anthropology, University of British Columbia Museum of Anthropology, Vancouver.
10. Dr Jo-ann Archibald, Director, First Nations House of Learning, The Longhouse, University of British Columbia, Vancouver.
11. Celine Robertson, Aboriginal Training Co-ordinator, Canadian Museum of Civilization, Ottawa.
12. Viviane Gray, Co-ordinator, Aboriginal Arts Office and Francois Lachapelle, Head, Visual Arts, Canada Council for the Arts, Ottawa.
13. Barry Ace, Chief Indian and Inuit Art, Administrative Services Directorate, Department of Indian and Northern Affairs, Ottawa.
14. Rohahe (Iain) Phillips, Language and Culture Officer, Assembly of First Nations, Ottawa.

UNITED STATES OF AMERICA

15. Amy Van Allen, Special Assistant, Community Services, National Museum of the American Indian, Washington DC.
16. Susan Secakuku, Training Co-ordinator, Cultural Resources Centre, National Museum of the American Indian, Washington DC.
17. Doug Evelyn, Deputy Director and Jim May, Community Technology Co-ordinator, National Museum of the American Indian, Washington DC.
18. Karen Fort, Deputy Director of Exhibitions, National Museum of the American Indian, Washington DC.
19. Machel Monenerkit, Special Assistant, Public Programs, National Museum of the American Indian, Washington DC.
20. Valerie Free, Unit Manager, Cultural Section, Bishop Museum, Honolulu.

INTRODUCTION

My central research question was: *to investigate strategies that museums overseas have applied in involving Indigenous people in exhibition development and in particular, how young Indigenous people have been encouraged to participate in museum development.*

Background

I am the Curator for the Torres Strait Islander Gallery within the *First Australians - Gallery of Aboriginal and Torres Strait Islander Peoples* at the National Museum of Australia. It became evident for the need to identify strategies to encourage Aboriginal and Torres Strait Islander youth to actively participate in cultural heritage and learning. The Churchill Grant for 2000 gave me the opportunity to explore how Museums overseas have encouraged Indigenous people to participate in museum development.

National Museum of Australia

The current Torres Strait Islander Gallery exhibits objects from the *1888 - 1914 Alfred Cort Haddon Collection* from the Cambridge University Museum of Archaeology and Anthropology in England. The Haddon Collection is one of the largest extensively documented Torres Strait Islander collections. Many of the objects have not been seen by Torres Strait Islanders in over 100 years. 70 of these objects are on display for 12 months at the new National Museum in Canberra (opened March 11, 2001) and then it will tour to the Cairns Regional Gallery for a further 6 months allowing greater access to Torres Strait Islander communities in the north, before returning to Cambridge.

A lot of the ground work for the conceptual framework of the Haddon Exhibition at the National Museum of Australia was created by the previous Curator, Mary Bani (also a Churchill recipient in 1997). Following this, in 1999, the Australia Council's Aboriginal and Torres Strait Islander Arts Board provided a grant for a small delegation from the Torres Strait Islander Reference Group to travel to Cambridge. The delegates included Flo Kennedy, Fr Dave Passi, Emphraim Bani, Goby Noah, Francis Tapim and myself. The delegation was responsible for making the final selection of the objects for the National Museum of Australia exhibition in March 2001.

Philosophy for Research

There was a range of issues that formed the philosophy for the Churchill investigative project to occur.

- During the discussions at Cambridge, I was privileged to witness first hand the multi-layered stories and oral traditions associated with the objects and Torres Strait Islander culture. There has only been a small number of Torres Strait Islanders who have seen the Haddon Collection in Cambridge and this exhibition is most significant for our people, our heritage and ultimately, our cultural revitalisation.

As the discussions progressed, it became evident that there was a need to encourage younger people to become involved in the transgenerational passing of cultural knowledge and heritage from our Elders to our young people. One of the recommendations from the delegation was to establish a youth exchange program with Cambridge University. This would enable the opportunity for our young people to explore and learn more about the Haddon Collection and Torres Strait Islander cultural knowledge.

In 2000, Alick Tipoti, a young Torres Strait Islander artist was sponsored by the Australia Council Aboriginal and Torres Strait Islander Arts Board to visit Cambridge University and research the Haddon Collection to further his knowledge. This was a very positive step in encouraging younger Torres Strait Islanders towards cultural heritage and maintenance and has inspired him to create new work commissioned by Cambridge University.

- There is a very small number of Torres Strait Islander people employed within museums or other cultural institutions throughout Australia. This raised the question as to why this occurred and further investigation would be required.
- The issue of repatriation has become increasingly important and discussed by Torres Strait Islander mainland and Island communities. This is raised in *A National Policy on Culture for Torres Strait Islanders residing on the Australian Mainland*, National Secretariat of Torres Strait Islander Organisations, 1998. It recommends that Torres Strait Islander cultural centres be established throughout all States and Territories, to lobby governments for funding and to provide adequately trained staff. The issue of repatriation is broad and involves many overseas museums where a majority of the historical Torres Strait Islander collections are held.
- A current debate within the Torres Strait is the establishment of a Torres Strait Islander cultural centre. Although establishing a cultural centre will aid in the process of repatriation and our cultural heritage, equally is the need to have sufficiently trained staff in all aspects of running a cultural centre.

These issues of exploring the involvement of youth, repatriation and the continuity of cultural knowledge, formed the concept for my investigative project. This investigative project has supported the research principles as set out by AIATSIS (Australian Institute of Aboriginal and Torres Strait Islander Studies) Guidelines including:

- a) consultation, negotiation and mutual understanding,
- b) respect, recognition and involvement and
- c) benefits, outcomes and agreement.

EXECUTIVE SUMMARY

Key museums in New Zealand, Canada and the United States were targeted as they are quite active in the area for my investigative project and because they shared aspects of Australian Indigenous experiences. New Zealand and Canada are also Commonwealth countries with similar structures to Australia. Canada has two distinct Indigenous peoples, the First Nations and Inuit. Similarly, the United States has two Indigenous peoples, the Native Americans and the Native Hawaiians.

This report outlines the people and organisations I met, lessons learnt including Indigenous representation, youth representation and future directions followed by recommendations for an Australian context. Due to the short time frame for the project (November 2000 - January 2001), this research is preliminary and highlights issues for discussion, debate and further research.

MAIN BODY

New Zealand

New Zealand is a very interesting country for learning about Indigenous cultural heritage and management. There are two major issues. Firstly, the Maori language is nationally recognised. Secondly, the Treaty of Waitangi sets out an understanding of relationships between Maori and non-Maori people.

The provision of a National language aids in the promotion of cultural heritage through its exhibition presentation. Almost all exhibition text in both museums visited and general literature throughout New Zealand is presented in both Maori and English. Dual language texts are an important way for the State to give equal recognition and respect to all its peoples. It is also an important way to ensure continuity of language.

In New Zealand, there is a huge push towards bicultural organisations and programs through exercising the principles of the Treaty of Waitangi. There is a lot of debate on what biculturalism means. Broadly, it is a shared understanding and application of Maori culture and values. Biculturalism within the museum context involves Maori participation in all aspects of the museum's business, shared decisionmaking and partnership approach. It is beyond just consultation and Board representation.

1. Chanel Clarke, Maori Curator, Auckland War Memorial Museum, Te Papa Whakahiku.
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The discussions with Chanel Clarke signified the specific Taumata-a-Iwi (the Maori Advisory Committee), its operation and structures. The involvement of youth representation and the resurgence of traditional Maori practices amongst the young people were also highlighted.

Formal Maori Advisory Committee

In 1997, the Taumata-a-Iwi Maori Advisory Committee was established in response to the *Auckland War Memorial Museum Act 1996* and directly incorporates the Treaty of Waitangi principles. The Taumata-a-Iwi advises the Auckland Museum on all issues relating to Maori protocols, ranging from advice on *taonga* (treasures/objects), human remains and exhibition development to policy development, staffing and organisational structure. It formalises the relationship between Maori people and the Auckland Museum. The Auckland Museum's Trust Board appoints this Committee.

In 1998, the Taumata-a-Iwi presented a *Kaupapa* (set of principles) to the Trust Board advising how Maori values could be incorporated into the Museum. The *Kaupapa* was accepted and provided a mechanism for development of Maori initiatives that was incorporated into all aspects of the museum. This also involved the appointment of

Director/Tumuaki Maori, Dr Paul Tapsell and two other Maori positions - Curator Maori, Chanel Clarke and Educator Maori. These guiding principles formed the basis for Maori values to be recognised, thus enabling a true partnership between Maori people and the Auckland Museum.

Representation

The Taumata-a-Iwi consists of five people and is governed by the five *kaupapa* (principles) which includes the right to advise, partnership, *iwi* expectations, active protection and redress for past misunderstandings. (*Auckland War Memorial Museum, Annual Report 1999/2000*).

There are three representatives from Ngati Whatua (Tangata Whenua, local people of the Auckland area), one representative from Tainui (tribe south of Auckland) and one representative from Ngati Paoa. The Director/Tumuaki Maori facilitates the Taumata-a-Iwi and the group appoints one of its representatives to the Museum Trust Board. The Museum's collections are much broader than the local district group and that is reflected in the representation of the Taumata-a-Iwi.

The remuneration for the Tamauta-a-Iwi falls short when compared to the Auckland Museum's Trust Board. The maximum payment for the Auckland Museum's Trust Board Members is \$10,815 with certain additional amounts payable to the Chair and Deputy Chair. The maximum payment for the Taumata-a-Iwi members is \$6,180 with certain additional amounts payable to the Chair. All amounts include local travel and personal expenses. (*Auckland War Memorial Museum, Draft Annual Report 2001/2002*).

Youth Representation

Representation on the Taumata-a-Iwi ranges in different ages. The younger Maori Advisory Committee Members deal with the policy development and seek advice from their respective tribal Elders in all areas of museum development. There is a balance between the younger leaders and Elders of the Taumata who work in partnership providing advice within the museum structures. The wider tribes of Maori society have confidence in the Taumata's decision-making ability given they are mandated of their decisions. Factors such as balancing cultural knowledge with the changing pace of life today provided added stress and difficulties for all the Taumata members.

Younger Maori participation within the Auckland Museum has been generally limited, however, a refurbishment program for the new Maori Gallery has seen some non-elder participation. This includes assistance from a youth and a non-elder professional Maori consultant team whose personal views influenced the Maori gallery. Since then the executive-decision making processes have been dealt with by youthful Maori managers and curators in close consultation with the Taumata-a-Iwi.

Some ancestral objects from the Auckland Museum's Maori Collections have also been utilised by Maori people to genealogically assist Native Title claims. Furthermore, younger researchers have also used such objects to assist learning.

Future Developments

Currently, there is a revival of traditional Maori musical instruments. School students participate in workshops on how to play the instruments. The resurgence of the *moko* (tattoo) throughout New Zealand demonstrates the re-connection the young people have begun with their traditional practices.

Overall, the establishment of a specific Maori Advisory Committee through the Auckland Museum's Act, played a major role in advancing Maori values into the Auckland Museum. Although young people's participation has been limited, the resurgence of young people's motivation to be re-connected with their traditional practices will enable the Auckland Museum to have a role in the future.

2. Hinerangi Himiona, Individual Maori Heritage Consultant, Auckland.

The key points I learnt from discussions with Hinerangi Himiona was the workshops she conducted that provided shared skills to Maori people as well as a significant community focus to help establish their own tribal museums.

Hinerangi Himiona previously worked at the University of Auckland Maori Studies Library and has extensive experience in archival and librarian work. She now runs her own consultancy business and conducts workshops jointly with a Maori Conservator, travelling out to rural and remote communities. The workshops aim to provide Maori people with an understanding and skills in conserving textiles, paper-based material and wooden/stone pieces.

Youth Representation

One particular case involved workshops in a rural town that specifically had only young people and Elders as many Maori people aged 25 to 50 years had left their home towns to seek employment in the cities. The outreach element of these workshops is an integral part for the communities.

Future Development

Throughout New Zealand, there is a rise in the number of Maori tribal museums (similar to cultural centres in Australia) being established. These workshops provide appropriate skills and knowledge on how to care for *taonga*, for and by Maori people. These skills then assist in the establishment of their own tribal museums. Maori people direct how their culture is to be presented and maintained thus applying the principles of self-determination.

The workshops being conducted in regional and remote communities by and for Maori people on conservation is an important element of outreach programs. Providing skills to the young people is one step towards the establishment of community-based museums or cultural centres.

3. Museum of New Zealand, Te Papa Tongarewa National Museum, Wellington.

At Te Papa I met with Awhina Tamarapa Curator, Taonga Maori; Megan Tamati-Quennell Curator, Art; Arapata Hakiwai, Manager, Bicultural Operations, Curator, Taonga Maori; Huhana Smith, Curator, Maori; Sean Mallon, Curator, History/Pacific and Jennie Harre Hindmarsh, General Manager, National Services.

The key points highlighted were how Te Papa encouraged the participation of Maori people in its museum development including internships. The discussions included their processes for exhibition development and its relevance to Maori people, staff training and development and *iwi* relations with Te Papa.

In 1984, an International exhibition - *Te Maori*, instigated the change for Maori participation in New Zealand Museums. *Te Maori* was held in New York and toured throughout the United States. The exhibition raised a number of issues such as the significance of Maori cultural value and consultation. It was the first time Maori were acknowledged in the management, exhibition and interpretation of their *taonga*. When the exhibition toured New Zealand, it created a greater awareness for involvement of Maori people in museum development. Te Papa National Museum opened in 1998 and is governed by the *Museum of New Zealand Te Papa Tongarewa Act 1992*.

Formal Advisory Committee

Te Papa had its own Maori Advisory Committee whilst establishing its new building. This Committee was quite general and incorporated Maori, European and other diverse cultures to contribute to Te Papa Museum's development. It is a National Museum with a National focus and therefore is broader than Maori participation. The role of Maori on boards is integral for policy making. Today, there are specific Maori advisory groups that provide advice relating to specific *taonga* and *iwi* exhibitions.

Representation - *Bicultural Relations*

The Treaty of Waitangi underpins biculturalism stating that *iwi* have exclusive ownership of their *taonga* as long as they wish. Therefore, there is broad scope for New Zealand museums to become bicultural organisations. However, each museum in New Zealand is responsible for developing their own *iwi*-museum relationships.

Unless it is stipulated in the particular Museum's Act, for example like the Auckland Museum, to formalise those relationships, each Museum can do their own thing.

Although Te Papa's Act does not stipulate formal bicultural relationships, Te Papa does conduct specific projects with Maori people. There is a greater emphasis for relationships undertaken with *iwi*-related projects or for specific formal involvement. The museum sees the project-based relationships between Maori as positive because both parties can learn from each other.

In 1997, Gerard O'Regan, published a report on *Bicultural Developments in Museums of Aotearoa: what is the current status?* The major issues arising from the report included cultural issues within the museum sector, Maori training, and Museum-*iwi* relations.

Organisation's Cultural Understanding

The expectations between Maori staff and museums are different. There is a perception that the organisation does not value its Maori staff and cultural understanding of Maori values. There are a very small number of Maori managers and directors. Having Maori representation at this level is one key element in progressing a better understanding of Maori values within the museum.

A recommendation from O'Regan's report was to provide cultural training to the organisation to better understand Maori cultural sensitivities and to seek broader Maori participation as Maori values should be incorporated into all aspects of the organisation where relevant such as natural history and science and not just Maori history and culture. This enables a better understanding of Maori knowledge and protocols to be adapted into the museum's structures.

Staff Training and Development

The lack of Maori at the managerial and director level has also highlighted the need for appropriate training and opportunities for Maori staff to progress into management positions as well as representation across the organisation including its Board. However, issues of qualifications arise. It was perceived in O'Regan's Report that many Maori could gain entry to positions that were specifically Maori focused.

There are specific qualifications required to gaining employment into the museum sector however, the processes should provide equal status to Maori rules, protocols and knowledge, especially where *taonga* is involved. Maori people were usually employed as mostly front-of-house with little participation at managerial levels. A major issue was that Non-Maori managers were making decisions on Maori issues and not consulting with *iwi*.

Te Papa and Auckland Museum are major employers of Maori people. However, there is a very low number of Maori in managerial positions apart from Te Papa. Te Papa and Auckland Museum have Maori employment as part of their personnel policies.

Training opportunities for Maori staff in museum practices ranging from curatorial/conservation to business management was a major issue. Training such as on

the job, cadetships and internships, management training in business and administration was considered important for Maori people. Training in base level areas such as traineeships would provide broad skills and attitudes required for caring of *taonga*. Te Papa did have Maori internships and traineeships in conservation. A career strategy for Maori people within Te Papa was being developed and that has been a Maori initiative. Training for the general Museum staff in Maori history and knowledge was also an important matter.

***Iwi* Relations**

O'Regan's report found a discrepancy between Maori employed staff expectations and its relationship with *iwi* and the organisation. Staff considered their relationship with *iwi* more advanced than their museum. Staff have a different view of their role in the museum and the museum has a very different perspective on how it manages its relationship with Maori people. This has the potential for tension as misunderstandings on cultural issues arise.

Maori staff responsibilities extend beyond their normal duties of their job. They have an obligation to their *iwi* and the broader Maori community. Instances of cultural insensitivity such as a lack of understanding of Maori staff participating in cultural meetings eg *hui* (gatherings), failure to recognise the positives of networking and community support has the potential for tension. However, those managers/directors who had experience in dealing with Maori communities were able to handle the participation of Maori staff.

Many of the strategic museum sector issues outlined with Te Papa on Maori participation in particular, its cultural issues and training programs, are similar to the issues faced by the National Museum of Australia.

It is suggested that a managerial development program for senior staff/managers in dealing with Maori people and issues be applied and to consider Maori staff community liaison as an asset. Both parties need to agree on a common ground as there are many benefits to be gained from staff participation.

Future Developments

Following on from O'Regan's report eight regional *hūis* took place. Issues such as matters relating to *iwi* and museums were discussed. This included museum perspectives and Maori perspectives on *taonga* Maori, training of museum staff on *taonga* Maori and training for Maori on museum practices.

The discussions with Jenny Harre Hindmarsh, General Manager, National Services, provided an overview on the national priorities highlighted for Te Papa, its training program and the establishment of national standards. The National Services (training area) within Te Papa held a meeting in 1999 to look at biculturalism. One hundred representatives including government, board trustees, senior management, Maori or *iwi* representatives attended the meeting.

The discussions formed the Guiding Principles on Biculturalism. It included shared decisionmaking and a partnership approach. Continuing from this a National Training Framework for Museums (1999) was developed. This identified the skills required in the museum sector outlining priorities, targets, resources and linkages. The National Framework began in 1999 for three years and is reviewed annually from 2000/2001. Te Papa views training as an investment and considers this an essential element in progressing bicultural programs.

4. Elizabeth Kerekere, Te Kairuruku, Nga Kaupapa Maori, Dowse Art Museum, Lower Hutt, Wellington.

My meeting with Elizabeth Kerekere outlined how Maori involvement operated within a small Art Museum. The Dowse Art Museum focuses on contemporary art. The processes to encourage Maori participation have involved a range of programs. This included 2 schools programs conducted completely in Maori and all its resource material.

Representation

The Dowse Art Museum has included Maori recruitment as part of its strategic planning process and a Maori conservator position has been flagged. Their volunteer program has just begun its first round of Maori volunteers. Some internships on collection management have been conducted and local *iwi* were involved. The Dowse Art Museum compiled a register of Maori artists within their district. The Dowse Art Museum has provided an opportunity for many Maori artists to participate in their Contemporary Art Shows through this Register.

The involvement of local *iwi* is integral to the Dowse Art Museum's programs. The local *Marae* has its own exhibitions and art classes. Joint projects between the local *iwi* and the Dowse Art Museum are carried out. One example was the traditional weaving show demonstrating traditional cloaks.

Lessons learnt from New Zealand

Many issues come to light from discussions with New Zealand Museum professionals. The country is governed by a Treaty which sets out relations between Maori people and non-Maori people. This has progressed into a National push towards bicultural programs and a starting point for Maori to participate in the museum sector.

The establishment of a specific Maori Advisory Committee has provided a forum for Indigenous people to participate in all aspects of museum business, in particular decision-making and policy direction. Specific Advisory Groups have been established to advise on specific *taonga* or *iwi* exhibitions.

Training and development programs are critical in progressing Indigenous understanding into museum structures. In particular, training on cultural issues across the organisation, training opportunities for Indigenous staff (especially at a managerial or director level), and development programs such as cadetships, internships and career development are all integral to recruiting and retaining Indigenous staff. This benefits museums by providing a clearer understanding of their primary clients and therefore, can provide Indigenous people with better access to museum collections, public programs and visitation.

The involvement of local Indigenous people in joint projects has helped to form better relations. It is important however, to maintain those relationships after the project has been completed. A register of artists is a good tool and a ready resource to call on for potential projects.

Canada

5. Dr Carol Mayer, Museum of Anthropology, University of British Columbia. Visit to the Roundhouse Community Arts and Recreation Centre, Vancouver.

My meeting with Carol Meyer talked about the establishment of the Roundhouse and its community focus. The Roundhouse is a unique community arts and recreation centre. Originally built in 1886 as a steam train holding bay for the railways, it later underwent a massive renovation in the early 1990s and became a community centre like no other in British Columbia. The Roundhouse is located in the heart of Vancouver and aims to promote a sense of community within its densely diverse population through integrating arts, community culture and sports.

The Roundhouse incorporates a gym, lobby space, exhibition space, fully equipped kitchen, performance space, dance/aerobics room and a range of multi-purpose and meeting rooms. There are numerous activities held covering various ages from pre-school and infants, children and youth to adults and seniors. The youth programs include various workshops, music lessons, language classes, dance and theatre.

Young People

The most interesting point about the Roundhouse was its aim to involve many diverse cultures and young people within the Vancouver city. Having a clear aim to encourage diversity was a huge benefit in understanding the community needs and providing suitable programs, in particular, young people.

6. Leslie McGarry – Native Friendship Centre, Victoria.

Leslie McGarry provided an overview of the Friendship Centre and its purpose as a resource and information centre. She explained their Aboriginal Youth Program which incorporates a cultural component and a joint training program with the Royal British Columbia Museum. There are about one hundred friendship centres in Canada and around twenty-three in British Columbia. The Victoria Native Friendship Centre was established in 1970. It aims to meet the needs of Aboriginal people within the Greater Victoria area. The Centre provides a range of services and information incorporating Aboriginal values and culture.

Representation and Partnerships

The range of services provided by the Friendship Centre includes:

- Cultural and Recreational Programs. This involves community outreach (eg, cross-cultural programs), community programs (eg, Elders room), First People's Festival

(in conjunction with the Royal BC Museum) held annually involving many Aboriginal artists, storytellers, dancers, musicians etc. Venues include the Royal BC Museum and its surrounds. It is the largest urban Aboriginal arts and cultural event.

- Social and Health Programs. This includes addictions counselling (involves both an Elder and support worker), family support program, life skills, youth corrections, adult prison liaison (involves both an Elder and support worker) and street outreach.
- Career, Employment and Education Resources. The Aboriginal Youth Program is a 10 week course for 15-18 year olds not attending a regular school and includes literacy, cultural component and job preparation. There is also an Employment Resource Advisor, Education Resource Advisor and Native Adult Basic Education program.

The Victoria Native Friendship Centre works in partnership with the Royal British Columbia Museum through its Stewardship Program which is a museum training program. The Friendship Centre also has developed a partnership project with the University of Victoria with its Cultural resource management course.

The joint partnerships between museums and other Indigenous organisations is an important aspect for museum training. By providing training through a well-established Indigenous organisation, encouragement is given to Indigenous people to participate in a familiar environment.

7. Cindy Carleton, Royal British Columbia Museum, Victoria and Willard Gallic, Nuu-chah-nulth Tribal Council.

My meeting with Cindy Carleton and Willard Gallic was to explore the exhibition processes used in the *Out of the Mist, HuupuKwanum-Tupaat: Treasures of the Nuu-chah-nulth Chiefs* exhibit. This was a collaborative partnership project between the Royal British Columbia Museum and the Nuu-chah-nulth Tribal Council.

Nuu-chah-nulth (along the mountains) is a First Nations group of the West Coast of Vancouver Island. They comprise seventeen nations and their objects were one of the first to have been collected by Europeans in the late 18th Century. Many museums throughout the world have displayed Nuu-chah-nulth objects. *Out of the Mist* was a major exhibition solely on Nuu-chah-nulth culture and opened in Victoria during 1999. The process took two years of negotiations and planning resulting in over two hundred objects and seventy images being exhibited ranging from headdresses and Chief hats to traditional curtains and rattles.

The Royal British Columbia Museum has had a long relationship with various First Nations groups. The exhibition and its support programs was a partnership project between the Nuu-chah-nulth Tribal Council and the Royal British Columbia Museum. The exhibition opened in Victoria and has travelled to Denver and Los Angeles as Nuu-

chah-nulth people also live in the United States. The exhibition comprised of historical artefacts and contemporary commissioned work. The Nuu-chah-nulth Tribal Council negotiated for Nuu-chah-nulth staff to tour with the exhibition as Interpreters.

Representation

Throughout the exhibition, the voice of the Nuu-chah-nulth people was critical to the success of the exhibition. Many of the stories were multi-layered. *Out of the Mist* is about the Chief, his Land and that relationship with other people. As Willard Gallic stated, “*Everything is One*”. This means that there is no linear progression of time. Indigenous life is circular and incorporates the spirit world with the physical world and these stories were brought out in the exhibition.

As many of the Nuu-chah-nulth artefacts had little associated recorded information, an Indigenous consultant was hired. Their role was to solicit who the traditional owners were; gain permission for the exhibition of community stories relating to the objects; and seek consultation for the appropriate display of the objects.

Willard Gallic is the liaison officer between the Nuu-chah-nulth Tribal Council and the Royal British Columbia Museum in all aspects of the exhibition, its touring component and support programs. Some of the Nuu-chah-nulth Touring Interpreters are descendants of the people whose work is featured in the exhibition. This added an element of realism and that their culture is a living culture continuing today as well as providing people with skills in museum practice.

The exhibition also highlighted the importance of cultural ownership. The Nuu-chah-nulth Tribal Council is currently working on their Treaty process and this exhibition has provided the stepping stone towards repatriation.

Youth participation

Willard Gallic also mentioned that the Nuu-chah-nulth Tribal Council holds a youth conference once a year to highlight youth issues and strategies. The Youth Council can talk at their Assembly. The Nuu-chah-nulth Tribal Council has a strong foundation in traditional teaching and passing knowledge onto its younger generation.

The lessons learnt from Willard Gallic included the involvement of the Nuu-chah-nulth people from exhibition concept, design, importance of the support programs to Touring Interpreters. The joint partnership with the Royal British Columbia Museum enabled mutual benefits for both the Museum and the Nuu-chah-nulth and it is a continued relationship. The Museum was able to receive further cultural information on its collections and acquire contemporary works while the Nuu-chah-nulth people were able to showcase their culture, stories and history. Having a liaison person as the link between the Museum and the Nuu-chah-nulth was integral to a successful exhibition and negotiation.

As Dr Martha Black, Curator of Ethnology, Royal British Columbia Museum pointed out,

“Museum exhibitions, including ethnographic exhibitions, are usually conceptualized as the end products of an institution’s collecting endeavours and its curators’ research. In the case of [Out of the Mist] HuupuKwanum-Tupaat, we discovered that the exhibition is merely a beginning. We have learned that an exhibition is a process, not a product.”

Black, M, *“HuupuKwanum-Tupaat: Out of the Mist, Treasures of the Nuu-chah-nulth Chiefs*, Royal British Columbia Museum, Victoria.” Published in Gail Lord and Barry Lord, ed. *The Manual of Museum Exhibitions*. London: The Stationery Office, 2000.

8. Cindy Carleton, Aboriginal Liaison Officer, Royal British Columbia Museum, Victoria.

My meeting with Cindy Carleton discussed the Royal British Columbia Museum's Aboriginal Cultural Stewardship Program. This internship program began in 1993 with students from various First Nations in British Columbia. The process involved a call for applications and selection. The program consisted of courses at the University of Victoria as well as workshops in all areas of museum practices both at the Royal British Columbia Museum and at several First Nations cultural centres in British Columbia.

Representation

Throughout the six years of operation forty-one people of all ages attended the internship program. For some, it was the first time they had been away from their communities. The RBCM worked with the First Peoples Cultural Foundation to set up the components with First Nations cultural centres. Unfortunately, due to budget constraints, the program ended in 1998. A few evaluation reports on the ACSP were conducted.

The important lesson learnt from the RBCM is the internship program's balance between a structure course through the university and practical hands-on workshops that included a First Nations component as core curriculum.

9. Lee Wittmann, Programme Associate, University of Victoria, Youth International Internship Programme, Victoria.

I met Lee Wittmann to find out his experiences as a previous intern from the Royal British Columbia Museum’s Aboriginal Cultural Stewardship Program. Lee completed the Internship Program two years ago.

Lee found the Internship program very beneficial and used this as a stepping stone for further museum studies. Once Lee completed the Internship Program, he continued on to tertiary studies at the University of Victoria. At the time of our meeting, Lee had just

returned from Indonesia where he was posted for eight months exchange working with Indigenous Indonesian people on land mapping. It was a great opportunity to apply some of the training learnt from the Internship program. Lee will continue on with another two years posting to Indonesia later this year.

**10. Bill McLennan, Projects Manager, Museum of Anthropology,
University of British Columbia Museum of Anthropology, Vancouver.**

My meeting with Bill McLennan provided an insight into the Aboriginal Internship Program offered by the Museum of Anthropology, and an end product created by the interns. The Museum of Anthropology is based at the University of British Columbia and has an extensive collection on West Coast First Nations People.

Representation

The internship program has been funded federally through the Museums Assistance Program for the past 25-30 years. The funding allows the exhibits to be produced in the country's two main languages – English and French.

In 2000, two Aboriginal interns were placed and given a specific project. Each placement was for nine months each and involved community consultation as an integral part. Many of the previous interns now work in various cultural centres. The Museum of Anthropology conducts a Native Youth Program during the summer break. Students are aged between 15-17 years and are from Vancouver.

A key point raised was the source books produced by the interns as a result of exhibition development. The source book comprised the processes undertaken by the intern to complete their research. For instance, it outlined the project concept, community consultation, photographs, research material and a bibliography. This was then assembled and presented in a hard cover folder. A few of the source books are on display at the Museum and copies are sent to the relevant communities involved. The intern holds the copyright and intellectual property to their source book. The source books are used by schools, the Museum and the Aboriginal communities as a resource tool. The source book enables the process to be documented and expands the Museum's research collection material.

The project Bill McLennan worked on, –“Image Recovery Project” was very interesting. This was an infra-red revitalisation of an Aboriginal house board. This amazing project expanded over twenty years and involved piecing together a reconstruction of an Aboriginal Longhouse from a single house board dating from the late 1800s. In partnership with an Aboriginal artist, Bill was able to produce a final picture of what the house would have looked like with explanations for each design depicted on the board. This was a great example using the latest technology and a partnership approach with Aboriginal people in bringing to life a piece of their history that had been hidden for a very long time.

There were two major lessons learnt from the Museum of Anthropology. Firstly, the production of a source book as a resource tool as a final product for an internship project. And, secondly, a partnership project with an Aboriginal community using latest technology to recreate a piece of Aboriginal history.

**11. Dr Jo-ann Archibald, Director, First Nations House of Learning,
The Longhouse, University of British Columbia, Vancouver.**

Jo-ann Archibald provided an overview of the services and programs provided by the Longhouse for its First Nations students at the University of British Columbia.

The Longhouse - First Nations House of Learning, is a support centre for First Nations students attending the University of British Columbia. The building reflects the traditional West Coast Aboriginal architecture and is the first thing you see at the Longhouse.

The Longhouse aims to help First Nations students to access and adapt to the University. It does this through providing support programs (such as counselling, a library and childcare facilities) and research. A First Nations House of Learning Committee assists in guiding the organisation in its areas of priorities. The Committee comprises of House of Learning staff, Elders, First Nations community representatives, First Nations students and University staff.

The key lesson learnt was that the support centre addresses the specific needs of First Nations people and this assisted the students to adjust to University life.

**12. Celine Robertson, Aboriginal Training Co-ordinator,
Canadian Museum of Civilization, Ottawa.**

Celine Robertson provided an outline of the Aboriginal Training Programme in Museum practices at the Canadian Museum of Civilization. In particular, we discussed how the Programme was established and how it operated. The Canadian Museum of Civilization has a national focus and this is similar to the National Museum of Australia.

Representation

Celine Robertson is the Co-ordinator for the Aboriginal Training Programme. The Programme was established in 1993 as a recommendation from the 1992 Task Force Report of Museums and First Peoples. The Programme was set up to offer Aboriginal people technical and professional training in museum practices.

The Programme involves an application process, with selection by a Steering Committee. The Programme runs from September to April each year. The Canadian Museum of

Civilization sponsors five positions. Funding, from outside sources, for additional positions or for field trips is sometimes available. The Program costs \$110,000 a year for the salaries of the interns and of the co-ordinator and \$11,500 for operations.

The Programme involves a Practicum which is a general introduction to museum practices. Interns will spend three to four weeks in various divisions of the museum and require a high school education or equivalent to participate in this Programme. The Internship is designed to allow interns to reach their academic and/or professional goals within the museum's multidisciplinary environment. Students in the Internship Programme must have completed either all or part of a postsecondary programme in the field of museology; arts or social sciences. The Programme is linked to the Saskatchewan Indian Federated College which allows the participants to obtain credits for their internship.

The participants range in ages as well as in their professional or academic backgrounds. A number of specific projects are developed for them depending on their technical or professional goal. Many participants are community-based and prefer to research their own history for their project. This directly benefits the participant and the community as the historical or contemporary research goes directly back into the community. The benefits of the training are shared by all.

The participants are placed within a work area they are interested in, for example, conservation, library, curatorial/exhibitions etc. The Programme has a large degree of flexibility enabling participants to move into another work area and project if the one they are placed in is unsuitable.

The interns are evaluated for their assignments in the various divisions or for a specific project by both supervisors and interns themselves. There is a mid-year and exit evaluation of the Programme by the interns. The supervisors are introduced to the participants before they begin their placement. The employees play an integral role and are a support network for the participants.

The key lesson learnt from the Canadian Museum of Civilization was the establishment and operation of a training program designed specifically for Aboriginal cultural workers and students, as well as the integral role of an Aboriginal co-ordinator to facilitate the program.

13. Viviane Gray, Co-ordinator, Aboriginal Arts Office and Francois Lachapelle, Head, Visual Arts, Canada Council for the Arts, Ottawa.

My meeting with both Viviane Gray and Francois Lachapelle was to discuss the participation of Aboriginal people within the Canadian Arts area and the programs they provided.

The Canada Council for the Arts is a national body set up under the *Canada Council Act 1957*. It aims to “foster and promote the study and enjoyment of, the production of works in, the arts” (Annual Report, 1999-2000). To this end, the Canada Council for the Arts provides a number of grants and services to artists and art organisations covering music, dance, theatre, visual art, media art, writing and publishing.

The Canada Council for the Arts (Canada Council) functions similarly to the Australia Council for the Arts. The Canada Council is governed by a Board. Board Members are appointed by the government to provide overall advice on policy and financial matters together with the Canada Council for the Arts Director.

Representation

In the early 1990s, the Canada Council established a First Peoples Advisory Committee to provide advice on policies and strategies for Aboriginal people including First Nations, Inuit and Metis people. The First Peoples Advisory Committee provided a Report (*The Canada Council and First Peoples Artists and The First Peoples Advisory Committee Report to the Canada Council, June 1993*) proposing recommendations to develop and promote a greater awareness and involvement of Aboriginal art and artists.

Many of the recommendations paved the way for the development of programs and representation on key Boards and Committees. New programs in music, dance, media arts and artist exchanges occurred in 1999-2000 amounting to \$1.8 million. Aboriginal Arts is one of the Canada Council for the Arts strategic priority areas. Approximately \$5.7 million was allocated towards Aboriginal Arts in 1999-2000, representing 5% of the total \$111 million funding.

The Canada Council offers internships to Aboriginal Curators for residencies in Visual Arts. The program provides professional development in curatorial practices relating to visual arts. Applications are based on a joint project between an individual and a host institution.

From discussions with Viviane Gray and Francois Lachapelle, it was highlighted that the recommendations from the First Peoples Advisory Committee Report are important, however, there still needs to be further development of Aboriginal artist residences in other areas. Currently, the only one is in the Visual Arts. The Canada Council has increased the awareness of Aboriginal art, but not much has changed in its policy. Contemporary Art has been represented, mostly through acquisitions, however, further

work and development is required to meet the recommendations, thus providing greater access and representation for Aboriginal art and art forms in Canada.

Two key lessons were learnt from discussions with representatives at the Canada Council for the Arts. Firstly, the establishment of a First Nations Advisory Committee proposing recommendations to the Canada Council for the Arts to develop and promote Aboriginal art and art forms. Secondly, the internship program for Aboriginal curators in the visual arts through a joint project with an individual and host institution. This program has been one of the results of the recommendations with further internship programs in other areas to increase Aboriginal access and participation.

**14. Barry Ace, Chief Indian and Inuit Art, Administrative Services Directorate,
Department of Indian and Northern Affairs Canada, Ottawa.**

Barry Ace provided an overview of the Indian and Inuit Art Centre of the Department of Indian Affairs and Northern Development. The Inuit Art Centre began in the 1950s to support and develop Inuit art and artists. There are 1200 Inuit works in their collections. The Indian Art Centre began in the 1960s also to support and develop First Nations art and artists. There are 5,000 works in their collections. The Indian and Inuit Art Centre has one of the most extensive contemporary First Nations and Inuit art collections.

Representation

The Indian and Inuit Art Centre aims to promote and support both First Nations and Inuit traditional and contemporary arts forms. The Centre does this through an acquisitions program, research and information (eg, database compiling artist information, exhibition details, photographs etc), exhibitions, videos and producing quarterly art magazines.

The Centre has a clear collection policy set out from 1990, supporting 60% of its collection towards emerging artists and 40% towards established artists. New acquisitions are passed through a jury selection process. The general public can also purchase works through the Centre.

Small exhibitions are organised on a regular basis through its Art Gallery in the foyer area of the Department of Indian Affairs and Northern Development. The exhibitions occur every 6 weeks demonstrating the variety of First Nations and Inuit art collections as well as assisting curators to develop their expertise. The Centre offers a number of public programs including artist presentations and talks to key institutions.

The Centre has developed a range of exhibitions promoting and supporting First Nations and Inuit people, in particular, *Transitions (1997)*, which sought to push the boundaries of Indigenous art through the incorporation of, or through the inclusion of relevant topics, such as traditional knowledge, identity, politics and attachment to land. Another interesting exhibition was *Urban Inuit (2000)*, focusing on the impact of Inuit artists living in the city. Currently, the Centre has begun to develop *Transitions II* which will expand upon deconstructing stereotypes of Canadian Indigenous peoples.

Joint projects between the Centre and other international organisations have taken place. Artist exchanges and touring exhibitions have occurred. For instance, *Perpetual Bundle*, will open in September 2001 at the Waikato Museum in New Zealand.

Future Direction

New technology such as the internet and the use of multi-media are areas that the Centre will be further developing. Most interesting was the concept of a cyber pow-wow as new media and linking this with communities.

There were three key lessons learnt from the Indian and Inuit Art Centre. The Centre has been able to build up its collection through a specific policy on how to manage emerging and established artists. The Centre supports and promotes First Nations and Inuit people in numerous ways such as a research and information centre, exhibitions, exchanges with international institutions and the production of a quarterly magazine. The information sharing has provided an avenue for artists to be actively involved in the Centre's core business. Future development in the use of multi-media and the internet is an exciting area facing many cultural institutions across the world. It will be very interesting to see how the Indian and Inuit Art Centre progress with work in this area.

<p>15. Rohahes (Iain) Phillips, Language and Culture Officer, Assembly of First Nations, Ottawa.</p>

Rohahes Phillips provided an insight into the Assembly of First Nations and its relationship towards cultural programs. The Assembly of First Nations was established in the 1980s. It is a National organisation that lobbies government on issues affecting First Nations people such as Indigenous rights, the environment, economic development, education, health, culture and social development.

Repatriation

In 1996-1997, the Assembly of First Nations undertook a research project on the relationship between First Nations people and Museums. A key point was the Repatriation Program. A number of Aboriginal graves and sites have become officially protected across Canada. The Assembly of First Nations is proposing a conference in June 2001 highlighting their successful experiences in heritage protection.

Youth Representation

Rohahes Phillips briefly mentioned youth programs offered under the Assembly of First Nations. The Assembly of First Nations Health Secretariat currently deals with youth programs. Over the years, youth programs have been neglected, however, in the past few years the youth have been given a voice. The Assembly has a youth Council and representatives that feed into the larger General Assembly.

A key lesson learnt was the Assembly of First Nations work on official protection for sites of significance and providing access for the representation of young people's issues.

United States of America

16. Amy Van Allen, Special Assistant, Community Services, National Museum of the American Indian, Washington DC.

Amy Van Allen provided an overview of the programs and involvement of America's Indigenous peoples, the Native Americans, with the National Museum of the American Indian.

The Smithsonian Institute is one of the largest museum conglomerates in the world involving sixteen museums, galleries and the National Zoo. It is a National Institution with a majority of its museums based in Washington DC. It has a collection base of over 140 million pieces. The Institute offers a number of education programs, travelling exhibitions and research centres. The National Museum of the American Indian is part of the Smithsonian Institute.

The National Museum of the American Indian is drawn from the collection of George Gustav Heye and is currently based in New York. It also has a paper archive, photo archive and two Cultural Resource Centres with one in New York and the other in Suitland, Maryland. The Cultural Resource Centre in Suitland has been operating in the past two years and was opened to the public one year ago. The Cultural Resource Centre will house the collection and serve as a research-based facility. The National Museum of the American Indian is in the process of moving their 800,000 piece collection from New York to the Suitland facility. This is in preparation for their new Museum to open on the Mall in 2004 that will also have a Cultural Resource Centre. The New York facility will remain in operation.

The new Museum will concentrate on 3 major themes – *Our Peoples, Our Universe and Our Lives*. The National Museum of the American Indian has been working with forty different tribes during this process. The design of the new Museum has been developed over the past eleven years. Many of the staff are in preparatory mode, similar to the National Museum of Australia 18 months ago.

Representation

Some of the current issues facing the National Museum of the American Indian include:

- how Indigenous peoples history is told through the exhibitions,
- what extent this can be achieved and,
- balancing community needs with government needs.

These issues are very similar to the National Museum of Australia Aboriginal and Torres Strait Islander Program in how we deal with our Indigenous communities and exhibition development.

Cultural interpreters are integral to the Galleries in adding their own life experiences. The Museum employs Native American staff full-time as cultural interpreters. At present, public programs are based in New York but will begin also in Washington when the Mall museum opens.

The National Museum of the American Indian has a strong outreach element. This includes a number of travelling exhibitions such as *Beauty, Honor and Tradition: The Legacy of Plains Indian Shirts*. Historically, the shirts honoured warriors and leaders. Today, the regalia is worn in pow-wows and honour achievements in study and sports.

There are also various programs specifically developed to encourage Native American participation. These include the Internship Program, Native Artist Fellowship Program and the Visiting Professional Program. These programs are discussed further with Susan Secakuku, Training Co-ordinator.

Future Directions

The National Museum of the American Indian is active in promoting various publications and programs. The forthcoming electronic publication on “*How to start a community museum*” provides community perspectives on how to establish a museum. It is a resource tool for other communities to help them establish their own museum or cultural centre.

The Radio Program aims to promote awareness of Indigenous culture, values and issues. Some of the programs have included *Indian Time* and *Indian Humour* thus building on community links and museum exhibitions.

The web project on Indigenous geography explores oral histories from the Indigenous people on geographic and environmental issues from their perspective.

The key point to all these programs has been the continuous consultation, involvement and participation of communities. This provides a greater understanding of Native American cultural practices and the needs of Native American peoples.

<p>17. Susan Secakuku, Training Co-ordinator, Cultural Resources Centre, National Museum of the American Indian, Washington DC.</p>
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Susan Secakuku provided an insight into the specific programs involving Native American people and in particular, young people. The following programs were discussed – the internship program, the native artist fellowship program, the visiting professional program and the community-based workshops.

The internship program aims to provide University students with hands-on experience in museum practice. It is run throughout the year. There are four sessions per year and placements are for about ten weeks each. Susan’s budget includes financial support for

housing, transportation and stipends. This is targeted specifically for Native American students. The internship is open to international students also. There were thirteen interns over the summer and thirty for the year in 2000.

The native artist fellowship program is set up for Native American visual artists as a residency to research the collections, enhance their creativity and provide information back to the community. The residencies are between 2-3 weeks and based in New York with visits to Washington DC museum collections.

The visiting professional program is specifically for Native American non-students wanting technical advice on museum practices and access to the collections. The program has a minimum of one week and maximum of six weeks duration. The participants require the support of their supervisor or organisation as part of the process. This program has been a pilot for the last two years and is based on the need for professionals seeking museum training experience.

The community-based workshops are specifically for tribal communities to gain knowledge on museum practices such as conservation, registration and collection management and is conducted in a classroom style. The program also acts as a human resources pool for the National Museum of the American Indian to identify potential staff. This year's program will include a full week on conservation, handling and cleaning of objects.

Young people's participation

In 2000, there were two workshops conducted with young people. The first was on basketry and one tribal community. This included exchanging knowledge within the museum environment where older people shared their knowledge with the younger generation on basket weaving. This helped create stronger links between the community and the local museum and enhanced information and records about the collections.

The other workshop involved photography for young people. It was created as part of the curriculum for Year 8 High School children. For Semester One, the students were required to research and document community information. Students took their own photographs and provided their own captions. The workshop provided students with basic skills in photography and culminated into an exhibition shown to the community. A local Native American photographer from the area was chosen to help teach the photography aspect.

The National Museum of the American Indian provided a specific youth project on poetry. The young people, aged between 7-17 years were part of a mentoring program related to creative writing. They provided poems as a response to their cultural objects and photographs found within the National Museum of the American Indian's collection. This project enabled young people to access the Museum's collection. The Museum then produced the book "*When the Rain Sings*", which was a compilation of selected poems and objects or photographs that the young people wrote about.

The National Museum of the American Indian is developing future work with forums such as ‘*Generation to Generation*’ conference. The forum provided an opportunity to discuss a variety of issues within a formal setting. For example, the first forum on “*American Indian Origins: Cultural, Historical and Scientific Understandings*”, brought together anthropological and Native American people’s different perspectives.

There were many lessons learnt from the National Museum of the American Indian. The variety of programs such as internships, workshops, visiting professionals program, artist fellowship program, community workshops, conferences, youth programs, radio and web developments have provided greater access for Native American people to the Museum’s collections. It has also promoted Indigenous culture, values and issues through a variety of outreach programs.

18. Doug Evelyn, Deputy Director and Jim May, Community Technology and Coordinator, National Museum of the American Indian, Washington DC.

The key lesson learnt from Doug Evelyn is the structured partnership through a Memorandum of Understanding to build on each other’s knowledge and expertise. Doug provided an insight into the current partnership between the Smithsonian and the Queensland Government. Both parties have a Memorandum of Understanding exchanging ideas on issues such as the rainforest, reef, website, physical sites and buildings. A taskforce has been established. Doug also spoke about the Queensland Heritage Trails Network and the various museum courses/training programs they provide.

19. Karen Fort, Deputy Director of Exhibitions, National Museum of the American Indian, Washington DC.

Karen Fort provided an insight into the concepts for the new National Museum of the American Indian. Karen works with Susan Secakuku, Training Co-ordinator with the internship program in placing interns usually for a ten week period.

Representation

The Museum has Native American staff throughout its organisation. There is currently 25-30% Indigenous staff representation in a variety of jobs. The Museum has a Board of Trustees with a majority being Indigenous through its legislation. Currently, there are seven Native American representatives out of thirteen Board Members.

The concepts for the new Museum focuses on three areas specifically from a Native American perspective. They are:

1. Our universes – incorporates world views, philosophies and cultures from the whole northern hemisphere. There are eight groups from the Arctic to the South Americas who will present their tribal philosophies and world views etc.
2. Our peoples – explores the history of Native Americans showcasing twelve different communities. This looks at some contemporary issues such as human rights/land rights, sovereignty, key events in tribal histories etc.
3. Our lives – explores aspects of identity through individual stories. This brings forth a balance between culture and everyday life.

The primary lesson learnt was the relevance of exhibition development to a key client group, that is, the Native American communities. The continued working relationships with communities brings their stories to the forefront with clear representation. This has been done through both the employment of Indigenous peoples and a clear focus on issues relevant to communities.

20. Machel Monenerkit, Special Assistant, Public Programs, National Museum of the American Indian, Washington DC.
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Machel Monenerkit gave an overview of the Education Programs offered by the National Museum of the American Indian. The Education Programs are designed for students from Kindergarten to Year 12.

Representation

The programs such as *Creations Journey: Growing Up Indian* - explore life from an indigenous perspective. The students learnt about Native American philosophies, and how objects functioned in Native American communities. Another program was *This Path We Travel: Celebrations of Native Life* which looked at the impact of change on Native American people from creation time to present day.

There are also inter-Gallery programs (specifically Native Americans) catering to individuals, tours, school groups, camps and senior citizens. The Cultural Interpreters Program also assists the visitor in understanding Native American culture. The Cultural Interpreter brings their life experience and values to the program.

Future Development

The National Museum of the American Indian is currently putting their exhibits on the internet as a virtual tours and conducts training, where for example, children can manipulate and film objects from the collections.

The key lesson learnt has been the variety of Education Programs specifically delivered from a Native American perspective. This enables the visitor to experience first hand a greater understanding of Native American cultural values.

Hawaii

21. Valerie Free, Unit Manager, Cultural Section, Bishop Museum, Honolulu.

I met with Valerie Free and four Maoli staff members to discuss Maoli involvement in exhibition development. The Bishop Museum is a small, privately owned museum. It was established in 1898 and focuses on Hawaiian and Pacific Islanders' natural and cultural history.

The Museum's collection represented a large proportion of Maoli history and culture. There were a number of programs that involved Maoli people. This included public programs (such as storytelling, guided tours, hula performance, lei making, quilting etc), training for employment, internships, web broadcasting with live feeds to school.

The Museum has a partnership with the University of Hawaii Master of Hawaiian Studies course where Maoli students visit the Museum enabling a balance between Maoli culture and academia perspectives on their collection. Currently, the collection is displayed mostly from a scientific perspective and the Museum is trying to incorporate the Maoli perspective. The balance between Maoli perspectives and academic perspectives is an integral element of presenting Maoli history and culture within the museum.

There are Maoli Advisory groups involving artists and educators set up for each project. A number of academics also sit on the Advisory groups. The Museum is working towards a major exhibit, *Hula*, for 2003. This project has involved consultation with Elders and the community.

There were two key lessons learnt from the Bishop Museum. Firstly, the community involvement in both exhibition development and public programs. And secondly, the balance between academic and Maoli perspectives on Maoli history and culture.

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Conclusions and Recommendations

The extent of Indigenous participation in exhibition and museum development explored in my investigative project has been diverse. The major issues discussed with the people and organisations visited across New Zealand, Canada, the United States and Hawaii included Indigenous representation, youth representation and future directions. From these issues, 2 major themes can be drawn –

1. Partnerships with Indigenous Communities, and
2. Training and Development Programs.

1. Partnerships with Indigenous Communities:

a) Advisory Committee

The New Zealand model showed the push towards bicultural programs which has been a starting point for Maori to participate in the museum sector. The establishment of a specific Maori Advisory Committee has provided a forum for Indigenous people to participate in all aspects of museum business, in particular decision-making and policy direction. In some instances, the establishment of a specific Indigenous Advisory Committee has been part of its legislation. Canada is similar with the establishment of a First Nations Advisory Committee that proposed recommendations to the Canada Council for the Arts to develop and promote Aboriginal art and art forms.

Recommendation 1:

That the National Museum of Australia re-activate the National Aboriginal and Torres Strait Islander Advisory Committee.

The National Aboriginal and Torres Strait Islander Advisory Committee would provide policy advice and shared decisionmaking in all aspects of the National Museum's core business including, but not limited to, exhibition design, museum development, collections, staffing, training and development. A Terms of Reference would need to be developed defining the roles and responsibilities of the Committee and its members. A budget would need to be allocated and a Secretariat established. The National Museum previously had an Aboriginal Advisory Committee which could be re-activated. The financial responsibility and delegation would rest with the Directorate in the same way that the National Museum's Council operates.

b) Joint Projects

In Canada, the involvement of the Nuu-chah-nulth people with exhibition concept, design, support programs and Touring Interpreters as a joint partnership with the Royal British Columbia Museum enabled mutual benefits for both the Museum and the Nuu-chah-nulth and that it is a continued relationship. The Museum was able to receive further

cultural information on its collections and acquire contemporary works while the Nuu-chah-nulth people were able to showcase their culture, stories and history. Having a liaison person as the link between the Museum and the Nuu-chah-nulth was integral to a successful exhibition and negotiation.

Recommendation 2:

Acknowledgment that ongoing working relationships between Aboriginal and Torres Strait Islander groups and the National Museum extend beyond project work and that the National Museum of Australia conduct a feasibility study on providing Cultural Interpreters with touring exhibitions.

The involvement of local Indigenous people in joint projects has helped to form better relations with Museums. It is important however, to maintain those relationships after the project has been completed. The partnership project between the Museum of Anthropology University of British Columbia with an Aboriginal community using latest technology proved invaluable to recreate a piece of Aboriginal history with the reconstruction of a house from a single house board.

Recommendation 3:

That the National Museum of Australia establish a national register of Aboriginal and Torres Strait Islander artists and makers.

The National Museum of Australia's Aboriginal and Torres Strait Islander Program provides a best practice model for partnerships with Indigenous communities on exhibition development. The consultation, negotiation and liaison with communities has been represented in the current Museum's exhibitions.

The community workshops being conducted in regional and remote communities by and for Maori people was important for outreach programs thus providing skills to young people in establishing tribal museums.

Recommendation 4:

That the National Museum of Australia provide mechanisms for community workshops enabling shared skills in museum practice and research information on collections.

The National Museum will be addressing part of this through its first National Aboriginal and Torres Strait Islander Culture Festival, *Tracking Kultja*, in October 2001.

c) Support and Understanding

The Indian and Inuit Art Centre has been able to build up its collection through a specific policy on how to manage emerging and established artists. The Centre supports and promotes First Nations and Inuit people through numerous ways such as a research and information centre, exhibitions, exchanges with international institutions and the production of a quarterly magazine. The information sharing has provided an avenue for

artists to be actively involved in the Centre's core business. Like most cultural institutions across the world, the Centre's future developments will be in the use of multi-media and the internet.

Recommendation 5:

That the National Museum review its collection policy on Aboriginal and Torres Strait Islander material.

Recommendation 6:

The Aboriginal and Torres Strait Islander Program develop a web site to address future developments with Indigenous communities and modern technology.

Support can also extend to First Nations people in other areas. For example, the support centre at the University of British Columbia addresses the specific needs of First Nations people and this assisted the students to adjust to University life. The Assembly of First Nations work on gaining official protection for sites of significance came through the support of its constituents.

The variety of Education Programs specifically delivered from a First Nations perspective, such as the National Museum of the American Indian, has enabled the visitor to experience first hand a greater understanding of First Nations cultural values.

Recommendation 7:

That the National Museum consider the concept and delivery of Indigenous Education Programs be delivered by Indigenous people.

The Bishop Museum has had community involvement in both exhibition development and public programs. The most important aspect has been the balance between academic and Maoli perspectives on Maoli history and culture.

Recommendation 8:

That the National Museum formalise a policy on balancing academic perspectives and Aboriginal and Torres Strait Islander perspectives on Aboriginal and Torres Strait Islander cultures and histories.

The key to successful partnerships between Museums and Indigenous communities is a mutual understanding of the different needs and how to balance those to benefit both parties. As highlighted in this investigative project, this can be done through continuous consultation, involvement and participation of communities. Some practical measures have been the establishment of an Indigenous Advisory Committee, Joint Projects and Support Programs.

2. Training and Development Programs:

Training and Development programs are critical in progressing Indigenous understanding within museum structures. In particular, training on cultural issues across the organisation, training opportunities for Indigenous staff (especially at a managerial or director level), and development programs such as cadetships, internships and career development are all integral to recruiting and retaining Indigenous staff. Providing cultural awareness training for staff dealing with Indigenous clients has many benefits for a museum. Staff are able to gain a clearer understanding of their primary clients and therefore, can provide Indigenous people with better access and involvement to museum collections, public programs and visitation.

Recommendation 9:

That the National Museum in consultation with its Human Resources Section provide Aboriginal and Torres Strait Islander cultural awareness training for staff.

Recommendation 10:

That the National Museum encourage training opportunities and support for Aboriginal and Torres Strait Islander staff, in particular at managerial levels.

Recommendation 11:

That the National Museum establish a mentor program for staff.

d) Curatorial Training Program

The establishment of a specific Indigenous Training Program such as the Canadian Museum of Civilization's Aboriginal Curatorial Training Program enabled the Museum to gain a greater knowledge of cultural groups on their collections. This benefits the Trainees in gaining skills on museum practice and those skills can then be transferred to their respective community. Most important is the role of a co-ordinator to facilitate the program between the Trainees and the Museum placement areas.

Recommendation 12:

That the National Museum take a lead role to establish a National Aboriginal and Torres Strait Islander Curatorial Training Program.

There are some State-based training programs currently operating in Queensland, for example, the Museum of Tropical Queensland. Further investigation would need to be conducted and a feasibility study provided on the establishment and operations of a program.

e) Internships, Cadetships and Various Support Programs

The National Museum of the American Indian conducts a variety of programs such as internships, workshops, visiting professionals program, artist fellowship program, community workshops, conferences, youth programs, radio and web developments providing greater access for First Nations people to the Museum's collections. It has also

promoted Indigenous culture, values and issues by adapting to different models of delivery for its outreach programs.

Recommendation 13:

The National Museum update its policies on Aboriginal and Torres Strait Islander internships and cadetships with a view to expand with Artist residencies, community workshops and visiting professional programs.

The production of a source book as a final product for an internship project such as the Museum of Anthropology, University of British Columbia, has been a valuable resource tool.

The Canada Council for the Arts internship program for Aboriginal curators in the visual arts involved a joint project with an individual and host institution. This program has been one of the results of the recommendations from its First Peoples Advisory Committee with a view for further internship programs in other areas to increase Aboriginal access and participation in the arts.

The joint partnerships between museums and other Indigenous organisations is an important aspect for museum training. By providing training through a well-established Indigenous organisation, such as the Native Friendship Centre, this encouraged Indigenous people to participate in a familiar environment.

Training and Development plays an important role in a Museum's strategic outlook. Through investing and developing Indigenous staff, a museum benefits by increasing its corporate knowledge about Indigenous people, culture and values as well as access and research information on its collection. As discussed with other museums overseas, specific programs such as an Aboriginal Curatorial Training Program, Internships, Cadetships and Various Support Programs (such as community workshops etc) have benefited the museum, its collection base and promoted transferable skills and knowledge to communities.

In conclusion, the project has provided an insight into various policies and programs in numerous museums overseas in how they involve Indigenous people in museum development and in particular, young Indigenous people. Overall, this investigative project has given the National Museum of Australia key issues to discuss and debate in providing greater access for Aboriginal and Torres Strait Islander people and further its research information on our collection.

I would like to thank the Churchill Foundation for this wonderful opportunity. It has immensely broadened my understanding of the programs and strategies museums overseas have applied. This is invaluable to my work at the National Museum of Australia. This is only the beginning and further investigation would need to be carried out to expand on some of the recommendations listed above.

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