



**NATIVE  
ARTS &  
CULTURES  
FOUNDATION**

## *Strengthening the Bones*

A Report and Follow-Up on the National Native Arts Convening  
held November 4 and 5, 2011



*Live Mural*

by Bunky Echo-Hawk (Pawnee/Yakama)  
and Toma Villa (Yakama)

## **Live Mural**

Noted artists Bunky Echo-Hawk (Pawnee/Yakama) and Toma Villa (Yakama) painted a 16' x 4' mural that documented the gathering from their unique artistic perspective. Situated at the front of the room and to the left of the stage, the artists mesmerized convening participants as they worked.

The artists began working on separate boards placed next to each other, then later in the convening, the pair changed places and painted on the board the other had begun.

Embedded in the lights of a cityscape background are the words:

*I go home*

*We will be accountable for our own image*

*We will be our own foundation*

*We are artists blessed with mission*

*Now is the time to carry this gift to heal our communities*

“This is a statement about...preservation,” said Echo-Hawk. “It is not enough to preserve culture and a way of life, but also to thrive in it . . . we persevere. We . . . celebrate the gifts that the Creator has given us. The figure emerges out of water — this symbolizes the communities coming together for this convening. The spirit . . . is leading the way and protecting the people.

“After having individual conversations with a lot of people here, we realized that the ‘process’ of creating art is not exposed a lot,” noted Echo-Hawk. “We feel blessed that we were able to listen and be inspired by the conversations, by your ideas, and by the beauty and compassion in this room.

“We don’t have a word for art, but we have words for creating an image,” said Echo-Hawk. “Our art is a way of life.”

The mural is currently on loan to the Regional Arts and Culture Council of the greater Portland metropolitan area.

## Acknowledgments

Thank you! *Mahalo!*

We would like to express our deepest gratitude to those who supported this convening on myriad levels — from funding to volunteer work, from participation in the conference to extra hours — making the event a great success.

## Special Thanks

Tracey Antrobus, Marlana Donehoo, Mike Dunn (principal photographer), and Aaron Dunn

## Sponsors

NACF thanks the Nathan Cummings Foundation and Program Officer Maureen Knighton for their generous financial support of the convening. We also appreciate Larson Allen and Union Bank for their contributions, and Ford Foundation as our founding funder.

## Planning Committee

NACF thanks the Planning Committee for its guidance, intellect, and leadership:

- Maile Andrade (Native Hawaiian)
- Lulani Arquette (Native Hawaiian)
- David Cournoyer (Lakota)
- Joy Harjo (Mvscogee/Creek)
- John Haworth (Cherokee)
- Jonella Larson White (Yup'ik)
- Linley Logan (Seneca)
- Ron Martinez Looking Elk (Isleta/Taos Pueblos)
- Maria Lopez de Leon
- Lori Pourier (Lakota)
- Reuben Roqueñi (Yaqui)
- Theresa Secord (Penobscot)
- Jayson Smart
- San San Wong
- Elizabeth Woody (Warm Springs/Wasco/Yakama/Navajo)



### **OLI ALOHA - ONAONA I TA HALA**

Traditional Hawaiian greeting for special guests, chanted by Lulani Arquette to open the convening.

### **ONAONA I TA HALA ME TA LEHUA**

*Fragrant with the breath of hala and lehua*

### **HE HALE LEHUA NŌ IA NA TA NOE**

*This is the sight I long to see*

### **O TA`U NO IA E `ANO`I NEI**

*Of this my present desire*

### **E LI`A NEI HO`I O TA HITI MAI**

*Your coming fills me with eagerness*

### **A HITI MAI NŌ `OUTOU**

*Now that you have come*

### **HITI PŪ NŌ ME TE ALOHA**

*Love comes with you*

### **ALOHA Ē, ALOHA Ē, ALOHA Ē**

*Greetings, greetings, greetings to you...*

# **NATIVE ARTS & CULTURES FOUNDATION**

## **From the President**

September 2012

On behalf of the Native Arts and Cultures Foundation, we want to thank all who participated in this convening, the first organized by the Native Arts and Cultures Foundation.

Nearly a year ago we decided to title this convening “Strengthening the Bones.” In Hawai`i, bones are called na iwi and traditionally it was believed that the spiritual energy or mana of our ancestors resided in their bones for all time after they passed. Even after life, there is a reciprocal relationship between the living and the ancestors.

With your help, that is what we hope to have accomplished with this convening and will continue to cultivate in the future: nurturing and strengthening the roots that bind us together in the Native arts and cultures field.

This report highlights those moments we shared together and our strategies moving forward. We want to emphasize the importance of our gathering in fostering dialogue between peers and colleagues in the field, in providing a base of understanding of our work together, and in generating momentum for collective strategies in support of our missions. Through these efforts, we encourage our fellow funders to join us in considering new ways of investing in our communities, appreciating the contributions of Native art ways that uphold our people, bridging cultures and forging new found relationships and understanding.

With warm regards,

T. Lulani Arquette

President/CEO

Native Arts and Cultures Foundation, Inc.



## Executive Summary

On November 4 and 5, 2011, The Native Arts and Cultures Foundation convened the aptly named Strengthening the Bones national gathering of arts and cultures stakeholders. The event's purpose was nurturing and strengthening the roots that bind together the Native arts and cultures field. The two-day gathering pursued four goals:

- 1) To map and share individual strengths;
- 2) To identify collective connections and energy;
- 3) To identify strategies and action steps for supporting Native arts coalitions; and
- 4) To identify strategies for Native arts advocacy efforts.

With 105 individuals in attendance, the convening achieved these goals through a combination of stimulating speeches, insightful panel discussions, productive workshops, useful networking, and engaging artistic performances.

To assure a productive event, a twelve person planning committee was organized. The committee was reflective of the broad diversity of the field including a range of national stakeholders, with the aim to develop a more inclusive, responsive gathering.

Adding artistry and cultural activities to the convening was integral to the desired inclusivity and responsiveness. A live mural completed over the two days visually documented the rich discussion and temporarily hangs at the Portland Regional Arts and Cultures Council. A traditional Hawaiian welcoming oli greeted the attendees on the first morning and a traditional Pawnee song of journey opened the afternoon. Each day received a spiritual blessing. Music, slam poetry, and a soliloquy were interspersed within the agenda. A film was screened in the evening.

To engage the attendees, each morning of the gathering was opened with a personal address. The first, by noted Native attorney and NMAI founding director Rick West, provided a

narrative of his journey between two cultures, from “Bacone to the Beltway and back.” His address underscored the Western cultural and economic schism in arts and cultures, and its effect on Native arts. The second address, by recording artist Buffy Sainte-Marie, provided an entertainer's perspective on the tension between artists and business. Ultimately, art is a medicine that can heal society's wounds.

Two plenaries provided the attendees with stimulating conversation. In the first, the panelists clearly articulated the broad relevance of Native arts and cultures in these times. In the second, the panelists shared their experiences in developing effective strategies for sustaining arts and cultures in their communities. Both panels provided ample opportunity for audience participation.

Two workshop sessions gave the attendees the opportunity for direct contribution. In the first, participants were asked to self-select one of six breakout workshops that were designed to begin a focus on outcomes and next steps from the convening. Participants took advantage of the workshop format to begin building relationships with each other and to share ideas and future opportunities. In the second, participants were grouped by region or as funders. The sessions allowed the participants to share information and learn more about each other's work.

Five major action statements for Native arts and cultures emerged from the convening:

- 1) Nurture artist success;
- 2) Develop leadership potential in arts institutions, organizations and field;
- 3) Mentor and strengthen youth through the arts;
- 4) Provide education and outreach within the field and the general public; and
- 5) Build capacity for Native arts programming and community engagement.



## Contents

From the President	1
Executive Summary	3
Background	5
Agenda	6
A Personal Perspective: Journeys in the Native Arts	7
Plenary 1: The Role of Creativity in Adapting to Change and the Evolution of Indigenous Identity in the 21st Century	8
Plenary 2: What is Our Collective Work?	10
Day 1 Breakout Sessions	12
Carrying the Medicine	14
Day 2 Breakout Sessions	15
Next Steps: Unity and Strength in Numbers	17
Blessings and Performances	20
Post-Convening Feedback	21
Biographies	22
Attendees	26



## Background

The Native Arts and Cultures Foundation organized a 12-person planning committee that was reflective of the broad diversity of the field. Planning committee members came from all directions, including Alaska and Hawai'i, representing a range of institutions and programs. There were Natives as well as non-Natives. In the end, the committee served as a voice for stakeholders, with the aim to develop a more inclusive, responsive gathering.

The Planning Committee worked within the framework of the value of arts and cultures to our communities, nation-building, and society as a whole. The arts are the medicine that heals and bridges differences connecting peoples across many dimensions of the spiritual and physical world.



The committee sought to create a space where attendees felt sufficiently welcome, safe and inspired in order to explore important questions with one another.

These ideas informed the convening objectives and agenda, as well as the selection of speakers to serve as conversation catalysts. A tension existed between goals of identifying specific action steps and in taking time first to build relationships and mutual understanding as a foundation for action. Committee members recommended a more

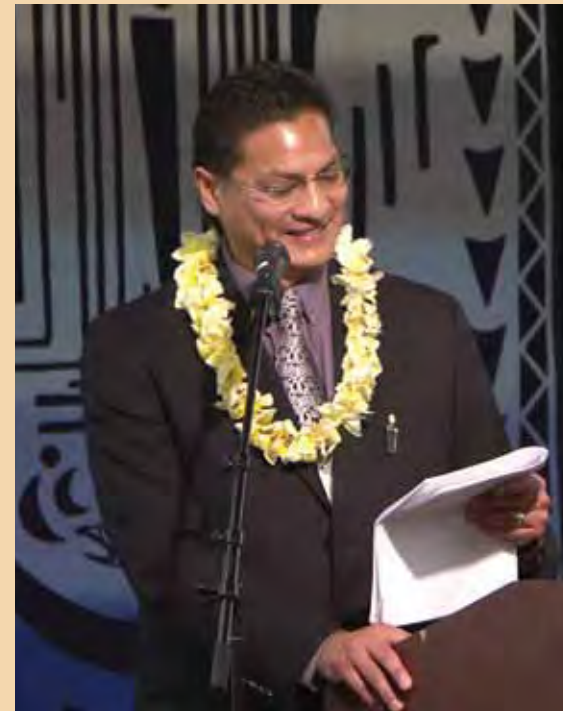
fluid structure and flow that would allow for energy and consensus around ideas to emerge naturally.

In the end, Native Arts and Cultures Foundation staff sought to anticipate attendees' interests but also leave flexibility to follow the emergent energy and natural flow of dialogue. Again, the process of coming together was as important as the product. This sought to reflect indigenous values on inclusiveness and mutual respect where everyone's contributions are acknowledged, while building trust and openness to new ideas in order to create shared ownership, energy and momentum.

Learning, networking with each other, and identifying common ground were key objectives cited by the 105 attendees. Their trip to Portland, Oregon, became a shared journey that emphasized a culturally appropriate process of coming together in order to build collective momentum.

The gathering pursued four goals:

- 1) To map and share individual strengths;
- 2) To identify collective connections and energy;
- 3) To identify strategies and action steps for supporting Native arts coalitions; and
- 4) To identify strategies for Native arts advocacy efforts.



### Linley Logan

*Artist, Board of Directors at Longhouse Education and Cultural Center*

Linley Logan (Seneca) served as the convening emcee, not only keeping the pace and being the glue of the gathering, but offering keen and personal insight into speakers and performers.

Linley is well known in Native circles for his candor and leadership, having long been active in the Native arts and culture field. He has worked at Center for Folklife Programs and Cultural Studies at the Smithsonian Institution and at the National Museum of the American Indian. He is a graduate of the Institute of American Indian Arts and is currently working as an artist in prints and mixed media construction.



## Agenda

### **Day 1**

Welcome

Keynote by W. Richard West, Jr.

Attendee Mapping by David Cournoyer

Plenary: Role of Creativity in Adapting to Change

Lunch Program

Plenary: What is Our Collective Work?

Breakout Sessions

Entertainment

### **Day 2**

Reflections on Day 1

Keynote by Buffy Sainte-Marie

Day 2 Breakout Sessions

Working Lunch

Closing Session and Blessing



## A Personal Perspective: Journeys in the Native Arts

*A summary of the keynote given by W. Richard West, Jr., (Southern Cheyenne/Arapaho)*

Mr. West's keynote speech provided a first person exploration of the meaning and value of Native art in juxtaposition to the standards of western art by which it is often judged. In America those standards have created a significant challenge to Native artists in the last century. Describing a clash of world views, he said metaphorically that, "It is a long way from Bacone College near Muskogee, Oklahoma, or the Cheyenne communities in El Reno, Seiling, and Hammon to the Smithsonian Institution's "museum row" on the National Mall in Washington, D.C." Mr. West concluded by stating that calling Native artists culture bearers for their communities is not empty language, and that every attendee bore a genuine responsibility concerning it.

Mr. West explained that western art diverged from its cultural meaning during the Renaissance, saying ". . . European and Western art history took a sharp right turn with the arrival of the Renaissance in the sixteenth century. These objects, figuratively speaking, left the churches and in the next two centuries moved into private collections and ultimately into private and public museums. There they left behind their previous social, cultural, ceremonial, and ritual context and became, instead, 'art objects.'"

From his perspective, Mr. West felt that in America, Native art in the Twentieth Century found itself categorized by western thinking. As he put it, ". . . there came numerous rubrics of representation and interpretation that became and remain the very bedrock and undergirding of Western art history and artistic viewpoint." Whereas art with great aesthetic appeal was "high" art, art with a greater purpose, craft as it was categorized, was "low" art. In the mainstream, Native art was relegated to ethnographic display, and shut out of the broader public eye. Native artists had great difficulty being accepted into the contemporary mainstream, and great difficulty making it into galleries and museums.

In Mr. West's opinion, the challenge of competition and conformation for Native art and artists is misdi-

rected. To emphasize the point, he said, "I remember my Dad's resignation as the chair of the jury for painting at Philbrook in protest over the institution's refusal to accept a work by Oscar Howe because he was not 'painting Indian.'" Native art is far more than aesthetic delineation. It is still rooted in culture and the carrying forward of community values and traditions. The maxim that artists past and present are culture bearers for Native communities is not empty rhetoric. It is fact. That means every person in attendance bears genuine responsibility for helping to carry this burden.

To illustrate his point about accepting responsibility, as well as to illustrate the meaning and value of Native art, Mr. West told a story about a Mrs. Matt teaching basket making to college students. Before those students could make a basket, they needed to learn basket making songs. Those songs carried the traditions of respect for the land and the craft. As to the purpose of the basket, Mr. West said, "Mrs. Matt told her students, 'A basket is a song made visible.'"

**"Mrs. Matt told her students, 'A basket is a song made visible.'"**

Mr. West concluded by saying, "I do not know whether Mrs. Matt's students went on to become exemplary basket-makers. What I do know is that her sublimely poetic remark, which suggests the interconnectedness of everything, the symbiosis of who we are and what we do, the nexus between the intangible and the tangible, the interdependence of the physical and the spiritual, embodies a whole philosophy of Native life and culture that speaks volumes about the powerful and abiding relationship, against all odds and much of history, between the Native arts and our continuance as vital and living peoples and cultures into a future that the ancestors wanted – and fought and died for – on our behalf. Let us never cease honoring their gift."

## Plenary 1: The Role of Creativity in Adapting to Change and the Evolution of Indigenous Identity in the 21st Century



**Facilitator:** John Haworth (Cherokee)

**Panelists:**

**Elizabeth Woody** (Warm Springs/  
Wasco/Yakama/Navajo)

**Christen Marquez** (Native Hawaiian)

**Robi Kahakalau** (Native Hawaiian)

The Artist Panel was the first of two Day 1 plenaries designed to stimulate thinking for the afternoon workshops. The panelist statements, subsequent discussion, and audience question and answer period were stimulated by four questions:

At this moment, what time is it for indigenous arts and cultures in a rapidly changing world?

In terms of Native communities, how does art and culture engage and empower?

What does the future look like? What is the new aesthetic? How are evolving issues of identity and

culture being addressed?

How is tradition evolving or integrated into contemporary practice? How is contemporary practice informed by tradition?

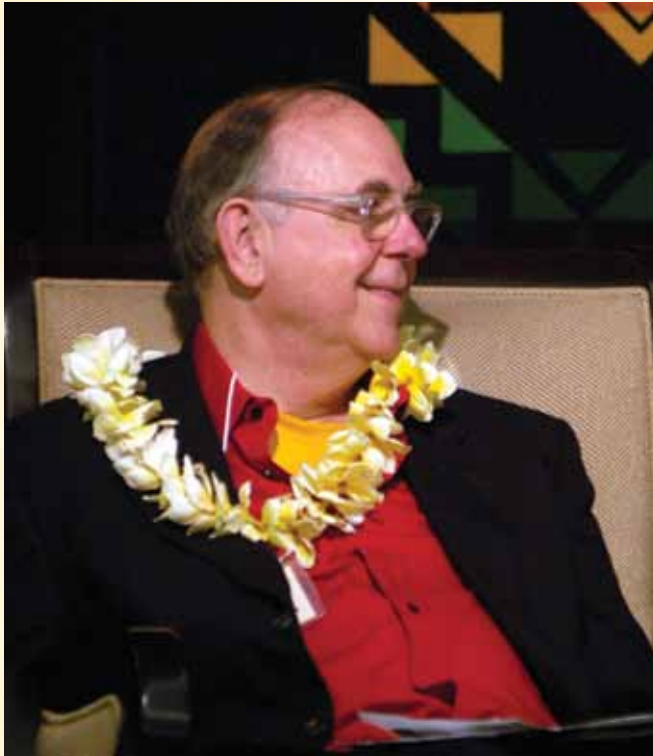
In summary, the panelists clearly articulated the broad relevance of Native arts and cultures in these times. Contemporary Native artists are informing the global community in counterpoint to conventional perceptions of Native peoples. Indigenous art is redefining the relationship between traditional and contemporary practices. Native arts that have long reflected a holistic view of community vitality and environmental stewardship are gaining broad currency in a world challenged by issues of civility and sustainability.

### **On the Universality of the Native Arts Movement**

The panelists asserted that Native arts express universal themes and Native artists are now recognized globally for their creative exploration. They are part of a universal expression and a collective creative spirit. Native artists are engaged deeply in a heightened discourse on urgent contemporary issues. Native artists are being heard on the environment, social justice and cultural critique. They are deepening their impact on the field of contemporary arts practice and are forging new recognition in national and global communities as Pulitzer winning writers, award winning filmmakers, and international curators. “We’re bringing what we bring into the world into a much broader context beyond our communities,” said John Haworth.

### **On Personal Expression, Identity, and Creativity**

To characterize Native artists as merely “tradition-



## John Haworth

*Director, National Museum of the American Indian/New York*

John Haworth (Cherokee) directs the NMAI's George Gustav Heye Center in New York. In the coming year the Center will showcase the exhibitions "We Are Here! Eiteljorg Contemporary Art Fellowships" and "Up Where We Belong: Native Musicians in Popular Culture." John believes the exhibits proclaiming that Native artists are indeed part of the larger cultural discourse is very empowering. The Eiteljorg exhibition includes strong work from Bonnie Devine (Ojibwa), Skawennati (Mohawk), Duane Slick (Mesqwaki/Ho-Chunk), and Anna Tsouhlarakis (Navajo/Creek/Greek) and invited artist Alan Michelson (Mohawk), an NACF fellow. The music exhibition focuses on Native musicians who have been active participants in contemporary music for nearly a century. Musicians, such as NACF advisor Buffy Sainte-Marie (Cree), Rita Coolidge (Cherokee) and the group Redbone are featured.

John also finds that the permanent exhibition "Infinity of Nations," one of the most significant exhibitions in NMAI's history, perfectly complements the two exhibitions. In the spring, John will present a paper about "collecting the present," which focuses on both the importance and complexity of caring for archives, media, photography, and contemporary work. He expects the discourse about collecting, preservation and being "present and contemporary" will come into even greater focus in the future.

al" marginalizes their contribution. Embedded in their Native identities, our artists are unlocking their voices, deepening their individual modes of expression, and exploring their creativity. They are revealing a contemporary view of life's complexities, rooted in an historical identity. To quote Elizabeth Woody, "Traditional wisdom is systems thinking ... spiritual life, intellectual life, philosophical life intertwined."

### **On Networks and Relationships; Connection to Ancestors Fosters the Creative Process**

The panelists agreed that fostering relationships among themselves, and sharing knowledge, is critical to the growth of individual Native artists and the Native artist community as a whole. Native identity is tied to community, family, and homeland. Traditions have been preserved and passed down over centuries by honored ancestors. Learning from each other, and adapting to each other, is ingrained in Native life. The mutual

heredity of Native artists is a foundation for unified advocacy for support for Native arts. Robi Kahakalau eloquently expressed this theme, saying, "I'm so thankful for those people who have been able to keep those traditions for us."

**"Traditional wisdom is systems thinking ... spiritual life, intellectual life, philosophical life intertwined."**

### **On Land Integral to Native Art**

The panelists underscored the notion that land and belonging is integral to Native culture. Native artists have firsthand experience of environmental degradation to Native lands such as mining, fish depletion, and nuclear waste. Elizabeth Woody spoke of "... experiencing the land loss, losing coast line, sounding the alarms about what's happening to the animals and the fish - bringing the knowledge forward." So, too, Native peoples know firsthand the forced loss of connectivity to the land. Native artists reflect these losses in their work, while at the same time offering a connection through art itself. These are global themes that appeal to a universal audience.

### **On Stimulating Social Discourse**

In their worldview, Native artists look into the future while looking to the past and to ancestors as guides. Thus, at its core, Native art addresses the big issues: unchecked globalization, economic exploitation, and environmental injustice. Good art, Native art, stimulates debate, the point from which solutions emerge. Connecting to the non-Native world is complicated by politics, interpersonal issues, and even language. Noelle Kahanu, from the audience, summed it up by saying, "There is a knowledge that we as indigenous people possess; how do we answer to the world?"

## Plenary 2: What is Our Collective Work?

**Facilitator:** San San Wong

**Panelists:**

Noelle Kahanu (Native Hawaiian)

Maile Andrade (Native Hawaiian)

Maria Lopez De Leon

TahNibaa Naataanii (Navajo)

Da-Ka Mehner (Tlingit)

Theresa Secord (Penobscot)

Jayson Smart

This panel focused on exploring the collective work of attendees, including thoughts on how to most strategically support and sustain Native arts and cultural expression. The panelists represented the breadth of the diversity of the attendees and their work in the field, including artists, arts organizations, cultural practitioners, educators, and funders.

The seven panelists were asked to respond to the following questions:

- With the world seeming to be more ready than ever for the wisdom and values revealed in indigenous arts and culture, what is your role in supporting the field?

- What is your vision of a sustainable Native arts and culture coalition?
- What can we do as artists, associations, funders, arts organizations, museums, and other institutions to encourage and support a coalition and our collective work?

Sustainability is complex and relative to each community. The panelists shared their experiences in developing effective strategies for sustaining arts and cultures in their communities. Topics included culturally embedded heritage practices, effecting systematic changes in larger institutions, art service strategies in leadership development, convening, and grantmaking.





*Navajo children and a Churro sheep participating in the 2011 Diné be' iiná celebration*

Three examples of collaboration are the Community Rooted Model, the Artist Collective Model, and the National Arts Service Model.

**Community Rooted Model: Diné be' iiná (The Navajo Lifeway)**

For the Navajo, life begins and ends with relationships or Ke'e (kinship) as TahNibaa Naataanii explained, be it their environment or their people. For the organization, having the stakeholders take ownership is the first step toward both a mission that serves the arts and culture needs of the constituents. Ownership generates interest, support, and ultimately education.

In Navajo culture, living in balance with the land is the most critical dynamic of sustainability for the tribe. In an arid climate with increasingly dry conditions, and with the loss of a generation of culture bearers and practitioners, Diné be' iiná seeks to integrate traditional practices into all aspects of Navajo life. Central to this philosophy is a deep relationship to plants, herding practices that extend to the cultivation of wool and iconic Navajo weaving.

**Artist Collective Model: Tohono O'odham Basketweavers Organization**

The 10-year-old Tohono O'odham Basketweav-

ers Organization is dedicated to revitalizing basketry as a valued cultural practice and viable economic opportunity among Tohono O'odham weavers in reservation communities on the reservation in the expansive desert in southeast Arizona. Working with over 250 weavers, the cooperative has developed a program of cultural preservation through basketmaking, partnering elder basketmakers to teach novice practitioners in material gathering, often in regulated state, federal and private lands, and the associated cultural, spiritual and language practices integrated into Tohono O'odham basket production. Through their work, the cooperative has developed a "fair trade" business model and broken the cycle of exploitation and dependency in which weavers were often at the mercy of outside traders to market their artwork.

**National Arts Service Model: National Association of Latino Arts and Culture**

NALAC was created twenty-three years ago to address the questions of representation, relevance, and sustainability in Latino arts and culture in the United States. NALAC's strategies are:

- Leadership development, featuring a summer leadership camp that now counts more than 200 program alumni.
- Convenings, including a biannual national Latino arts conference, and 2 to 3 regional conferences per year, which foster networks and share best practices and innovation in the field.
- Grant making funded through national partnerships that supports Latino artists and arts organizations and encourages international exchanges.

## Day 1 Breakout Sessions



In the afternoon the convening participants were asked to self-select one of six breakout workshops that were designed to begin a focus on outcomes and next steps from the convening. In summary, participants took advantage of the workshop format to begin building relationships with each other and to share ideas and future opportunities. Common themes emerging from the workshops included leadership development, artistic empowerment, community building, and continuation of opportunities to build relationships and collaborate.

### How Do We Strengthen Supports for Cultural Production?

Participants spent some time defining the scope of cultural production and specific nuances of Native cultures. The group continued with an exploration of the values of Native arts and cultures within the broader community. The workshop concluded by identifying necessary aspects of support such as networking and relationship building, planning for future generations, and self-empowerment for culture bearers.

### Community Engagement and Bottom-Up Strategies

In this breakout participants met to discuss ways of engaging communities in arts and culture at the grassroots level. The group agreed that the importance of the topic was that artistic expression collectively empowers individuals and communities. The session focused on the power of authenticity and the need to earn community trust in order to develop an effective program that serves stakeholders.

### Next Generation Leadership and Capacity Building

This group discussed the challenge of allowing for

youth expression while respecting the teachings of our elders. The participants considered several models including Snag Magazine's ability to address the needs of Native youth in an urban setting despite working with modest funding in a competitive environment. The workshop closed by addressing the opportunity to build the capacity of reservation youth in the production of music concerts.



### Shared Values: Collective Work and Decision Making

In this workshop Theresa Secord gave a presentation on her experiences with Maine Indian Basketmakers Alliance and interactions with other regional basketmaker networks. MIBA is the premier Native basketmaking network on the east coast and was started by the collective action of four tribes that recognized the need to reestablish basketmaking among their people. Their strategies included collaboration with culture bearers and youth groups in each of the reservation communities through mentorship, residencies, and workshops. The result has been a dramatic influx of young basketmakers, with the average age dropping from over 50 down to under 40.



## Advocacy and Coalition Building

Participants met to identify key aspects of advocacy and the steps necessary to build coalitions across all regions and cultures. Informed by what they had learned from the day's presentations, the participants began their discussion with a review of the National Association of Latino Arts and Culture's evolution, promoting and supporting arts and culture, including its advocacy work, regional workshops, and overall coalition building and leadership development success. The discussion continued on to a review of Navajo Lifeways and its success built upon a strong community interest and trust, motivated board, volunteerism, and monthly gatherings. Overall, the participants found that relationship building and leadership development were keys to strong advocacy and coalition building.

## Locally Grown, Oregon and SW Washington

In this session, representatives of Oregon and SW Washington Native arts programs and organizations discussed best practices and challenges within their respective organizations. Several themes emerged from the workshop, including:

- The value of youth programming, developing networks of peers and mentors;
- Artist residencies providing education and training opportunities; and
- Establishing relationships between Native arts programs in the region in regard to advocacy efforts and building cross cultural collaborations with mainstream organizations.

NACF concluded the workshop with the presentation of a local funding opportunity, the Bridge Initiative for Native Arts, made possible through collaboration between NACF and Meyer Memorial Trust.



**Nuu-wvn srxii-xe xuu-srxii-xe hii-chu xuu-srxii-xe hii-chu xaa-ma** (Athabascan)  
*For our children, their children and their children*

**Tintoksvli** (Choctaw)  
*To work for each other*

**Gadugi** (Cherokee)  
*Community*

**Turaha** (Pawnee)  
*Good*

**Sumi'ngwa** (Hopi)  
*To come together to do activities for the benefit of all*

**Eme'tek!iyikíkh** (Takelma)  
*We are here*

**Kolunkayuwon** (Penobscot)  
*We are helping each other*

**Pektukut allrilugmi** (Alutiiq)  
*We are working together as one*



## Carrying the Medicine

*A summary of the keynote given by Buffy Sainte-Marie (Cree)*

During her presentation, Ms. Sainte-Marie said, “Art is a powerful medicine for the world” as she addressed the power of art as a medicine for all society, starting with Native communities. However, few artists, especially Native artists, are able to make a living from their art. The major impediments to Native artists are the lack of un-

***“Art is a powerful medicine for the world.”***

derstanding of the arts by those who control the business of the arts, and the lack of understanding of Native people by those who are non-Native. Providing a variety of support for Native artists is the first step to turning art into a salve for society.

In Canada, First Nations people are visible in all facets of society. Indigenous people are contributing in various ways to the health and wellbeing of Canadians and Canadian society. First Nations art and entertainment are broadly celebrated in venues across the country and in the media. The same is not true in America. “You can’t pick up a newspaper in Canada” she said, “. . . and not find several stories on First Nations people. It is so different than it is here [America].”

The first factor contributing to this cross border difference is that non-artists don’t understand art. Ms. Sainte-Marie said, “. . . to an artist, art is more like a verb than a noun.” Greed and unfamiliarity with the unknown are contributors. Promoters of art engage in counting their money rather than featuring and celebrating art for its intrinsic value to society. And promoters feel most comfortable promoting what is familiar rather than new. This extends even to tribally-owned casinos. “Most of us do not respond well to the gallery

owner who says, ‘Oh that’s a masterpiece! How many can you do in an hour?’” she said.

The second factor is that indigenous people are still invisible to the average American. Ms. Sainte-Marie said, “I have seen the gulf of unnecessary ignorance that impedes our working in the mainstream to this day.” The glare of traditional Native stereotypes hides today’s indigenous people from the public. The same is true of the current stereotype of poverty and substance abuse.

These two factors contribute to Native artists not having access to the knowledge and visibility that they need in order to thrive with their art. They lack the knowledge necessary to conduct business fairly with the intermediaries who control public access to art, if and when that access is granted. To underscore the point, Ms. Sainte-Marie exclaimed, “Talk about naïve, I’m the one who sold the rights to Universal Soldier for one dollar!”

With solid support, Native artists can more adequately bring their medicine to the public. The necessary support is broad business training and access to information and resources that would aid their work. Business training includes how to

***“If you are an artist with the gift of a mission, sometimes you have to carry the medicine for a long time.”***

operate as a business as well as how to negotiate business. Information and resources includes sharing experiences and a clearing house for opportunities.

Native art, with its deep attachment of value and meaning, is exactly what society needs to reverse its imbalances and heal. There is nothing more powerful in society than a movement whose time has come. “If you are an artist with the gift of a mission, sometimes you have to carry the medicine for a long time” she said.



### **No No Keshagesh** (*Greedy-Guts*)

The reservation out at Poverty Row  
 The cookin's cookin and the lights are low  
 Somebody tryin to save our Mother Earth  
 I'm gonna Help em to Save it and Sing it  
 and Pray it singin No No Keshagesh you  
 can't do that no more

— *Buffy Sainte-Marie*

## Day 2 Breakout Sessions

*The participants divided into regional groups to discuss their work, share ideas, and ask questions of each other.*

### **Oregon and SW Washington**

NACF continued its discussion of the 2012 Bridge Initiative for Native Arts, which offers support to Native arts programs and organizations in Oregon and Clark County, Washington related to community cultural development through the arts. With an arts based approach, the grants will support community arts activities which foster heritage practice, contemporary and traditional arts residencies and exhibits, arts education, or projects that address community issues through the use of art. The intention is to expand, enrich, and better understand the many forms that the continuity of arts and cultural practice can take. This opportunity is made possible through collaboration between NACF and Meyer Memorial Trust, a leading Oregon private foundation.

### **West of the Rockies**

Empowering youth, staying authentic and hands-on, and keeping learning sessions smaller and intimate were major themes of the discussion.

Artist residencies and their challenges were discussed and it was suggested that networking and coordinating among groups would be helpful. Also discussed was the idea of a roundhouse and a small exchange where learning is stimulated.

Competition for funding was seen as a reality. The group discussed a template approach to planning



and preparation. Unity and strength in numbers was viewed as critical.

### **East of the Rockies**

The large group of attendees each gave a brief explanation of their organizations and their interest in the convening and each other's work. The group briefly touched base on the recent history of Ford Foundation's funding of arts and cultures programs.

Youth involvement was a major discussion topic. Mentoring, caucus space, and joint activities (hula, basketry, and story-telling) were seen as opportunities for engagement.

### **Funder Breakout Debriefing**

Attendees representing funders met to debrief and share thoughts on what they had learned from the day's presentations, and to offer advice to NACF on ways to move the convening's agenda forward. Innovation, a shift in thinking regarding grants, sharing approaches and information, were seen as necessary.

Programs emphasizing leadership development, community engagement, and youth mentoring were attractive. Specifically, the funders suggested careful planning, staging, and piloting of program expansion. Of note, funders considered the opportunity to engender Native values and thought into philanthropy.



*NACF founding Chairman and indigenous rights activist Walter Echo-Hawk (Pawnee) (far right) enumerates the societal importance of Native art to (L-R) Shirod Younger (Coos-Coquille), Leslie Johnson (Tulalip) and Toma Villa (Yakama).*

## Next Steps: Unity and Strength in Numbers

Five action statements and underlying priorities were developed with input from attendees at the convening and subsequent discussion with leaders of organizations who are part of the NACF Regional Collaboration Pilot Program. In general, each priority requires a degree of research and categorization. From that point the need for resources or direct funding can be determined.

- **Nurture Artist Success**
- **Develop Leadership Potential in Arts Institutions, Organizations, and Field**
- **Mentor and Strengthen Youth Through the Arts**
- **Provide Education and Outreach Within the Field and the General Public**
- **Build Capacity for Native Arts Programming and Community Engagement**

It is our intent that attendees at regional meetings in 2012 and 2013 will work to further develop the priorities and help contribute to the success of the process. Implementation of some of the priorities will begin in 2013 and a second national convening will be planned for 2014.

### Nurture Artist Success

Creating a path for the next generation of Native artists is critical to Native cultures. This requires clear access to art schools, identification of resources, and the availability of mid-career Native artists and culture bearers as mentors.

Support in academia is crucial to Native arts and cultures. It's beneficial for arts and cultures practitioners to establish direct relationships with the Institute of American Indian Arts (IAIA), each of

the tribal colleges and eventually a broad swath of non-tribal colleges and universities. Influencing curricula is vital to this effort, and it is important to establish guidelines for teaching intellectual/cultural property protection so as to prevent cultural misappropriation in teaching indigenous arts. It is critical that the leadership within Native arts have adequate input on student admissions criteria for indigenous arts programs.

Artists who are interested in making a living (generating income) from their art need to learn the business of art, including sales and marketing, creating a website, using online media, and gaining financial literacy and negotiation skills. Artists and their work need to be visible and seen to create greater awareness and exposure.

There needs to be more opportunities for artists from diverse tribes, ethnicities, and geographic regions to convene for education, inspiration, and creating art.

- ▶ Action Step: Create a task force of educators in art programs and tribal colleges
- ▶ Action Step: Increase the capacity of arts services organizations to provide professional development training

### Develop Leadership Potential in Arts Institutions, Organizations, and Field

Executive Directors of Native Nonprofit arts organizations, service providers, and institutions are reaching maturity. More Native administrators are needed. This path requires both education and experience.



### David Spencer

*Director of Development, American Indian Center, Chicago*

David Spencer (Navajo/Choctaw) is the Director of Development for AIC-Chicago, which was organized in 1953 by the Chicago Indian community in response to the federal relocation policies that forced Native Americans off reservations and into cities. In 2005 the AIC reorganized its programs into 4 main areas: Arts, Education, Wellness, and Direction. The Arts area focuses on providing the opportunity for first voice American Indian representation.

American Indian artists seldom have the opportunity to be involved with the manner in which their art is represented to the general public. The AIC offers a grand space community art development at the main AIC site and at the new Trickster Gallery located in Schaumburg, Illinois. AIC Arts programming includes the following: Trickster Gallery, 50 Years of Powwow exhibit.



## Bird Runningwater

*Sundance Institute Native American and Indigenous Program*

Under Bird Runningwater's leadership (Cheyenne/Apache), Native American filmmakers have established a rich legacy of work and the Native American and Indigenous Program has built and sustained an indigenous film circle. The core of the program's work begins by scouting for and identifying Native American and indigenous filmmakers, bringing them through the mechanisms of support at Sundance Institute to get their work made and shown, then bringing the filmmakers and their work back to Native lands. Founded by Robert Redford, the Native Lab Fellowship is a vital part of supporting Native filmmakers full-circle. Four projects are selected annually for the Fellowship from a national competition and supported in two phases over the course of a year. The program is a grantee in the NACF Regional Collaboration Pilot Program.

As the presence of Native artists expands, more Native art educators, curators, critics and scholars are needed to balance cultural perspectives. This path requires both education and access to opportunities for apprenticeships, internships, and employment within every arts related field.

It is critical that alternative paths to leadership remain open for cultivating leadership in the arts field, such as through culture bearers and elders who pass on knowledge, wisdom and traditional practices.

► Action Step: Conduct asset mapping research on these leadership tracks

## Mentor and Strengthen Youth Through the Arts

48% of the Native Hawaiian, Alaska Native, and American Indian population are under 24 years of age. It's critical to identify opportunities to engage young people and help support their creativity.

There needs to be opportunities for young people to engage with elders and learn important Native values, cultural practices, and traditional artistic disciplines.

Youth need to be mentored and engaged with mid-career and master artists and participating in multi-generational activities and gatherings. Apprenticeship opportunities for young Native artists are vital.

► Action Step: Convene a task force group of Native youth service providers to discuss arts integration



## Annette Evans-Smith

*President/CEO, Alaska Native Heritage Center*

Annette Evans-Smith (Athabascan/Alutiiq/Yup'ik) directs the Alaska Native Heritage Center (ANHC), which operates under the distinct mission of sharing, perpetuating, and preserving the unique Alaska Native cultures, languages, traditions, and values through celebration and education. An award-winning cultural center, it provides visitors a unique opportunity to experience the diversity of 11 Alaska Native cultures in one location.

ANHC conveys the rich heritage of Alaska's different cultural groups through engaging workshops, demonstrations, and guided tours of indoor exhibits and outdoor village sites. It was established in 1999, and has received more than a million visitors from all around the world. ANHC is a cultural and educational center that provides cross-cultural exchanges, workshops, educational programs, cultural events, demonstrations and guided tours.

## Provide Education and Outreach Within the Field and the General Public

There is a need to stimulate dialogue at the local, regional, national and international level, “applying the medicine of the arts” to Native communities and the world. It is a visionary goal that implies healing and growth, protection and health. At its core, it is necessary to broadly communicate the value of art in all societies. Native peoples need forums for telling their stories, and opportunities to build bridges between Native and non-Native stakeholders and audiences.

It is necessary to develop strategies and plans with regard to important resources, especially media. 30- to 90-second spots, artist interviews, docu-promos, the internet and social media are all powerful tools for communicating, building general arts patronage, and increasing advocacy at the foundation, tribal government, and arts council levels.

There is a need for a central bulletin board or on-line hub to share knowledge and resources related to Native arts and cultures. This kind of site could provide mapping and metrics on programming, resources, artists, research and articles, etc.

It is necessary to develop opportunities to network and build relationships within states, regions, and nationally. Experiencing other Native cultures, practices, and ceremonies is important for learning about one another and gaining a deeper appreciation for the value of Native arts and cultures.

- ▶ Action Step: Collaborate/coordinate and create informational material for the general public

- ▶ Action Step: Identify and coordinate public forums for addressing key issues in Native arts
- ▶ Action Step: Coordinate a funders group to explore the feasibility of an on-line portal to Native arts and cultures

## Build Capacity for Native Arts Programming and Community Engagement

Building capacity and long term organizational sustainability are crucial to Native arts programming. At the organizational level, resources and time are needed to provide for long term planning and leadership succession, to adapt needed technology, and to provide adequate and stable space.

It is important to fund capacity building within existing nonprofits, including educational, cultural, and curatorial organizations, and within arts service providers. Operational support and multi-year funding is necessary to have sustainable impact and realize success.

Generating financial support from tribal agencies, foundations, national and local art agencies, and corporations is critical.

There is a need to engage community and build trust at the grassroots level for arts and cultural activity to have long-term impact and contribute to community well-being.

- ▶ Action Step: Organize groups of funders to explore tipping points with regard to capacity and sustainability.



*Swil Kanim (Lummi) expresses the value of the convening*



## Jamaica Osorio

*Slam Poet Performer*

Jamaica Osorio (Native Hawaiian), a twenty-something college student and slam poet, energized the first morning of the convening with an original piece titled Kumulipo, that explores the loss of indigenous lifeways. “Our tongues feel too foreign in our own mouths, we are afraid to speak . . . how to spell family . . . how to feel love . . . how to taste the culture. . . . Do not forget what’s left because this is all we have, and you won’t find your roots on-line.”

Daughter of Hawaiian activist, historian and musician, Jon Osorio, Jamaica Heolimeleikalani Osorio grew up surrounded by passionate artists and activists and because of it she approaches her writing as a form of resistance and remembering. With the support of YouthSpeaks Hawai‘i, Jamaica has honed her art to not only contribute to bringing back-to-back International slam championships to the islands (2008-09) but also to win individual awards as well. Part of Jamaica’s Journey as a slam poet is captured in HBO’s 2008 Documentary series “Brave New Voices.” In 2009 she performed Kumulipo for the First Family and many other distinguished guests during The First Poetry Jam in the White House.

*“Thank you . . . to the ones who brought us here, the Native Arts and Cultures Foundation . . . I believe that culture has been expressed and shared so richly here; it is so beautiful to see that. Being received here with the sage and the sweet grass and a welcome in that manner, I thought, oh this is going to be a good one. I thank you so much . . . for that welcoming in that way.”*

— Ray Williams (Swinomish Tribe)

## Blessings and Performances

*Attendee inclusivity and responsiveness were high priorities for the convening. To achieve this end, the convening was bound with artistic and cultural activities, as well as facilitation from within. Following is a description of some of those activities.*

### Mural

Artists Bunky Echo-Hawk (Pawnee/Yakama) and Toma Villa (Yakama) painted a mural over the two days. See the inside front cover for more details.

### Blessings

Bud Lane (Siletz), Chris Peters (Yurok) and Ray Williams (Swinomish) honored the convening with blessings each day. Lulani Arquette welcomed the attendees on Day 1 with a traditional Hawaiian oli. Walter and Bunky Echo-Hawk sang a traditional Pawnee song prior to lunch on Day 1.

### Music and Dance

Violin virtuoso Swil Kanim (Lummi) gave an impromptu performance in celebration of the gathering. Kumu Hula Vicky Holt Takamine and Kaloku Holt, accompanied by Robi Kahakalau, performed Hawaiian hula during dinner on Day 1. Kaloku and Robi also played a mix of Hawaiian songs.

### Live Performance

Tommer Peterson (Métis) performed an excerpt from his play. Jamaica Osorio (Native Hawaiian) performed slam poetry.

### Film

Filmmaker Andrew Okpeaha MacLean (Iñupiat) provided his film On the Ice for a special screening after dinner on Day 1. MacLean is the recipient of several film fellowships. On the Ice was his first feature film following a series of well received short films. It premiered at the 2011 Sundance Film Festival and is now being released in select venues nationwide.





## Susan Feller

President/CEO of the Association of Tribal Archives, Libraries, and Museums (ATALM)

Susan Feller serves as the Development Officer for the Oklahoma Department of Libraries as well as President/CEO of ATALM. Her previous work was in the arts and entertainment field. As an advocate for tribal cultural sovereignty, Susan secured funding from the National Historic Publications and Records Commission (NHPRC) to assist Oklahoma tribes in establishing or expanding archival holdings. Susan serves as a grant reviewer for several federal funding agencies, and serves on a national task force sponsored by Heritage Preservation that is addressing emergency preparedness needs of tribal cultural institutions.

ATALM is a national non-profit organization that maintains a network of support for indigenous programs, provides culturally relevant programming and services, encourages collaboration among tribal and non-tribal cultural institutions, and articulates contemporary issues related to developing and sustaining the cultural sovereignty of Native Nations.

## Post-Convening Feedback

**Shirod Younker** — Program Manager, Journeys in Creativity, College of Art and Craft

*“The NACF convening gave me the connection to Buffy and the idea to convince my tribe to get her to perform at our casino on September 7 and 8, 2012. It was amazing!”*

**Richard Rowland** — 3D Visual Art Instructor, Clatsop Community College

*“At the convening I did not know many of the attendees but I enjoyed meeting and talking with them. I was happy when I heard Maile Andrade introduce herself [and I invited her] to come to Astoria for the Pacific Rim Exhibit, lecture and workshops.”*

**Frank Dunn** — Digital Media Specialist, Native Arts and Cultures Foundation, Inc.

*“My mom, who is 69, had left the reservation at an early age, never learning traditional practices such as basketmaking. The convening inspired her to learn how to make baskets.”*

**Maile Andrade** — Graduate Chair, Associate Professor University of Hawai‘i at Manoa, Kamakakuokalani Center for Hawaiian Studies

*“[I had the opportunity to meet] Deva Yamashiro at the conference and . . . [was] invited to teach workshops on ‘Ohe Kapala’ or bamboo stamping at a Hula conference ‘3 days of Aloha.’”*

**Susan Feller** — Development/Conference Director, Oklahoma Dept of Libraries, President and CEO, Association of Tribal Archives, Libraries & Museums

*“We got so much out of the gathering that we were afraid we were “borrowing” too many of your program elements. We absolutely were*



*inspired by your gathering and see many possibilities where we can continue close collaboration.”*

**Gaby Strong** — Program Officer, Native Arts and Culture, Margaret A. Cargill Foundation

*“How powerful it was for us to be convening with other partners in the field. I think overall that it was a colorful experience to be together. . . . inspirational, particularly with some of the presentations . . . and also the words of those who were there.”*

**Laura Grabhorn** — Assistant Director, Longhouse Education & Cultural Center

*“The information we gathered from the convening and in looking at the work of the other organizations helped shape our social networking presence a bit more.”*

**John Haworth** — Director, The George Gustav Heye Center, National Museum of the American Indian

*“It was great to hear directly from Native artists and field leaders, and clearly, contemporary Native arts and cultural expressions are getting stronger and more visible, though all of us in the Native American cultural field have tremendous challenges. Based on our collective energies, commitment and passion (very much in play at our gathering), we will continue to move our vibrant field forward in good ways. Since our gathering, the National Museum of the American Indian has put greater emphasis on institution-wide collaboration. This has made a huge difference in terms of how we work both internally and externally, with greater synergy of institutional leadership, staff and board members.”*

## Biographies

### Maile Andrade

*Graduate Chair, Associate Professor, University of Hawai`i at Manoa, Kamakakuokalani Center for Hawaiian Studies*

Panelist Maile Andrade (Native Hawaiian) is a multi-media artist and has a Masters of Fine Art degree in Ceramics/Fiber from the University of Hawai`i-Mānoa. She presently is an Associate Professor and Director at Kamakakuokalani Center for Hawaiian Studies at the University of Hawai`i-Mānoa, developing and teaching in a Native Hawaiian Creative Expression Program. She has exhibited her works locally, nationally and internationally.



### John Haworth

*Director, National Museum of the American Indian/New York*

Moderator John Haworth (Cherokee) directs the National Museum of the American Indian in New York City, also known as the George Gustav Heye Center. He has held the position since 1995. Under his leadership, the museum opened the major exhibition Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian in 2010, and the Diker Pavilion for Native Arts and Cultures in 2006 which expanded its exhibition and public program space by approximately 6,000 sq.ft. At NMAI, he serves on its Exhibition Assessment Group, its Modern and Contemporary Native Art Initiative and the Director's Roundtable.

### Robi Kahakalau

*Musician and Recording Artist*

Panelist and performer Robi Kahakalau (Native

Hawaiian) is considered one of Hawai`i's most popular entertainers, and is unquestionably one of their most versatile female vocalists. She has won multiple Nā Hōkū Hanohano Awards for excellence in the Hawaiian recording industry. Her distinctive voice, creative energy, as well as mastery of seven languages (one of them being Hawaiian) put her in a class of her own.

### Noelle Kahanu

*Project Manager, Bishop Museum*

Panelist Noelle Kahanu (Native Hawaiian) served as Counsel to the U.S. Senate Committee on Indian Affairs in Washington, DC, where she worked on issues affecting Native Hawaiians. Noelle returned home and worked with the Office of Hawaiian Affairs and the Native Hawaiian Education Council before joining Bishop Museum in 1998. Today, Noelle oversees a number of programs, including the Native Hawaiian Arts Market, and has

### Vicky Holt Takamine

*Kumu Hula, Executive Director, Pa'i Foundation*

Vicky Holt Takamine (Native Hawaiian) is co-founder and executive director of the Pa'i Foundation. She is also the cofounder and president for Papa Laua'e O Makani on Kaua'i, and the founder and kumu hula (master teacher) of Pua Ali'i 'Ilima, a school of traditional Hawaiian dance.

Vicky graduated through the 'uniki rituals of hula from Maiki Aiu Lake. She received her BA and MA in Dance Ethnology from the University of Hawai`i. Vicky is well respected throughout the Hawaiian community for her cultural expertise and advocacy for the protection of the cultural traditions and resources of Hawai`i.

developed nearly 20 exhibitions that have incorporated the works of more than 100 Native Hawaiian artists.

### **Maria Lopez De Leon**

*Executive Director and a member of the board of directors of the National Association of Latino Arts and Culture (NALAC)*

Panelist Maria Lopez de Leon has been with NALAC for almost 13 years and has served as Executive Director for 7 years. She has been involved in all aspects of development and implementation of the organization's programs and strategic planning. Under Ms. De Leon's leadership, NALAC launched the NALAC Fund for the Arts, a grant program for Latino artists and organizations, completed production of a documentary series on Latino art and culture for PBS, has directed the convening of several national arts and cultural conferences and has lead the continued development of the renowned annual Leadership Institute.

### **Christen Marquez**

*Filmmaker*

Panelist Christen Marquez (Native Hawaiian) is a young filmmaker working to dispel "exotic other" myths that surround indigenous peoples. An NACF Artistic Innovation Grantee, support for Christen's work was used for the completion of her first full length feature film. *E Haku Inoa: To Weave a Name* is an hour-long documentary which will be viewed at film festivals internationally and broadcast on public television stations in the United States. Christen says, "I intend to carry the message of non-indigenous and indigenous communities alike, that we refuse to be fossilized."



### **Da-ka-xeen Mehner**

*Artist, Assistant Professor, University of Alaska, Fairbanks*

Panelist Da-ka-xeen Mehner (Tlingit/N'ishga) is Assistant Professor of Native Arts at the University of Alaska/Fairbanks and the director of the UAF Native Arts Center. He uses the tools of family ancestry and personal history to build his art. Mehner served as the founder and director of Site 21/21 (1994-2000), a contemporary art gallery in Albuquerque, NM, and was a founding member/owner of the (Fort) 105 Art Studios (1998) in Albuquerque. His work has been exhibited nationally and is in the collections of the Anchorage Museum of History and Art, the University of Alaska Museum of the North (Fairbanks), the Institute of American Indian Arts Museum (Santa Fe) and the Alaska State Museum (Juneau). His work has been featured in the art magazines, *Sculpture and American Indian Art*, and in numerous newspapers, art catalogues and blogs.

### **TahNibaa Naataanii**

*Project Director, Sheep is Life*

Panelist TahNibaa Naataanii (Navajo) is an award winning traditional Navajo weaver. She is Project Director for the Sheep Is Life Festival (a 2010 NACF grantee in the Mobilizing the Community Initiative) held annually in Tsaile, Arizona which celebrates the weaving processes, from the relationship of the Navajo people to their herds, to their ancestral lands, and to the cultivation of wool and the time intensive practices of weaving that are imbedded within the Navajo culture.

Her love of fiber arts and immense curiosity has led her to explore far beyond the boundaries of traditional weaving to invent, innovate, and incorporate many ideas with her own creativity. She knows plants, Navajo Churro sheep management, wool preparation, and safeguards traditional practices within her community.

## **Buffy Sainte-Marie**

*Musician and Recording Artist*

Speaker Buffy Sainte-Marie (Cree) has recorded 18 albums, three of her own television specials, scored movies, garnered international acclaim, helped to found Canada's Music of Aboriginal Canada JUNO category, raised a son, earned a Ph.D. in Fine Arts, taught Digital Music as adjunct professor at several colleges, and won an Academy Award Oscar and a Golden Globe Award for the song "Up Where We Belong." Her song "Until It's Time for You to Go" was recorded by Elvis and Barbara and Cher, and her "Universal Soldier" became the anthem of the peace movement. For her very first album she was voted Billboard's Best New Artist.

## **Theresa Secord**

*Executive Director, Maine Indian Basketmakers Alliance*

Panelist Theresa Secord (Penobscot) is a highly esteemed basketmaker and the Director of the Maine Indian Basketmaker Alliance (MIBA). Theresa Secord has been making beautiful baskets for 21 years, and regularly shows her work at such National Indian Markets as the Heard Museum Indian Fair and Market in Arizona, the Eiteljorg Museum Indian Market in Indianapolis and the Santa Fe Indian Market in New Mexico, where she has won several Best of Basketry distinctions, first places, judge's awards and special purchase awards. A passionate cultural advocate for this endangered tradition, in 2003, Theresa Secord was honored in Geneva with the Prize for Creativity in Rural Life at the UN for helping to lower the average age of basketmakers in Maine from 63 to 43 and recently, named a 2009 Community Spirit Award Recipient by the First Peoples Fund. MIBA is an NACF Mobilizing the Community Initiative grantee.

## **Jayson Smart**

*Program Officer, Rasmuson Foundation*

Jason brings unique experience from the public and volunteer sectors to his role advancing partnerships between the foundation and Alaska organizations. Smart formerly served as deputy director with the Municipality of Anchorage Department of Health and Human Services, and has a background in social service agency management with a focus on disability advocacy and policy. He also has held positions in arts and education administration. Smart presently serves as a board member of VSA/Out North, is a "Big" with Big Brothers Big Sisters of Alaska, and is a search and rescue volunteer. Smart holds two degrees from the University of Alaska Anchorage: a master's degree in public administration with an emphasis in public management; and a B.A. in psychology. He has spent the last 25 years in Southcentral Alaska, and his family, with three fast growing children, has lived in Wasilla since 2009.

## **W. Richard West, Jr**

*President and CEO, The Autry National Center, Founding Director and Director Emeritus, National Museum of the American Indian, Smithsonian Institution.*

Speaker W. Richard West, Jr. is a citizen of the Cheyenne and Arapaho Tribes of Oklahoma and a Peace Chief of the Southern Cheyenne. As director of the NMAI from 1990-2007, Mr. West was responsible for guiding the successful opening of the three facilities that comprise the museum. He oversaw the creation and completion of the George Gustav Heye Center, a museum exhibition facility, which opened in New York City on October 30, 1994. He supervised the overall planning of the museum's Cultural Resources Center, which houses its vast 800,000-object collection. Mr. West's philosophy and vision for the museum,

opening on the mall in DC in 2004, were critical in guiding the architectural and program planning. Mr. West was appointed President and CEO of The Autry National Center in 2012.

## **San San Wong**

*Senior Program Officer in the Arts, Barr Foundation*

Moderator San San has over 20 years of working in the arts. Prior to joining SFAC, she was a consultant focused on the exploration of new aesthetics, the impact of changing demographics and increased internationalism on arts and cultural practice, and strengthening support systems for bringing artists and communities together. Her clients have included: the Ford Foundation, the Doris Duke Charitable Foundation, the New England Foundation for the Arts, Leveraging Investments in Creativity, the Fund for Folk Culture, and the Asia Society, among others. San San joined the Barr Foundation in 2012.

## **Elizabeth Woody**

*Program Officer, Meyer Memorial Trust, Author, Poet, NACF Board of Directors*

Panelist Elizabeth Woody (Navajo/Warm Springs/Wasco/Yakama) is a founding director of NACF and has published poetry, short fiction, essays, and is a visual artist. She has won numerous awards and fellowships for her work. From 1994-1996 Woody was a professor of creative writing at the Institute of American Indian Arts in Santa Fe, NM. She is the former Director of the Indigenous Leadership Program at the non-profit environmental organization Ecotrust of Portland, Oregon, and the former K-12 Program Coordinator for the Science and Technology Center CMOP of Beaverton, OR. In 2012 she became a Program Officer for Meyer Memorial Trust in Portland, OR.



## Attendees

Ben Aase  
Emily Afanador  
David Alonzo  
Ivy Haliimaile Andrade  
Tracey R. Antrobus  
Jewell Arcoren  
T. Lulani Arquette  
Dana Arviso  
Rupert Ayton  
Beth Bashara  
Jacob Baynes  
Bruce Bernstein, PhD  
Melissa Bob  
Melissa Brodt  
Roberta Conner  
Andrea Cournoyer  
David Cournoyer  
Virginia Cross  
Ross Cunningham  
Eloise Damrosch  
Marlana Donehoo  
Belle Dunn  
Frank Dunn  
Mike Dunn  
Walter Bunky Echo-Hawk Jr  
Walter Echo-Hawk  
Annette Evans-Smith  
Susan Feller  
Orcilia Zuniga Forbes  
Colleen Furukawa  
Daniel Gibson  
Susan Given-Seymour  
William Moreau Goins  
Laura Grabhorn  
John Haworth  
Will Hendershott  
Liz Hill  
Phillip Hillaire  
Ashley Holland  
Robyn Hollingshead  
Kaloku Holt  
Anderson Hoskie  
Leslie Johnson  
Terrol Dew Johnson  
Valorie Johnson  
Roberta Nye Kahakalau  
Noelle Kahanu  
Joan Kane  
Swil Kanim

Principal  
Interim Program Manager  
Videographer  
Graduate Chair, Associate Professor  
Executive Assistant/Office Manager  
Interim Program Director  
President and CEO  
Executive Director  
Finance Director  
Director  
Development Assistant  
Executive Director  
Interim Executive Director  
Project Manager  
Director  
Co-Owner  
Consultant  
Chairwoman  
Musician and Co-Director of SNAG  
Executive Director  
Administrative and Non-Profit Specialist  
Retired  
Comm & Dev Specialist  
Photographer  
Artist  
Vice Chair  
Vice President of Community Relations  
Development/Conference Director  
Chair  
Vice President - Programming  
Editor  
Director of Outreach and Community  
Chief Executive Officer  
Assistant Director  
Director  
Artist  
Consultant  
Consultant  
Assistant Curator of Contemporary Art  
Director of Programs  
Music Artist/Board Member  
Artist  
Director  
President and CEO  
Program Director (Seneca)  
Musician, Singer/Songwriter/Performer  
Education Project Manager  
Poet  
Founder

LarsonAllen LLP  
Oregon Folklife Network  
Wide Angle Studios  
University of Hawai'i at Manoa, Kamakakuokalani Center for Hawaiian Studies  
Native Arts and Cultures Foundation  
First Nations Composers Initiative c/o American Composers Forum  
Native Arts and Cultures Foundation  
Potlatch Fund  
Native Arts and Cultures Foundation  
Oneida Nation Arts Program  
Wisdom of the Elders/AmeriCorps VISTA  
SWAIA Santa Fe Indian Market  
Crow's Shadow Institute of the Arts  
Association of Tribal Archives, Libraries, and Museums  
Tamastslikt Cultural Institute  
Plain Depth Consulting, LLC  
Plain Depth Consulting, LLC  
Muckleshoot Tribe  
SNAG Magazine  
Regional Arts and Culture Council  
  
Native Arts and Cultures Foundation  
  
Native Arts and Cultures Foundation  
Alaska Native Heritage Center  
Oklahoma Dept of Libraries, Assn of Tribal Archives, Libraries & Museums  
Meyer Memorial Trust  
Maui Arts & Cultural Center  
Native Peoples Magazine  
Northwest Indian College  
Eastern Cherokee Southern Iroquois United Tribes of South Carolina  
Longhouse Education & Cultural Center  
The George Gustav Heye Center, National Museum of the American Indian  
  
Liz Hill Public Relations, Ltd.  
P&P Consulting  
Eiteljorg Museum of American Indians & Western Art  
Margaret A. Cargill Foundation  
Ke Kukui Foundation  
  
Squaxin Island Tribe Tourism  
Tohono O'odham Community Action  
W.K. Kellogg Foundation  
  
Bishop Museum  
  
HonorWorks

Maurine Knighton  
Charlene Krise  
Cynthia Chavez Lamar  
Trina Landlord  
Bud Lane  
Carol Leone  
Linley Logan  
Maria Lopez de Leon  
Chag Lowry  
Gloria Lee Luebke  
Elizabeth Madrigal  
Christen Marquez  
Hannah Martine  
Da-ka-xeen Mehner  
Ricardo Mendoza  
TahNibaa Naataanii  
Sara Marie Ortiz  
Jamaica Osorio  
Harold Parsons  
Christopher Peters  
Tia Oros Peters  
Tommer Peterson  
Lillian Pitt  
Beverly Walton  
Ramona Town Rae  
Tristan Reader  
Wendy Red Star  
Ryan Rice  
Ryan Romer  
Reuben Roqueni  
Richard Rowland  
N. Bird Runningwater  
Jaclyn Sallee  
Theresa K. Secord  
Jayson Smart  
Shirley Sneve  
Cassius Spears  
Dawn Spears  
David Spencer  
Gabrielle Strong  
Victoria Holt Takamine  
Lauren Teixeira  
Barron Tenny  
Michael Thomas  
Toma Villa  
Rick West  
Ray Williams  
E. San San Wong  
Elizabeth A. Woody  
Rico Worl  
Deva Leinani Aiko Yamashiro  
Shirod Younker

Arts & Culture Program Director  
Council Tribal Member  
Director, Indian Arts Research Center  
Executive Director  
Vice Chairman  
Executive Director  
Board of Directors  
Executive Director  
Program Officer  
Legacy Director  
Project Manager  
Filmmaker, Documentarian and Narratives  
  
Assistant Professor, Native Arts  
Artist  
Director, Navajo Weaver, Sheep Herder  
Artist  
Artist  
Principal  
President/CEO  
Executive Director  
Deputy Director, Director of Programs  
Artist  
Assistant Curator of Native American Art  
Artist and Treasurer of Native Basketweavers  
Managing Editor  
Adjunct Art Professor and Installation  
Curator of Exhibitions and Programs  
Artist  
Program Director  
3D Visual Art Instructor  
Director, Native American and Indigenous  
President and CEO  
Executive Director  
Acting Vice President  
Executive Director  
Native Arts Advisory Committee, NEFA  
Native Arts Program Coordinator  
Director of Development  
Program Officer, Native Arts & Culture  
Executive Director  
Executive Director  
NACF Board Member  
Manager  
Artist  
Board Member  
Member of Swinomish Tribe  
Director of Grants  
Board Secretary  
Arts and Culture Specialist  
Executive Director  
Professor

Nathan Cummings Foundation  
Squaxin Island Museum  
School of Advanced Research (SAR)  
Alaska Native Arts Foundation  
Confederated Tribes of Siletz Indians of Oregon  
The Museum At Warm Springs  
Longhouse Education and Cultural Center  
National Association of Latino Arts and Culture (NALAC)  
Humboldt Area Foundation  
Native Arts and Cultures Foundation  
Native Arts and Cultures Foundation  
Paradocs Productions, Inc.  
Portland Copywriting  
U of Alaska – Fairbanks Art Center  
  
Diné be'iiná, Inc.  
  
Larson Allen LLC  
Seventh Generation Fund for Indian Dev  
Seventh Generation Fund for Indian Dev  
Grantmakers in the Arts  
  
Portland Art Museum  
NNABA  
Native Foodways Magazine  
Department of Art, Portland State University  
Museum of Contemporary Native Arts  
Institute of American Indian Arts  
Native Arts and Cultures Foundation  
Clatsop Community College  
Sundance Institute  
Koahnic Broadcast Corporation  
Maine Indian Basketmakers Alliance  
Rasmuson Foundation  
Native American Public Telecommunications  
  
New England Foundation for the Arts  
American Indian Center of Chicago, Inc.  
Margaret A. Cargill Foundation  
PA'I Foundation  
California Indian Storytelling Association  
Native Arts and Cultures Foundation  
CedarWorks Gallery  
  
Native Arts and Cultures Foundation  
One With Creation  
San Francisco Arts Commission  
Native American Arts and Cultures Foundation  
Sealaska Heritage Institute  
Ke Kukui Foundation  
Oregon College of Arts and Crafts

## A Few Ways of Saying “Thank You”

Hawaiian: *Mahalo*

Klamath: *Sepk’eeec’a*

Alutiiq: *Quayanna*

Blackfeet: *Nitsiiniiyi’taki*

Cherokee: *Wado*

Cheyenne: *Nea ese*

Anishinabe/Ojibwe: *Miigwech*

Choctaw: *Yakoke*

Coeur d’Alene (Salish): *Limlemsh*

Creek: *Mvto*

Dakota: *Pidamayaye*

Haida: *Haw.aa*

Hopi: *Kwakwha*

Lakota: *Pilamyaye*

Narragansett: *Kutapatush*

Pueblo of Acoma: *Dawae*

Shimalgyak (Tsimshian): *Doyckshin*

Cherokee: *Sgi*

Tewa: *Gunda*

Tlingit: *Gunalcheesh*

Yaqui: *Chiokoe uttesia*





## About Native Arts and Cultures Foundation, Inc.

The Native Arts & Cultures Foundation (NACF) is a national 501c3 philanthropic organization dedicated exclusively to the revitalization, appreciation, and perpetuation of indigenous arts and cultures. Primarily Native-led and national in scope, NACF supports American Indian, Native Hawaiian and Alaska Native artists and communities. Through grantmaking, convening, and advocacy, NACF provides support to the field, fostering creativity amongst Native peoples.

“After years of planning, it’s thrilling to embark on our journey to strengthen Native arts and cultures,” said Lulani Arquette, president and chief executive officer at NACF. “The arts have been imbedded within indigenous life, and are a powerful connection linking one generation to the next. It’s our mission to provide financial support to artists and organizations to help our cultures flourish. We look forward to creating opportunities to emphasize the shared values of Native communities and to helping address important issues through an artistic lens.” Since opening its doors in 2009, and after two years of grantmaking, NACF has awarded \$984,000 in grants to 60 artists and organizations in 25 states.

The program operates within three focus areas:

- Support for Individual Artists
- Support for Communities
- Support for the Field

For more information about NACF, please see our website:  
[www.nacf.us](http://www.nacf.us)

## Staff

**T. Lulani Arquette** (Native Hawaiian), President/CEO  
**Reuben Roqueñi** (Yaqui/Mexican), Program Director  
**Gloria Lee**, Legacy Director  
**Rupert Ayton**, Finance Director  
**Frank Dunn** (Eastern Band of Cherokee), Digital Media Specialist  
**Elizabeth Madrigal**, Project Manager  
**Alyssa Macy** (Wasco/Navajo/Hopi) Development Specialist

## Board of Directors

**Marshall McKay** (Yocha Dehe Wintun Nation), Board Chair • Tribal Chairman, Yocha Dehe Wintun Nation,

**Susan Jenkins** (Choctaw Nation), Vice Chair • Executive Director, Cherokee Preservation Foundation

**Elizabeth Woody** (Warm Springs, Wasco, Yakama, Navajo), Board Secretary • Program Officer, Meyer Memorial Trust

**Joy Harjo** (Mvskogee/Creek), Board Treasurer • Poet, Musician

**Barron M. Tenny**, Board Member • Retired, formerly the Executive Vice President, Secretary and General Counsel of the Ford Foundation

**W. Richard West, Jr** (Southern Cheyenne/Arapaho), Board Member • President and CEO, The Autry Museum; Founding Director and Director Emeritus, National Museum of American Indian Smithsonian Institution

**Sven Haakanson** (Alutiiq - Old Harbor), Board Member • Executive Director, Alutiiq Museum & Archaeological Repository

**Buffy Sainte-Marie** (Cree), Advisory Board Member • Musician, Artist, Educator

**Letitia Chambers** (Cherokee descent), Advisory Board Member • Retired Director, Heard Museum

Native Arts & Cultures Foundation  
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