



**NATIVE
ARTS &
CULTURES
FOUNDATION**

**Our First Five Years
Native Arts and Cultures Foundation
2009 – 2013**

Mission

To promote the revitalization, appreciation and perpetuation of American Indian, Alaska Native and Native Hawaiian arts and cultures.

We Believe Native Arts and Cultures:

- Bring a valuable perspective to contemporary life;
- Inspire healing within Indigenous communities and among Native peoples and the broader population;
- Provoke thought, spark discussion, explore solutions and add a vital contribution to our communities and world.

We Are Grateful to You for Helping NACF:

- Support 85 Native artists and organizations across 22 states, allowing them to reach more than 842,000 people;
- Enable NACF awardees to present, produce or exhibit at 300 cultural events;
- Engage 146,000 active participants to attend workshops or trainings and to experience art by NACF awardees.

Vision

Native arts and cultures are growing and revitalized.

We envision supporting the creation and sharing of new works by emerging and seasoned Native artists and strengthening the infrastructure that supports Native arts and cultures. We envision supporting Native culturemakers and cultural bearers in transmitting art and cultures to next generations.

Native arts and cultures are connected with other sectors of society.

We envision strengthening the connection of indigenous cultural knowledge and practices to other sectors through art, research, education, and convening. We wish to facilitate the inclusion of Native artists, culture bearers, and cultural teachers in efforts where representatives from multiple disciplines are convened, with a particular focus on the environment, health, education, and technology.

Native arts and cultures are supported by new philanthropy.

We envision the building of Native philanthropy that supports Native arts and cultures. We wish to pursue philanthropic partnerships with foundations, trusts, and corporations in order to leverage financial and other resources. We envision building a network of individual giving that provides a way for people to engage with, support, and appreciate Native arts and cultures.

Values

Courage

We owe it to future generations to break through all barriers that limit our potential and forge new frontiers with a courageous spirit.

Generosity

Giving to those who genuinely express a part of themselves through the arts and expand deeper appreciation for Native cultures is at the core of our philanthropy.

Creativity

Trusting our intuition and connection to the Creator helps us bring forth our fullest imagination, inspiration and effort. We strive to always be in the process of creation, for this is where our greatest achievements happen.

Respect

We encourage an environment of respect for difference, the humanity of others, and diverse arts and cultures, and we nurture all life forms while in the course of our daily lives and working with others.

Commitment

We are committed to the long journey, seeing beyond what we need right now and following through with patience, perseverance and passion. Our collective responsibility is to honor the wisdom and knowledge of seven generations back and the evolvment and enlightenment of seven generations ahead.



Image courtesy Maine Indian Basketmakers Alliance

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Dear Friends,

It is an honor for me to address you as Chairman of the Board of Directors of the Native Arts and Cultures Foundation and to introduce this Five Year Anniversary report, which represents a culmination of the efforts and desires of numerous people over many years.

Among the people of the Yocha Dehe Wintun Nation, the arts have always held a sacred place. They are part of the tangible history of my Wintun people and of all Indigenous peoples of this country we now call the United States. Without our Native arts and cultures our unique societies and peoples very simply would not exist, to the detriment of all Americans. Our artistic and cultural expressions go far beyond mere beauty. They speak to our long presence on this earth and the essence of who

we are as Native peoples. At NACF, we envision a society where flourishing Native arts and cultures are essential to the overall integrity of the cultural landscape.

I am grateful for your interest in the work of the Native Arts and Cultures Foundation, and invite you to participate with us in our mission however you may. It is so important for Native Nations, foundations and individuals to come together to support art and culturemakers, and the valuable work of organizations like this foundation.

Marshall McKay
(Yocha Dehe Wintun Nation)
Chairman, NACF Board of Directors

Aloha Kākou (Greetings to All of You),

It is a special honor for me to serve as the first president and chief executive officer of the Native Arts and Cultures Foundation. From the outset, our intentions have remained steadfast: In partnership with others in the field of Native arts and cultures, be communicators of hope, catalysts of change and champions of creative potential. As our work demonstrates, we are united in our commitment to these intentions.

Each day we are reminded of the value of compassion and humility, and the importance of a steadfast spirit to bring forth collective well-being for all on this planet. Arts and cultures provide a path for deep exploration and reflection on everything that surrounds us. They are an avenue for learning, a space for healing, and a place to practice and be free.

They can contribute to one's livelihood and – perhaps most important – be a nexus of connectivity in a world that is deeply diverse. They provide inspiration and a means to contemplate pressing issues and contribute toward making healthier communities.

We are immensely grateful to all of you who have helped us in our critical start up years. Without your support, guidance and friendship, we would not be where we are today. We look forward to a future where the artistic and cultural contributions, wealth of knowledge, and lifeways of the indigenous peoples of this country will be realized to their full potential.

T. Lulani Arquette
(Native Hawaiian)
President and CEO

A study conducted by the Ford Foundation demonstrated a deep need for a national resource to support Indigenous arts and cultures in the U.S. After a preliminary feasibility study, the Native Arts and Cultures Foundation (NACF) was incorporated in 2008, to fulfill a national mandate to recognize Native creativity, strengthen the Native arts field and support cultural continuity for generations of Native artists and culturebearers. Our creation was an acknowledgement of the centrality of art and creative expression in peoples' lives and an understanding of the value of Native arts as a powerful expression of community and spirit, through individual creation or community undertaking. We are grateful to the generous support provided by the Ford Foundation that helped launch NACF, and subsequent founding support provided by the Yocha Dehe Wintun Nation. Four core aspirations surfaced during feasibility research:

- Native-led, Native-partnered
- Funding for Native arts and cultures
- Leadership in Native arts and cultures
- Capacity and infrastructure in the field

Native-led, Native-partnered

Research showed that to succeed in our mission, fundamentally we needed to be Native-led, and include Native partners in our work. The concept of partnership extended to staffing. The impetus behind the need was innate sensitivity to and knowledge of Native culture, establishing credibility and trust within Native communities, and developing Native leadership potential in communities, institutions, and the broader arts and cultures field.

Funding for Native Arts and Cultures

Research indicated that current direct funding of Native artists, organizations and communities was not sufficient to maintain Native arts and cultures, let alone cater to the urgency of cultural resurgence and the need to work with a generation of elder culture bearers before their knowledge was lost.

At a more detailed level, we found four major challenges ripe with opportunities for change:

- Native artists need more support systems, and those that do exist, are stressed.
- Native artists need more recognition and visibility in national and international arenas, especially since they are often dynamic frontrunners for our communities.
- Native artists need more philanthropic support in the form of grants and fellowships.
- Native artists working with communities can affect social change.

Leadership in Native Arts and Cultures

Research indicated that greater leadership was needed to help artists retain and nurture their community roots, and to encourage communities to engage with the arts in traditional and innovative ways. Research also indicated that leadership and outreach in education was critical to increasing the general awareness of the contribution of Native arts to the past, present and future of America. Finally, more support for leadership development was indicated as necessary to help Native artists become agents of change and inclusion in communities across America today.

Capacity and Infrastructure in the Field

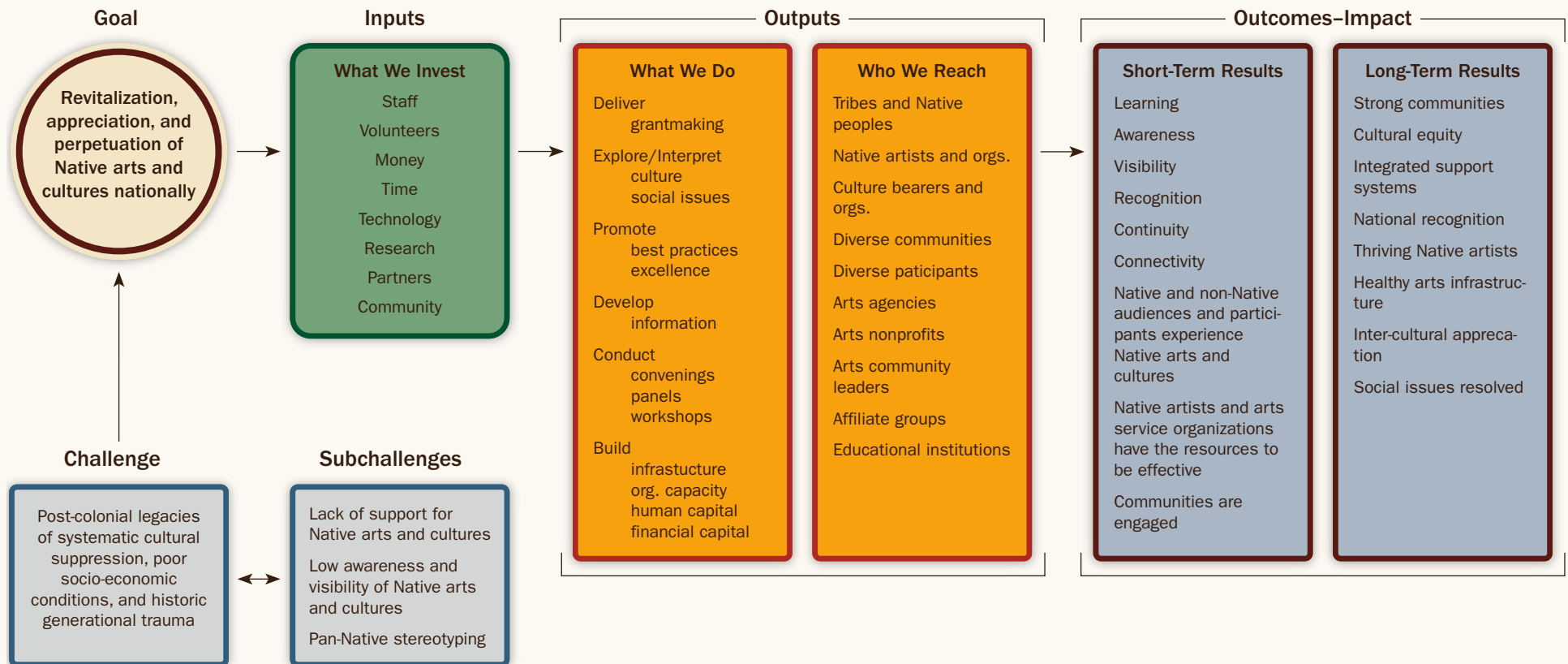
The infrastructure supporting Native arts and cultures has been described as “fragile” at best. While funding is always the number one need, beneath the surface the needs are varied:

- Adequate facilities and upkeep are critical to serving artists.
- Adequate staff training in organizational management skills is necessary to effectively manage arts and cultures organizations and programs.
- Diversity at the board level is necessary to assure the right priorities.
- Lack of networking, fragmentation, is holding organizations back.
- Geographic challenges, especially urban versus rural, leave large service gaps in the Native arts landscape.



The foundation brought over 100 Native arts and cultures stakeholders from across the nation together to identify needs in the field at the 2011 Strengthening the Bones convening.

NACF Positive Change Logic Model



Since our inception, we have continuously worked to build a Native-led foundation supported by a broad-based population. Our Board and staff are Native-led and comprised of a majority Native representation. We recognize the value of diverse voices and seek out inclusion of other ethnic groups and non-Native peoples

to help contribute to our knowledge and participate in our work.

To be effective, we follow a clear logic model (see NACF Positive Change Logic Model above). We focus on taking actions whose expected outcomes di-

rectly address needs and build lasting change. As we unfortunately cannot be all things to all people at this stage in our evolution, we prioritize and focus our efforts on activities we believe will generate the greatest and most sustainable impact over the long-term.



Healthy Thriving Native Arts and Cultures

We see the foundation as a node within a large network that contributes to healthy, thriving Native arts and cultures. We recognize that our success will come from collaborating within a large network of diverse organizations and people. We work tirelessly to meet, collaborate and share with these organizations. We have developed relationships to advance our mission and we work with peer organizations better suited to certain activities.

Strengthening the Bones National Native Arts Convening

In November 2011, the Native Arts and Cultures Foundation invited over 100 artists, leaders, funders and culturemakers to a national gathering to identify collective connections, energy and strategies for the field of American Indian, Alaska Native and Native Hawaiian arts and cultures.

A diverse 12 person national planning committee worked together to create Strengthening the Bones, with a goal that the convening would nurture and bring closer the connections that bind together the Native arts and cultures field. The committee designed a format focused on creating opportunities for participants to learn about each other's needs, work and strategies to build relationships that would ideally lead to future collaborations.

Participants engaged in insightful audience participation panels, interactive workshops and experienced cultural activities and performances from artists highlighting the vast diversity of Native arts. A live mural completed over the two days visually documented the rich discussion. Music, slam poetry and a soliloquy

were interspersed within the agenda, which closed with a film screening. Keynote speakers included W. Richard West, Jr. (Southern Cheyenne), NACF Board Member and Founding Director Emeritus of the Smithsonian Institution's National Museum of the American Indian and international recording artist Buffy Sainte-Marie (Cree).

This first NACF national gathering of Native arts and cultures stakeholders led to five major action statements that applied to all. The information demonstrated that NACF initial programming and other partner organizations were on track to help meet many of these needs. The findings also informed refinements to the NACF grantmaking program and long-term programming goals:

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.

Since its first year of programming, NACF has nurtured Native artist success by offering support to individual artists. By funding organizational networks and convenings and by offering support to the field, NACF helped strengthen arts and cultures leadership. Through community-based awards, the foundation supported artists, organizations and projects working to mentor and strengthen youth through an arts lens. To deepen our work while discussing ways to meet other needs identified in this first national convening, NACF continued grantmaking and engaged stakeholders in sessions to shape future programming strategies.



Workshop discussion identified five areas most organizations had in common.



Gratitude to the Strengthening the Bones planning committee: your work was a great success!



NACF National Leadership Council member Buffy Sainte-Marie (Cree)



Christopher K. Morgan (Native Hawaiian, 2013 NACF Dance Fellow), *In Between Words*

“It is difficult to capture in words the full depth of impact the fellowship has had. When an organization such as the Native Arts and Cultures Foundation invests in an artist, that display of faith and trust in the work is an incredibly motivating catalyst for the work to continue to deepen, grow. It will have a lasting effect on myself and others.”
— Christopher K. Morgan (Native Hawaiian)
2013 NACF Dance Fellowship

In carrying out our mission, we face two major obstacles: the great diversity and general invisibility of Native peoples in America, and the lack of a significant funding commitment to support Native arts and cultures within philanthropic circles, Native Nations and trusts.

Great Diversity and General Invisibility

We are complex and intricacy leads to inaccurate generalizations among an uninformed public that then impedes visibility. Real appreciation of First Peoples comes with deeper understanding of the complexity and diversity of more than 560 distinct Native Nations in the United States. In moving away from the damaging stereotypes, Native artists can achieve critical recognition in local, national and international arenas. This invisibility is rooted in post-colonial legacies of systematic cultural suppression, poor socio-economic conditions and historic generational trauma.

The good news is that we are still here and we have a wealth of assets from talented artists and wise culture bearers to deep Native knowledge and passionate communities. The work of many artists is slowly informing the broad public as to who we are. Their contemporary art is beginning to hang in art museums side by side with ethnographic collections and the finest art exhibitions. Much of our customary or ceremonial art, which was once perceived in the mainstream as just historical artifacts, is now being recognized as living art and cared for as such. Furthermore, our literary, film and performance artists are forging new terrain, winning national awards, and giving back to their communities in significant ways.

We understand that in order for Native peoples to thrive in our communities, share Native knowledge, and manifest our fullest creative expression we need to empower ourselves with greater visibility and connectivity, as well as the education and tools to generate success.

Funding Commitment

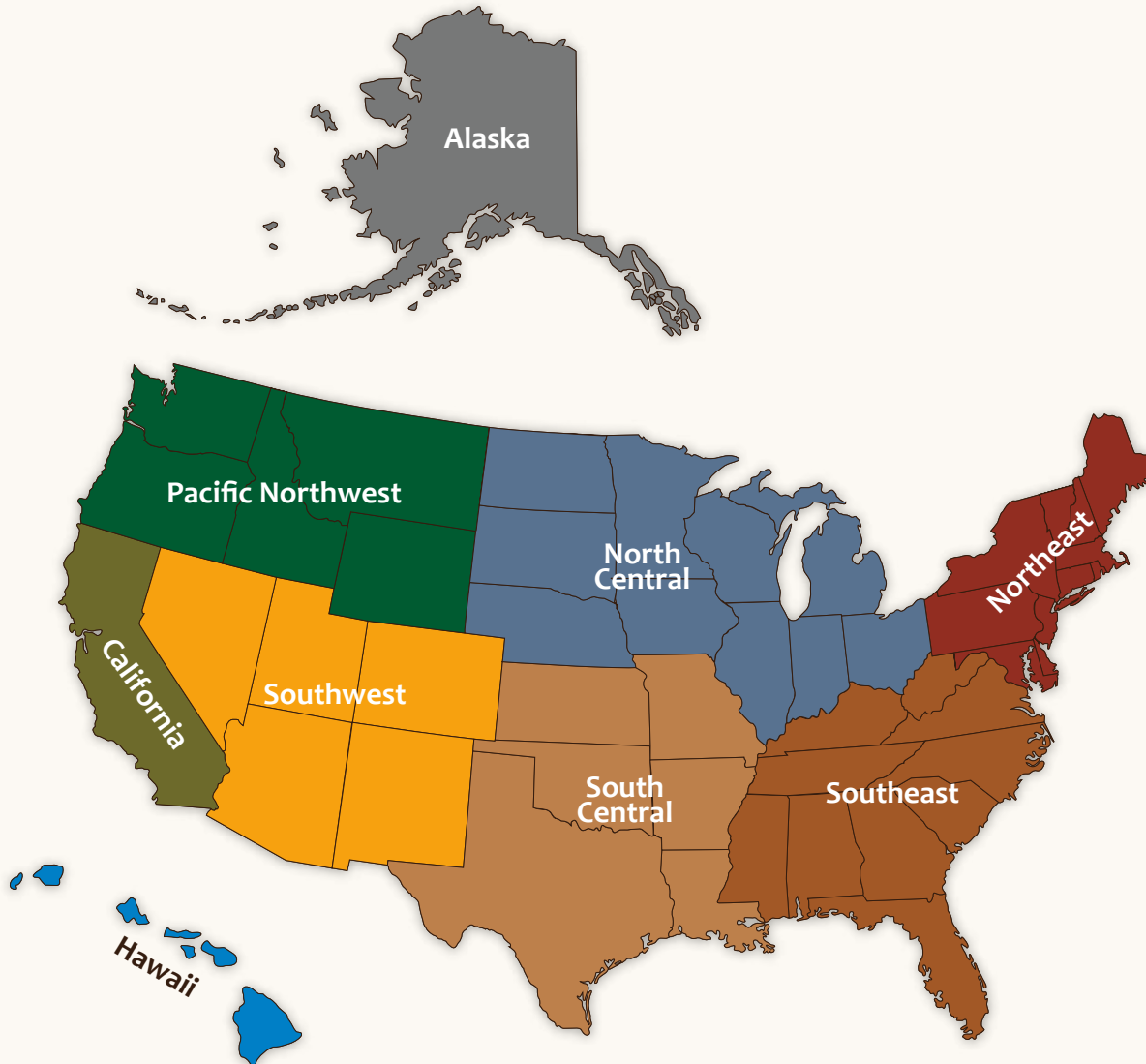
For Native peoples our art is inseparable from our culture and our being. At the time NACF was formed to increase support to Native arts and cultures, overall funding had declined and the country's economy had collapsed in a recession.

Last year, a review of recent studies of U.S. philanthropy by the National Philanthropic Trust, Grantmakers in the Arts and Native Americans in Philanthropy suggested that of the over \$300 billion total annual giving, only \$13 billion (4% of total giving) supports arts, culture and humanities. Lower still, is the portion of that funding that reaches Native peoples. Of the \$13 billion of annual funding for the arts, foundations grant about \$3 billion per year, of which less than 2% directly benefits Native Americans.

We clearly see the paradox in these numbers. In recent years the US economy has been moving away from traditional, institutional and financial drivers to those of creativity and innovation. Studies have shown that a strong social commitment to the arts is crucial to cultivating creativity, and Indigenous First People cultures contribute valuable philosophies and values to our country. This is our core message to mainstream America: Native arts and cultures and the collective pool of talented artists and culture bearers help build stronger communities, contribute to a better America and share valuable knowledge across a very diverse country.

Program Regions

To facilitate our programs, we address our national scope through nine regions.

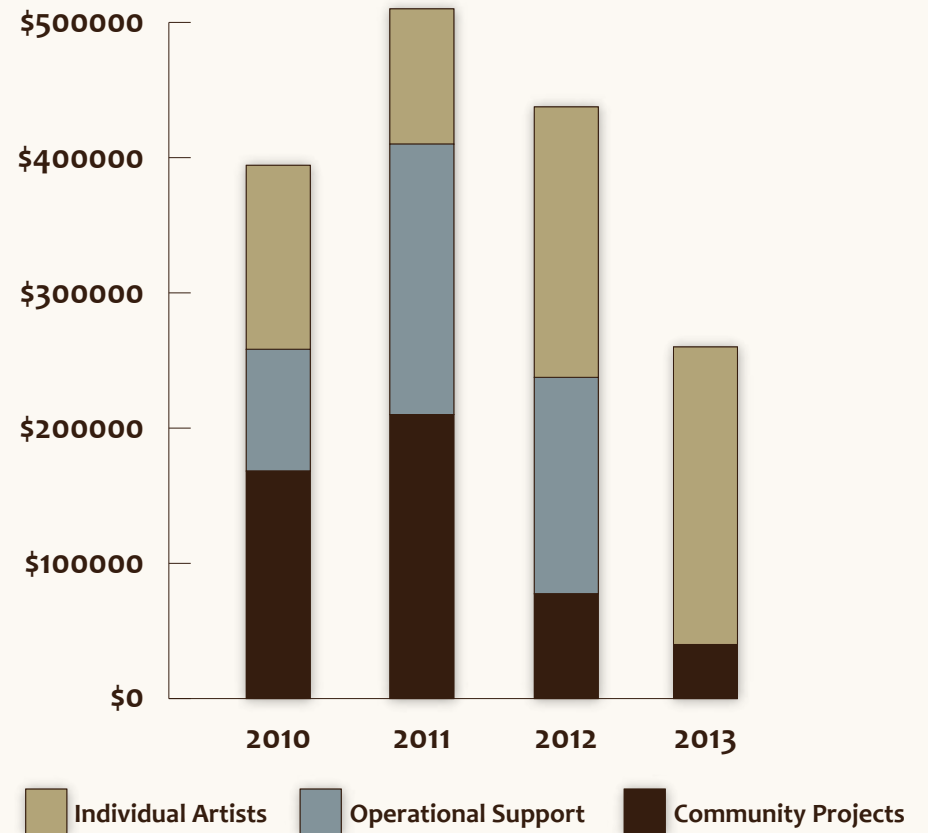
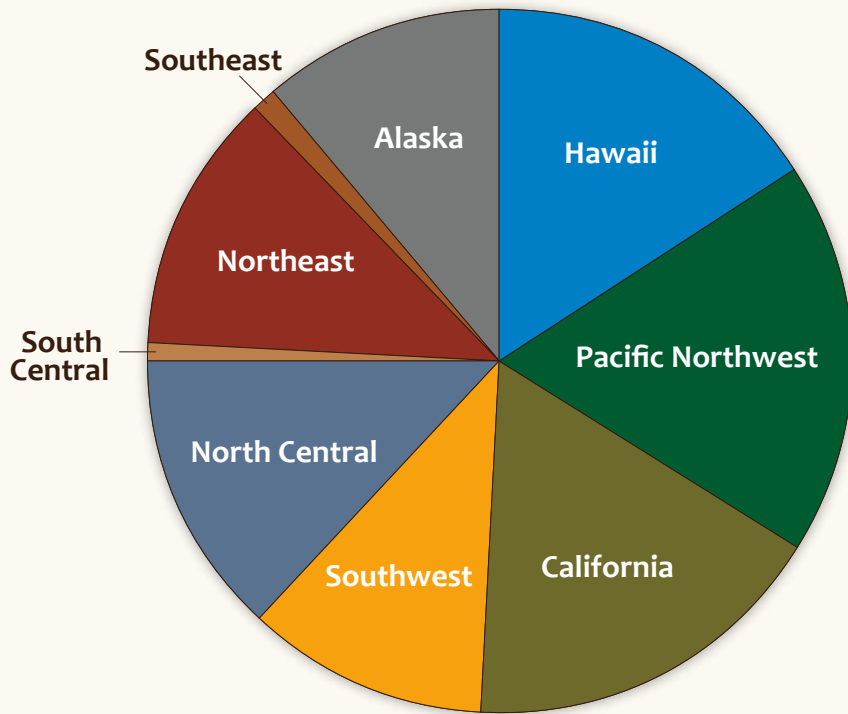


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Artists and organizations we've funded are from the following Native communities:

- Acjachemen
- Athabaskan
- Blackfeet
- Chehalis
- Cherokee
- Chippewa
- Creek
- Haida
- Hopi
- Iñupiat
- Laguna Pueblo
- Métis
- Mochican
- Mohawk
- Mojave
- Muscogee
- Narragansett
- Native Hawaiian
- Navajo
- N'ishga
- Ojibwe
- Passamaquoddy
- Penobscot
- Pima
- Poarch Creek
- Salinan
- Salish
- Santa Clara Pueblo
- Seneca
- Tlingit
- Wampanoag
- Yup'ik

and organizations with a regional or national reach that serve American Indian, Alaska Native and Native Hawaiian communities.



As a unique national, Native-led organization working to support all disciplines practiced by artists in American Indian, Alaska Native and Native Hawaiian communities, the foundation has supported 85 Native artists and organizations in 22 states. NACF funding has fueled over 300 events and activities, engaged more

than 146,000 participants and reached an estimated 842,000 people.

As the pie chart illustrates, we have provided balanced support in almost all regions. Our challenge to increase funding in the South Central and Southeast regions is

related to a low numbers of applicants and a need for greater outreach and visibility. We discuss our future plans for supporting Native artists, in the section on future programming.

Individual Artist Fellowships

Each year hundreds of artists representing the fields of dance, filmmaking, literature, music, traditional arts and visual arts submit applications for consideration for one of the largest national arts fellowships dedicated exclusively to American Indian, Alaska Native and Native Hawaiians. As expected, the number and quality of the artists pursuing the NACF Artist Fellowship is extremely high, each demonstrating an extraordinary artistry and rigor in their practice. These applications have engaged panel reviewers in provocative discourse, challenging them to come to consensus about their selections drawn from these very competitive pools. We are privileged to have developed a cohort of 41 highly talented artist fellows and we are humbled by their inclusion in our support processes.

The strength and beauty of our fellows' voices is inspirational. They are representing the cultural continuity of Native peoples in contemporary contexts and are the creative voice of their communities. Their art brings greater visibility to the realities of their communities, addressing Native identity issues, bringing light to the

complexities and challenges, and sharing the stories of hope, change and inspiration. Their work speaks to issues of land and water rights, food sovereignty, and the interconnectedness of all living creatures. Through this partnership these artists serve to bring their gifts to the world, model the best in our creativity and expression as Native peoples and help to create a greater understanding of indigenous peoples and issues.

Our commitment to these artists goes beyond providing funding to support their work. We actively promote them through our Website and in our marketing and communications efforts, as well as include them in NACF functions. Further, through networking opportunities to the field, we are able to make important connections for our fellows to funders, exhibitors, and presenters that provide opportunities for leveraging additional support. It is also our strategy to foster continuing connections to the fellowship cohort beyond the initial fellowship year. These fellows have become the face of NACF's activities, demonstrating the quality of our programming to potential funders, contributing to the necessary

groundwork in cultivating relationships to foundations, donors and the public at large. They are an essential element of our advocacy efforts in making the case for Native arts. The circle of artists is, and will continue to be, part of the NACF family.

We have seen our grantees find great success in efforts supported by this program. Among them is Emily Johnson (Yup'ik, 2011 NACF Dance Fellow) who recently received a Bessie Award for Outstanding Production, comparable to a Grammy in the dance community. Likewise, dancer Rulan Tangen (Métis, 2012 NACF Artist Fellowship) premiered her new work "Walking at the Edge of Water" and was fully funded for the project through NACF's partnership with the United States Artists project program. As an example of the impact these artists are having worldwide, Alan Michelson (Mohawk, 2012 NACF Visual Arts Fellow) has shown his work in seven different exhibitions, including the internationally prominent 18th Biennale of Sydney and the 3rd Changing Hands: Art Without Reservation touring exhibit.



Emily Johnson (Yup'ik, 2011 NACF Dance Fellow), *Nicuugni*



Christen Marquez (Native Hawaiian, 2011 NACF Film Fellow) and her mother when working on the documentary film *E Haku Inoa: To Weave A Name* (2013).



Brent Michael Davids (Mohican, 2013 NACF Music Fellow)

Sonya Kelliher-Combs

Alaska

Sonya Kelliher-Combs (Iñupiaq/Athabaskan) is a premiere Alaska Native conceptual artist whose work is rooted in painting but is interwoven and influenced by traditional skin sewing and sculptural elements using animal parts. With the support of a 2011 NACF Visual Art Fellowship, she developed a solo exhibition at the Gallery of Contemporary Art in Anchorage, Alaska featuring “Monoprints” and “New Work,” installations and a series of drawings reference her Native heritage, family, history and sense of place. The fellowship gave Kelliher-Combs the space and time to create, allowing her to add electricity, heat and running water to a self-constructed artist studio. “As many know, the most valuable thing to an artist is TIME. The time to be able to focus and work in the studio is invaluable,” said Kelliher-Combs. “The NACF fellowship enabled me to create two new installations, which I consider breakthrough pieces.”



Sonya Kelliher-Combs

Christopher Kauai Morgan

Northeast

Christopher Kauai Morgan (Native Hawaiian) is a choreographer and dancer whose work stems from a belief in the urgency of live performance in an increasingly isolating, commercial and digital world. Growing up in Orange County, California, Christopher learned Hula from his family. He now brings his diverse heritage and over 15 years of experience as a dancer, educator, choreographer and arts facilitator to directing his Washington D.C. area contemporary dance company, Christopher K. Morgan & Artists. The support of a 2013 NACF Dance Fellowship allowed Morgan to premiere two new works, “Halcyon,” a meditation on the nature of memory, and “Place Names” with Sri Lankan dancer Asanga Domask about how language, names and label shape identity. The fellowship allowed Morgan to offer the company’s first summer dance intensive, in which 28 students from 6 states participated.



Cyril Pahinui

Natalie Diaz

Southwest

When not on book tours supporting her first book, “When My Brother Was An Aztec,” poet Natalie Diaz (Mojave/Pima) works with elders in her community to teach the Mojave language to next generations. The support from a 2013 NACF Literature Fellowship allowed Diaz to give poetry readings, participate on language revitalization panels and teach writing workshops in cities like New York, Los Angeles, Victoria, B.C. and Native communities that otherwise couldn’t afford to host literary events. The foundation honored NACF Literature Fellows including Diaz at the 2013 Association of Tribal Libraries and Archives (ATALM) Conference in New Mexico alongside literary greats N. Scott Momaday (Kiowa) and Joy Harjo (Mvskoke). “The Native Arts and Cultures Foundation has given me much more than money,” said Diaz. “I was able to be the artist that I am in the place where I became that artist. There exists no other fellowship like this one.”

Cyril Pahinui

Hawaii

Musician Cyril Pahinui (Native Hawaiian) has developed one of the most recognized voices in Native Hawaiian music. His debut album won awards and the 35 albums he has released since then have inspired numerous awards, including three Grammys. In 2013, a NACF Music Fellowship allowed Pahinui to complete production on the Native Hawaiian PBS Pilot “Let’s Play Music,” which broadcast to more than 20 million homes nationwide. The award allowed Pahinui to update his Website technology to be able to host a newly completed series of instructional videos to teach next generations of slack-key guitarists. “I was informed that I’d be inducted into the Hawaiian Music Hall of Fame in 2014 and be receiving a Na Hoku Hanohano Lifetime Achievement Award from the Hawai’i Academy of Recording Arts. The NACF award allowed me to build a Legacy Website that could tell my musical story and achieve the high-tech needs of the videos,” said Pahinui.

Andrew Okpeaha MacLean

Northeast

Filmmaker Andrew Okpeaha MacLean (Iñupiat) is an Alaskan film director and screen writer whose work has screened in international arenas. His films star Iñupiat people speaking their Native language and are shot on location in Barrow, Alaska. His work explores how characters exercise a core Iñupiat belief called *paalaqtautaiññiq*, which roughly translates as “non-violence” or “avoidance of conflict.” A 2013 NACF Film Fellowship allowed MacLean to produce two short films, *Children of the Northern Lights* (2013), a short science fiction film based on an Iñuit story, and *Luis Gonzales Palma Never Took a Picture Here* (2013), a collaboration with Iñupiat poet Cathy Tagnak Rexford. The support from NACF afforded MacLean time to write a feature-length version of *Children of the Northern Lights* and begin production on his next film, *Nalakataq*, a documentary about Iñupiat whaling.

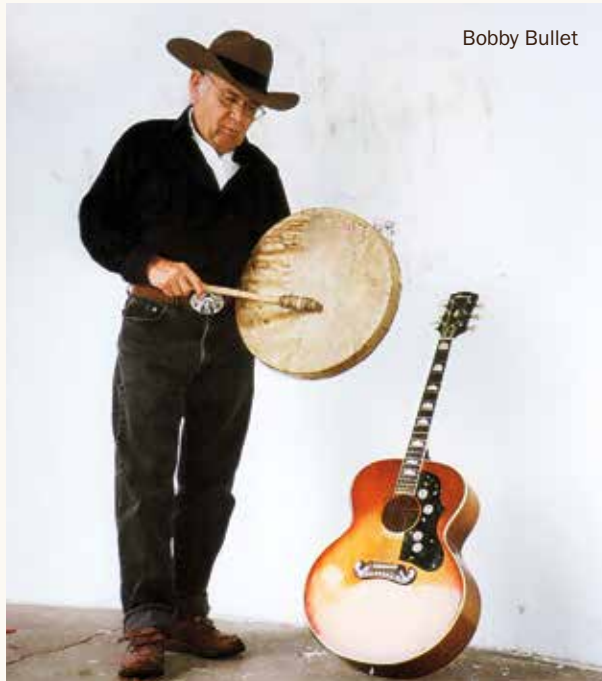
Marie Watt

Pacific Northwest

Marie Watt (Seneca) is an artist whose work is centered on community. Most notable is her work with blankets as an object and a metaphor in Native life. A 2011 NACF Visual Arts Fellowship assisted Watt as she created *The Incomplete Indigenous Botanical Canon*, a new body of work that included drawing, hand-sewn tapestries and a community sewing circle at the Smithsonian Institution’s National Museum of the American Indian to illustrate indigenous medicinal knowledge. The project culminated in *Lodge*, a solo mid-career survey exhibition at the Halle Ford Museum of Art and 10th Annual Social Pow Wow in Salem, Oregon in 2012, which then traveled to the Tacoma Art Museum to be on view for over 20,000 visitors. “The fiscal support from NACF provided basic resources like studio space and materials and also encouraged me to take risks in my work. While the grant period is for one year, for me, the results will manifest for years to come,” said Watt.



In 2014, this *Earthquake Robe* by Teri Rofkar (Tlingit) will be dancing in commemoration of the 50th anniversary of the 1964 Great Alaskan Earthquake, which caused 139 deaths and transformed the Alaskan landscape.



Bobby Bullet

Teri Rofkar

Alaska

For over 25 years, internationally renowned weaver Teri Rofkar (Tlingit) has woven exquisite baskets and textiles worn by members of her community. In 2004, her visionary commitment to protecting natural resources like cedar, spruce roots and mountain goat wool was honored with an Ecotrust Indigenous Leadership award and her art recognized in 2013 with a NACF Traditional Arts Fellowship. Support from NACF allowed Teri to complete a 17-year project to weave a DNA design robe, the first Tlingit robe woven from Baranof Island goats in 200 years. The robe was honored at the Portland Art Museum and brought out at a U.S. Fish and Game Department meeting discussing sustainability of Baranof Island mountain goats. The fellowship allowed Rofkar to develop a curriculum about the robe and travel to teach over 100 Alaska students the history, math, science, environmental and indigenous knowledge that accompanies her art.

Bobby Bullet

North Central

Celebrating over 50 years in the music business as a writer/performer, Bobby Bullet (a.k.a. Robert Hollis St. Germaine, Chippewa), continues to draw from a life filled with uncertainty, joy, love and difficult decisions to create memorable lyrics and heartfelt music. The Native American Music Awards honored Bullet with a Lifetime Achievement Award in 2010. A 2013 NACF Music Fellowship supported Bullet in conducting oral history interviews with Lac du Flambeau Band people to inform his next album of folk songs. The award allowed Bullet to bring talented Native musicians to his home studio on the reservation to lay tracks. The forthcoming recording features poignant songs about treaty-negotiated fishing rights, the plight of missing Native women and good ole-fashioned heartbreak. Bullet performed the new songs at community events protesting violence against women; at the Wisconsin Historical Society; and at the 2013 Indian Summer Music Festival.

Diné be' iiná



Maine Indian Basketmakers Alliance



Jeremy Frey (Passamaquoddy, 2014 NACF Traditional Arts Fellow),
Urchin shaped basket



Community-Based Initiatives

We believe in the power of the arts as a transformative catalyst in communities. Creative vitality is the foundation for cultural continuity and the support of arts and culture will realize the continuity of traditional practices, language, and cultural expressions and nurture the emergence of new modes of artistic evolution. The understanding and participation in Native culture, community identity, and history creates healthy communities and forges strength in an increasingly complex world. Native leaders, community organizers, and culture bearers recognize more and more that the arts is an effective anchor for community engagement and revitalization.

We have seen that the success of the projects hinges on the artist's ability to engage their community in their work. Through collaboration with a hosting cultural organization, often a non-profit, school or tribal agency, support for the project is strengthened by collective efforts. The organization can provide space for project activities, tools and supplies. Likewise, the organization can assist with outreach and provide the administrative support necessary for program management, documentation and final reporting. NACF participation in these activities as funder, advisor and networker further deepens the support. Our visits to these communities have resulted in greater understanding of the work, allowed for real witnessing of the impacts of the projects on participants, and the opportunity for first hand documentation of the efforts. The activities are then presented on our website and social media, serving as an inspiration for effective community building through the arts.

In four years of grantmaking in Native communities, NACF has seen the significant impact of even nominal support for community based arts projects, displaying high levels of community participation in artistic practices, providing space for artist-community collabora-

tions and demonstrating a high degree of intercultural knowledge transfer.

Diné be' iiná

(The Navajo Lifeway)

*2011 NACF Community-Based Initiative,
Window Rock, Arizona (Southwest)*

Diné be' iiná, a 2011 grantee, provided technical and educational information on sustaining economic self-sufficiency to Diné weavers and herders of sheep and goat on the Navajo reservation. A group of Native youth were partnered with elders in their community to learn about plants used for medicines and wool dyeing, about traditional shepherding and wool collection practices, and ultimately about the complex design and creation processes of Navajo weaving, serving as an artistic vessel for their cultural inheritance. The project work continues to play an important role in ensuring cultural preservation and the continuity of cultural practices on the Navajo reservation.

Maine Indian Basketmakers Alliance

(MIBA)

*2011 NACF Community-Based Initiative,
Old Towne, Maine (Northeast)*

A 2010 grantee, the Maine Indian Basketmakers Alliance (MIBA) is the premier basket making organization on the East Coast, functioning as a collective and fostering the preservation of traditional basket making practices. A grant from NACF made it possible for MIBA to support a cultural preservation project anchored by workshops on five Wabanaki reservations, led by master weavers who worked with youth in the creation of baskets – from the gathering of materials to the weaving of baskets. The workshops fostered intergenerational activity and cultivated the preservation of traditional heritage survival practices rooted in the land.

Convening Projects

The foundation believes in the power of fostering beneficial alliances between artists. Particular consideration was given to organizations convening groups of artists or supporting master artist-to-artist residencies between artists from different regions, across disciplines, or who shared in the same practices. Of critical importance to the projects awarded in 2011, was the opportunity for artists and culture bearers to network, collaborate and develop artistic and cultural practices. In these settings, artists and culture bearers focused on best practices, professional development, change in their fields, their relationship to community and the exchange of knowledge and technical skills. The outcomes these opportunities provided increased communication in the field, deepened connection between artists and most importantly, established a foundation for continued collaboration, exchange and relationship building.

Association of Tribal Archives, Libraries and Museums (ATALM)

*2011 Community-Based Initiative,
Tulsa, Oklahoma (S. Central)*

The Association of Tribal Archives, Libraries and Museums (ATALM) received an award from the foundation to support the June 4-7, 2012 International Conference of Tribal Archives, Libraries, and Museums in Tulsa, Okla. The conference provided professional development opportunities for Native writers. The day-long pre-conference featured sessions tailored to the business development needs of artists and authors featuring marketing strategies; copyright, and licensing training; working with galleries, publishers and collectors, as well as sessions that featured model programs highlighting library and museum support for local artists and authors in exhibit development and presentations.

Northwoods NiiJii Enterprise Community

*2011 Community-Based Initiative,
Lac du Flambeau, Wisconsin (N. Central)*

The foundation supported the Northwoods NiiJii Enterprise Community's Woodland Indian Arts Initiative: Native Artist Leadership Development Program. The program convened artists, arts administrators, master artists and culture bearers from the NiiJii communities across the region for a two-day gathering.

Kuleana O'iwi Press

*2011 Artist Networks and Convenings,
Honolulu (Hawai'i)*

Kuleana O'iwi Press received support from the Native Arts and Cultures Foundation to hold the first Maoli Writers Conference in 2012. The conference gave young adult to kupuna (elders) opportunities to attend writing workshops and participate in round table discussions with published Native Hawaiian writers, poets and short story writers.

Alaska Native Heritage Center

*2012 NACF Community-Based Initiative,
Anchorage (Alaska)*

The foundation awarded the Alaska Native Heritage Center (ANHC) support for the Alaska Native Playwrights Convening Project. The project brought 10 Alaska Native playwrights together for a five-day workshop. The writers connected with each other and Native theatre professionals from across the country. The ANHC followed the convening with a mentor program to assist the writers in completing their first play.



Alaska Native Playwrights Convening, ANHC

Regional Community-Based Initiatives



Brigette Scott (Warm Springs) in the classroom as part of The Confluence Project.



Ke Kukui Foundation

The 2012 *Bridge Initiative for Native Arts* supported Native arts programs and organizations in Oregon and Clark County, Washington, that offered community cultural development through the arts. This initiative supported community arts activities that fostered heritage practice, contemporary and traditional arts residencies and exhibits, arts education, or projects that addressed community issues through the use of art.

The Confluence Project

2012 NACF Bridge Initiative for Native Arts, Oregon and Washington (Pacific Northwest)

The *Confluence Project* is a collaborative effort of Pacific Northwest tribes, stretching more than 300 miles from the Pacific Ocean to Clarkston, Washington, along the Columbia River. NACF awarded supported to the Gifts From Our Ancestors portion of the project. The award supported 15 school art projects, engaging students and families in the Celilo Falls area with the leadership, vision and work of artist Lillian Pitt (Warm Springs, Wasco, Yakama). It also supported traditional artists to travel, teach, advise teachers, and perform in schools along the river.

Clatsop Community College

Emergence From Place Pacific Rim Art Exhibit
2012 NACF Bridge Initiative for Native Arts, Oregon and Washington (Pacific Northwest)

Curated by artist Lillian Pitt (Warm Springs, Wasco, Yakama) and instructor Richard Rowland (Native Hawaiian), the exhibit brought a select group of 8 Native artists from the Pacific Rim featuring “neo-traditional” works and a related series of events. The activities raised the awareness of the multi-layered diversity of the Native cultures in the region in order to examine and express shared values in relation to contemporary issues. Maori artists Manos Nathan and Colleen Ulrich, Native Hawaiian artists Maile Andrade and Chuck Souza, and American Indian artists Lillian Pitt, Greg Robinson (*Chinook*), and Gail Tremblay (*Onandoga/Micmac*) all participated in a fishbowl conversation on campus, public lectures, and led several day-long workshops for art students in the area.

Ke Kukui Foundation

2012 NACF Bridge Initiative for Native Arts, Vancouver, Washington (Pacific Northwest)

Located in Vancouver, Washington, Ke Kukui’s mission is to preserve, educate, and share Hawaiian and Polynesian arts, history, language and culture within the community. In 2012, NACF provided support for Ke Kukui’s annual Three Days of Aloha Festival. The support made it possible for Ke Kukui to bring over eight kumu (master teachers) from Hawaii as the prime resource for the festival’s activities. In classes taught by the kumu, 200 attendees were able to learn and enhance their skills in hula, ukulele, craft and culture. Executive Director Deva Yamashiro described the opportunity to bring over the kumu as “priceless.”

Oregon College of Art and Craft

2012 NACF Bridge Initiative for Native Arts, Portland, Oregon (Pacific Northwest)

The foundation supported Oregon College of Art and Craft’s groundbreaking full-scholarship residential art camp with Larry McNeil. Held on the OCAC campus, the two-week camp explored the theme “**Catching Our Own Shadows: Exploring Photography with Native American Teenagers.**” The camp hosted 10 students who were introduced to life as a college student, participating in a rigorous curriculum taught in the same studios as OCAC Bachelor of Fine Arts students. Students were taught the complicated process of shooting, lighting, framing, developing and printing film.

The 2013 NACF Bridge Initiative: Art + Health provided funding to four Native programs in California for projects impacting the health and vitality of Native communities with a focus on Native youth. Key to their impact was the integration of arts and the engagement of the community in the artist's work, addressing physical, mental and social well being. "Art is a powerful medicine for the world," said NACF National Leadership Council member Buffy Sainte-Marie. These projects strengthen individual and community health, draw attention to important issues and engage Native youth and community members to think about health in new ways.

Dancing Earth Creations

Waters of Wellness Project
2013 NACF Bridge Initiative for Native Arts:
Art + Health (California)

The initiative expanded with the *California Bridge Initiative: Art + Health* addressing physical, mental and social well-being. For example, Dancing Earth Creations' Waters of Wellness project engaged Native youth in dance and movement activities designed to promote exercise. Native youth shared stories and discussed nutritional education. The overall thematic element was the preservation of Native waterways and built into the workshops were discussions about environmental impact and personal responsibility. The outcomes of the workshops built confidence and physical health in the youth, a community understanding of local water systems and overall, an increased sense of physical and cultural well-being in the young participants.

Pitzer College

Native American Summer Pipeline Program
2013 NACF Bridge Initiative for Native Arts:
Art + Health (California)

With support from NACF, Pitzer College included a class on Health Sciences and Native American Community Wellness in the curriculum for its *Native American Summer Pipeline Program* two-week on-campus life experience program to inspire Native high-school students with the motivation to graduate. Hosted in association with Western University of Health Sciences, the Pipeline curriculum included creative writing, computer literacy, multidisciplinary arts workshops and a class on Health Sciences and Native American Community Wellness. Visiting Native artists and elders featured prominently in the program, sharing their stories, knowledge, culture and artistic practice with the students. The Pipeline empowered the students to return home with knowledge and tools to emerge as effective health advocates in their community. The project motivated students to complete high school, promoted leadership and strengthened their self-esteem driven by their connection to traditional knowledge and culture.

"NACF is doing something that no one else has ever done before, which is helping Native artists find their voices and allowing us to create a community of artists and not just all be out there flying by ourselves,"
— Sonya Kelliher-Combs (Iñupiaq), 2011 NACF Visual Arts Fellow



Dancing Earth Creations



PA'I Foundation

Support for the Field

We believe that strengthening the field is of vital importance to the sustainability of Native arts and cultures practices. In the past three years, we have developed a number of strategies meant to build assets amongst a strong cohort of regional partners. This type of support cultivates the growth of Native artists and careers at the regional and local levels as well as builds the capacity of Native programs to support their work. Like our individual artists, these organizations play an important role in building the business acumen of artists, providing important space and programming opportunities and bringing awareness of local and regional Native artists and initiatives.

One of the most significant foundation strategy, was to develop a strong cohort of regional partners. Overall, the initiative invited organizations that are embedded within their communities, who have a strong regional presence, or who offer unique national programming. This cohort of organizations has demonstrated a history of quality programming focused on the arts and strong capable leadership. Preference was given to organizations who offer broad based arts services including arts grants, professional development in building artists capacity to manage their careers, and by providing market opportunities for Native artists.

The major challenge presented to NACF's strategy to increase our investment and deepen our involvement with the partner organizations was made evident fairly soon. Relative to much larger portfolios at major foundations, NACF simply lacked the financial capacity to become an operating support grant maker in developing the capacity of peer organizations, their operations and the quality of their respective programs.

Over the last three years of the program, NACF has supported four Native arts service partners.

The **Sundance Institute's Native Program** supports Indigenous filmmakers and has established a rich legacy of work in building and sustaining an Indigenous film circle. The core of the program's work begins by scouting for and identifying Indigenous filmmakers, bringing them through the mechanisms of support at Sundance Institute to get their work made and shown.

PA'I Foundation preserves and perpetuates Hawaiian cultural traditions for future generations. In collaboration with other community arts organizations, their Maoli Arts Month (MAMo) establishes a venue for artists to share, exhibit, and sell their work, incorporating gallery showings, children's arts events, a wearable art show, and an awards reception, all taking place throughout Honolulu.

As well as being a hub for Native community activities in the Puget Sound region, **Longhouse Education and Cultural Center at Evergreen College** supports Native artists through arts markets, sales, art exhibitions, artist gatherings, artist-in-residence workshops, as well as a grants program for individual artists and for communities to bring master artists to teach.

First Peoples Fund supports Native artists through one-year Artists in Business Leadership and Cultural Capital fellowship programs and Community Spirit Awards through comprehensive professional development training for native artist entrepreneurs. These workshops provide immediate assistance to participating artists and enable deeper long-term business and community development impacts at the tribal level.

Future Programming

We are planning a new initiative, an innovative highly collaborative 10-year effort and signature program that will elevate appreciation for Native arts, cultures, and knowledge of Native artists as agents of positive social change. After four years of providing support to Native artists and communities through fellowships and community-based arts activity, we believe that in this time of profound cultural upheaval, artists' creative intelligence can help influence the direction of our nation. The new initiative will support artists in providing their unique perspectives on the issues we face in our communities and as a nation.

Through focused, intentional work, the new initiative will raise awareness and consciousness – both inside and outside Native communities – facilitate arts-driven exploration in the areas that greatly affect our Native communities. We will achieve our goal via rigorous, long-term support and promotion of Native artists, writers, dancers, filmmakers and others. We are in the process of selecting pilot demonstration projects. These are Native artist led, highly collaborative efforts that involve co-funders and other organizations in the evaluation, communication, and arts fields.

While the pilot demonstration projects are still in the planning and development phase, they are beginning to build interest and partnerships with other funders, nonprofits and communities. There are complexities associated with building these relationships. A certain level of risk-tolerance and trust is necessary. Being willing to delve into cultural differences and talk about it openly and respectfully is also necessary. It's important for all partners to agree upon language that describes the project and the process and have the same understanding of what that language means.

Building understanding and relationships among Native groups and between Native and non-Native cultures are one of the key criteria for the new initiative. We believe one of the best ways to build understanding is bringing non-Native and Native people together to experience culture through the arts, and then have them engage and participate. Our first convening of the Native arts and cultures field held in Portland, Oregon in 2011 did exactly that. The new initiative will be “bridging” even more intentionally in communities across the nation.

We believe our nation and world are poised for a complete transformation in the 21st century. A new consciousness is being realized, one that requires confronting our collective fears of difference and embracing our fullest potential as human beings. Seeds of change are germinating in communities and cities across the United States. As an Indigenous organization that supports American Indians, Native Hawaiians and Alaska Natives, we believe that the Native Arts and Cultures Foundation, in partnership with other organizations and foundations, can help address issues and transform lives and communities through an arts lens.

“I was taught that our arts carry the spirit of the people. It's through art that we know ourselves; it's through art that we will go forward into the world; and it's through art that our cultures will be remembered.” — Joy Harjo (Mvskoke/Creek)

Kaili Chun (Native Hawaiian, 2014 NACF Visual Arts Fellow), *Veritas ii*



Nora Naranjo-Morse (Santa Clara Pueblo-Tewa, 2014 NACF Visual Arts Fellow), *The Black, White and Brown of It*



Israel Shotridge (Tlingit, 2014 NACF Traditional Arts Fellow), *Raven panel*



Alaska

Alaska Native Arts Foundation
 Alaska Native Heritage Center
 Alutiiq Museum and Archeological Repository
 Joan Kane, Literature (Iñupiaq)
 Sonya Kelliher-Combs, Visual (Iñupiaq/Athabaskan)
 Da-ka-xeen Mehner, Visual (Tlingit)
 Organized Village of Kake
 Teri Rofkar, Traditional (Tlingit)
 Sealaska Heritage Institute

California

Blas Aguilar Adobe Museum and Acjachemen Cultural Center
 California Indian Museum and Cultural Center
 Center for Multi Cultural Cooperation
 Dancing Earth Creations
 Billy Luther, Film (Navajo/Hopi/Laguna)
 Kua`aina Associates, Inc
 Patrick Makuakane, Dance (Native Hawaiian)
 Christen Marquez, Film (Native Hawaiian)
 Pitzer Native American Summer Pipeline to College
 Ricardo Mendoza, Visual (Salinan)
 Seventh Generation Fund
 Sundance Institute
 The Cultural Conservancy
 The Native American Health Center of Oakland
 David Treuer, Literature (Ojibwe)

Hawai`i

Keola Beamer, Music (Native Hawaiian)
 Kaili Chun, Visual (Native Hawaiian)
 Hawaii Youth Opera Chorus
 Raiatea Helm, Music (Native Hawaiian)
 Hula Preservation Society
 Kahilu Theatre Foundation
 Micah Kamohoali`i, Dance (Native Hawaiian)

Kapulani Landraf, Visual (Native Hawaiian)
 Kuleana `Oiwī Press
 Moku O Keawe Foundation
 Cyril Pahinui, Music (Native Hawaiian)
 PA'I Foundation

North Central

American Indian Center Inc, Ill.
 Brent Michael Davids, Music (Mohican), Minn.
 First Peoples Fund, S.D.
 Robert Hollis aka Bobby Bullet, Music (Chippewa), Mich.
 Emily Johnson, Dance (Yupik), Minn.
 Bennie Klain, Film (Navajo), Ohio
 Northwoods Nijii Enterprise Community, Wis.
 Ronald Paquin, Traditional (Chippewa), Mich.
 Rosy Simas, Dance (Seneca), Minn.

Northeast

Santee Frazier, Literature (Cherokee-Oklahoma), N.Y.
 Jeremy Frey, Traditional (Passamaquoddy), Maine
 Andrew Okpeaha MacLean, Film (Iñupiaq), N.Y.
 Maine Indian Basketmakers Alliance, Maine
 Alan Michelson, Visual (Mohawk), N.Y.
 Christopher K. Morgan, Dance (Native Hawaiian), Md.
 Nahahiganseck Language Committee of the Narragansett Tribe, R.I.
 New England Foundation for the Arts (NEFA), Mass.
 Tomaquag Indian Memorial Museum, R.I.
 Marie Watt, Visual (Seneca), N.Y.

Pacific Northwest

Clatsop Community College, Ore.
 Confederated Tribes of the Chehalis Reservation, Wash.
 Confluence Project, Ore.
 Crow's Shadow Institute of the Arts, Ore.
 John Feodorov, Visual (Navajo), Wash.
 Ke Kukui Foundation, Wash.

Longhouse Education and Cultural Center, Wash.
 Northwest Indian College, Wash.
 Oregon College of Art and Craft, Ore.
 Potlatch Fund, Wash.
 Israel Shotridge, Traditional (Tlingit), Wash.
 Brooke Swaney, Film (Blackfeet), Mont.
 Lisa Telford, Visual (Haida), Wash.
 The Museum at Warm Springs, Ore.

South Central

Association of Tribal Archives, Libraries, and Museums (ATALM), Okla.
 Shan Goshorn, Traditional (Cherokee-Eastern), Okla.

Southeast

Poarch Band of Creek Indians, Ala.
 University of Georgia, Institute of Native American Studies, Ga.

Southwest

Sherwin Bitsui, Literature (Navajo), N.M.
 Raven Chacon, Music (Navajo), N.M.
 Eddie Chuculate, Literature (Muskogee/Cherokee), Ariz.
 Natalie Diaz, Literature (Mojave/Pima), Ariz.
 Diné be' liná, Inc. (The Navajo Lifeway), Ariz.
 Melissa Henry, Film (Navajo), N.M.
 Institute of American Indian Arts, N.M.
 Nora Naranjo Morse, Visual (Tewa-Santa Clara Pueblo), N.M.
 Rose Simpson, Visual (Santa Clara Pueblo), N.M.
 Southwestern Association for Indian Arts (SWAIA), N.M.
 Rulan Tangen, Dance (Metis), N.M.
 William Wilson, Visual (Navajo), N.M.

Sepk'ee'ca (Thank You, Klamath)

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Gunalcheesh (Tlingit)

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Teresa Nemeth
Thea L. Akins
Theodore Fagan, Jr.
Thomas "Les" Purce
Timothy Oliver
Tom Beggs
Tom Hampson
Tomas & Gloria Jean Roqueni

Tommer Peterson
Tony Abeyta
Tony Arnerich
Tracey and Clyde Manchester
Tracey R. Antrobus
Travis J. Pruitt
Trina Landlord
Tun M. Lee
Ua Arquette
Victoria L. Mason
Vida Ward Dordevich and
Dr. Dejan Dordevich
Vince and Rhonda Herschell
Vivian Oulman Schember
W. Richard West, Jr.
Wajdi Said
Walette G. Pellegrino
William Carroll
William J. Achayok
William L. Geller
William Margulis
William P. Kelly
William R. Flavelle
William Savage
Yin-M Lee
Yvonne L. Martineau

Mahalo (Native Hawaiian)

Foundation Staff

T. Lulani Arquette (Native Hawaiian), President and CEO
Rupert Ayton, Chief Financial and Administrative Officer
Reuben Tomás Roqueñi (Yaqui/Mexican), Program Director
Amy M. Echo-Hawk (Yakama/Pawnee), Communications Specialist
Elizabeth Madrigal, Project Manager
Wendy Red Star (Crow), Program Associate
Gabriella Tagliacozzo, Executive Associate

Mvto (Creek)

Former Staff

Tracey Antrobus, Executive Assistant
Frank Dunn (Eastern Band Cherokee), Digital Media Specialist
Gloria Lee, Legacy Development Director
Alyssa Macy (Wasco/Navajo/Hopi), Development Specialist and Consultant to NACF

Statement of Financial Position at December 31, 2013 (Unaudited)

ASSETS

Current Assets:

Cash and Cash Equivalents	\$ 550,681
Other Receivables	45,050
Prepaid Expenses	<u>50,136</u>

Total Current Assets 645,867

Furniture and Equipment	57,550
Less Accumulated Depreciation	<u>22,352</u>
Net Furniture and Equipment	35,198

Investments 10,141,895

Total Assets \$ 10,822,960

LIABILITIES AND NET ASSETS

Current Liabilities:

Accounts Payable	\$ 34,679
Grants Payable	26,000
Accrued Payroll Liabilities	<u>53,449</u>

Total Current Liabilities 114,128

Deferred Rent 9,524

Total Liabilities 123,652

Net Assets:

Unrestricted:	
Unrestricted	7,435
Board-Designated	<u>5,440,765</u>
Total Unrestricted	5,448,200

Temporarily Restricted	1,251,108
Permanently Restricted	<u>4,000,000</u>

Total Net Assets 10,699,308

Total Liabilities and Net Assets \$ 10,822,960



Shan Goshorn (Eastern Band Cherokee, 2014 NACF Traditional Arts Fellow), *Separating the Chaff*



Da-ka-xeen Mehner (Tlingit/N'ishga, 2014 NACF Visual Arts Fellow), *Finding My Song*



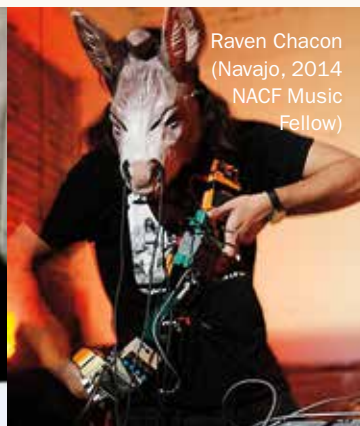
Halau of Micah Kamohoali'i (Native Hawaiian, 2014 NACF Dance Fellow)

Statement of Activities and Changes in Net Assets for the 5 Years Ended December 31, 2013 (Unaudited)

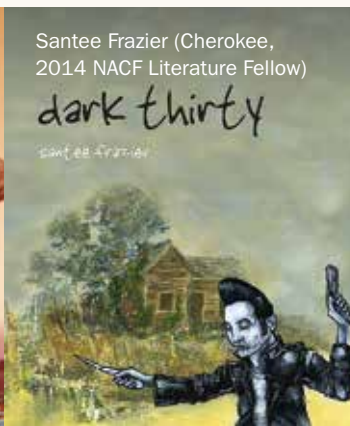
	Unrestricted	Board Designated	Temporarily Restricted	Permanently Restricted	Total
Revenues:					
Grants	\$ 67,387		\$ 2,110,000	\$ 4,000,000	\$ 6,177,387
Contributions	78,013				78,013
Tribal Government	116,965		29,000		145,965
Net Special Events	36,503				36,503
Investment Income	84,219	759,882	2,269,180		3,113,281
In-Kind Contributions	14,903				14,903
Other Income	20				20
Loss on Disposal	(1,527)				(1,527)
Released from Restrictions	5,976,189	3,680,883	(4,657,072)	(5,000,000)	-
Total Support and Revenue	\$ 6,372,672	\$ 4,440,765	\$ (248,892)	\$ (1,000,000)	\$ 9,564,545
Functional Expenses					
Program Services	\$ 4,161,862				\$ 4,161,862
Management and General	1,716,953				1,716,953
Fundraising	810,309				810,309
Total Expenses	\$ 6,689,124	\$ -	\$ -	\$ -	\$ 6,689,124
Change in Net Assets	\$ (316,452)	\$ 4,440,765	\$ (248,892)	\$ (1,000,000)	\$ 2,875,421
Net Assets, Beginning	323,887	1,000,000	1,500,000	5,000,000	7,823,887
Net Assets, Ending	\$ 7,435	\$ 5,440,765	\$ 1,251,108	\$ 4,000,000	\$ 10,699,308



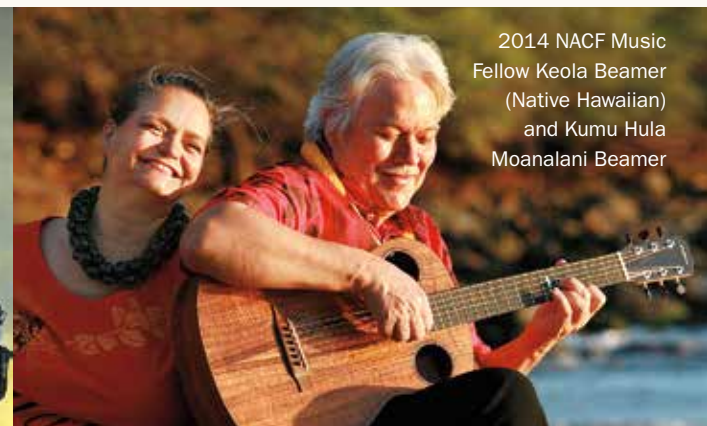
Still from the film "Breathe Aurallee" by 2014 NACF Film Fellow Brooke Pepion Swaney (Blackfeet/Salish).



Raven Chacon (Navajo, 2014 NACF Music Fellow)



Santee Frazier (Cherokee, 2014 NACF Literature Fellow)



2014 NACF Music Fellow Keola Beamer (Native Hawaiian) and Kumu Hula Moanalani Beamer

Kolunkayuwon (Penobscot)
We are helping each other

Pektukut allrilugmi (Alutiiq)
We are working together as one

**NATIVE
ARTS &
CULTURES
FOUNDATION**

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