

AN ANALYSIS OF DIVERSIFYING MUSEUMS:
AMERICAN INDIANS IN CONSERVATION

by

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ABSTRACT

An investigation was conducted to show the number of American Indians in the field of conservation, through a quantitative and qualitative analysis. The research investigated the primary question, why are there so few American Indian conservators. In addition, the following secondary questions were examined:

- 1) How many conservators of American Indian ethnicity are there?
- 2) What factors influence the number of American Indian conservators?
- 3) How will American Indians qualified to practice conservation benefit museums?

The findings for this study were collected through an online survey, personal interviews, and observations. The results showed that there was a significant relationship between education, conservation, and being American Indian. The study proved the hypothesis that there were not a lot of American Indian conservators. An earlier report investigating the status of American Indians in professional positions in museums nationwide revealed similar results (Rios-Bustamante, 1996). Other publications mentioned Indigenous people as collaborators and participants in various museum practices such as curatorial work, preservation, conservation, and exhibits; but did not specifically name an American Indian as a professional conservator (Bloomfield, 2013; Clavir, 2002; Erickson, 2002; Lonetree, 2012; Odegaard and Sadongei, 2005).

A total of eleven participants were interviewed. Of the eleven participants interviewed, nine identified as American Indian from the United States, one identified as Maori from New Zealand working temporarily in the United States, and one as Italian-American (Table 13). Of the eleven interviewed, three identified as trained conservators qualified to practice conservation

as a professional conservator. Of the three identifying as trained conservators, two were American Indian, Navajo/Assiniboine and Navajo.

A total of ninety-three participants responded to the online survey. Univariate analysis using the standard t-test was used to compare each variable to the dependent, binomial variable (variable of interest=American Indian Conservator, yes or no) to determine its initial significance (Table 12). Significant variables were then added into the model and logistic regression analysis was performed to capture any effect a variable might have on the dependent variable. As a result, the data showed that a conservator was 8.6 times more likely not to be American Indian than conservators who were not American Indian in this study. This analysis and interpretation of the data was used as a preliminary study for future research.

CHAPTER 1 INTRODUCTION

Museums house a rich diversity of objects representing cultures from around the world, yet the cultural background of professionals within museums are not diverse (Bloomfield, 2013). The lack of diversity in museums including exhibitions, collections care, education, and administration is evident through the historical practice of object-based ethnographic displays. The idea of the exotic which dominated the museums' approach to display cultural material and human remains operated throughout history as the hosts of diverse cultures through exhibits that ranged from dioramas, glass cases filled with items out of context, installations, photographs, and live demonstrations. These representations, within the last two decades, in North America have been publicized as misrepresentations of American Indian culture that has initiated meaningful consultations and constructive collaboration.

Many Indigenous scholars and professional have recognized the need for diversity, but most of the emphasis has remained at the level of discussion. Few institutions have initiated programs to recruit and train Indigenous people, specifically in the field of conservation. Graduate training programs are the norm in becoming a professional conservator. The education required coursework include: basic chemistry, organic chemistry, humanities, studio art, and other courses depending on specific program requirement demands. Conservation in association with museums is, broadly, the care and handling of material culture, which may include human remains.

In the past few years the field of conservation has increased its interest in Indigenous material culture for North America. Much of the increased interest was the result of the Native American Grave Repatriation Protection Act of 1990 (NAGPRA). Conservators were hired as the stewards of artifacts and human remains that may be identified as repatriation items as

specified in NAGPRA (PL 101-601). Through NAGPRA there has been a “shift from Western curator-controlled presentations of American Indian past to a more inclusive and collaborative process” (Lonetree, 2012:1).

Purpose

The purpose of this study was to investigate the dearth of American Indian professionals in conservation through the perspective of an American Indian investigator. Interviews and surveys were conducted to gain a sense of why there is a lack of American Indians in the field of conservation. The researcher explored factors influencing the number of American Indian conservators, including the benefits American Indians qualified to practice conservation bring to a museum.

Research Questions

The study investigated the following question: why are there so few American Indian conservators. In addition, the following secondary questions were examined:

- 1) How many conservators of American Indian ethnicity are there?
- 2) What factors influence the number of conservators who are American Indian?
- 3) How will American Indians qualified to practice conservation benefit museums?

Significance

The significance of this study was multifaceted, involving relationships between American Indians and museums, Indian law and policy, tribal sovereignty and Indian education. The exploration, identification, and understanding of conservation and American Indians in

museums may help assist future educators, researchers, administrators, tribal communities, and others in different disciplines to develop culturally relevant and accessible curriculum.

Understanding the concept of decolonizing museums to advocate a move toward further diversifying museum studies may help minimize or eliminate barriers and marginalization. In addition, this study may enhance already strong relationships between museums and tribal communities.

Who is an American Indian?

American Indian identity was defined through self-identification for this study. The focus was not to challenge tribal identities by revealing who is and who is not a true Native American. Instead, participants were allowed to self-identify in the survey questionnaires and interviews. Each participant was given the choice to self-identify as American Indian and/or preferred tribal affiliation. For instance, ethnicity in the survey questionnaire was determined as American Indian or non-Native which was a common variable in the 2010 Census and 2011 American Association of Museum's (AAM) Museum Workers Data. Again, the study was not intended to prove American Indian identity.

The term “‘Indian’ varies according to the purpose for which the definition is sought,” but for this study it was used to refer to people who are Indigenous to North America (Canby, 1988: 8). For the most part, federal policies were established to determine who is an Indian by meeting two requirements (Canby, 1998:9):

- 1) Indian blood quantum; and
- 2) Tribal community approval

Currently, Indian blood quantum is based on an individual's proof of ancestral heritage prior European arrival. Ancestral heritage is established through the parent, grandparent, or

great-grandparent clearly identified as an American Indian (Canby, 1998). In addition, the requirement for Indian blood quantum varies from tribe to tribe, however most tribes adhere to the one-quarter blood rule. The individual's proof of Indian blood quantum only accounts for a single tribe. For instance, an individual with parents from two different tribes can only be enrolled in one tribe, providing that the individual's parents are full-blooded tribal members.

Tribal community approval to determine tribal enrollment can only be established through a federally recognized tribe; and federal recognition is provided by the United States federal government (Canby, 1998). Individual members from terminated tribes are no longer Indians for the purpose of federal criminal jurisdiction; individual members in the past have lost their Indian status by leaving the tribe and adopting non-Indian ways (Canby, 1998). However, "it is not necessary for an individual to be formally enrolled in a recognized tribe to be regarded as a member for jurisdictional purposes" (Canby, 1998: 10).

Limitations

The limitations of the study were those potential weaknesses or problems of design or methodologies that had the potential to reduce the study's validity and scope. The limitations of this study included:

- 1) Personal biases of the researcher, especially since the researcher is American Indian with an extensive background in American Indian Studies;
- 2) Distance, time, participants' and researchers availability, and funding for research;
- 3) Researcher's limited knowledge and experience in constructing a survey;
- 4) Tribal consent to interview tribal members at tribal museums on tribal land; and

- 5) Research limited to North America, including the United States and Canada.

Road Map of Dissertation

This study was organized into five chapters and appendices. The appendices included the Internal Review Board (IRB) approval and consent form, interview protocol, a list of museums that received surveys with the responding museums in bold face, a directory of conservators specializing in Native American cultural material, and a directory of American Indians in conservation. Chapter 1 provided an overview including the terminology, purpose of study, significance of study, determining who is an American Indian, and a brief look each chapter. Chapter 2 explained the methods and variables used in the data analyses of the survey results; and provided an explanation of the method in which each interview was transcribed, coded, organized, and stored.

Chapter 3 included the past and current relationships between museums and American Indians, the field of conservation starting with a brief historical background and relationship with American Indians, and conservation education programs. Chapter 4 comprised of the demographic tabulations and visual representations of the survey results and interviews. Excerpts of interview transcripts were included in this chapter. Finally, Chapter 5 concluded with a summary, recommendation, and discussion of future plans for the study.

Key Terms

The terms American Indian, Native, Indigenous, Native American, and American Indian were used interchangeably to refer to peoples indigenous to what is now the United States. First Nations was used to refer to the Indigenous peoples in Canada and along the southern border of

Canada and the United States. Native and Indigenous was also used to refer to peoples indigenous to the South Pacific. These terms were used as a general pan-Indigenous descriptor to refer to more than one tribal group or organization; otherwise, an individual's or group's tribal affiliation.

Theoretical Framework

A theoretical basis for this research included the following:

- 1) A summary of the post-colonial relationships between American Indians and museums and the congressional acts that have shaped these relationships;
- 2) An overview of conservation, including the definition of conservation, a brief history of conservation, and conservation terminologies and conservation responsibilities;
- 3) A synopsis of the education framework to obtain a degree in conservation, including entrant and degree requirements;
- 4) A synopsis of the education program offered to American Indians interested in conservation, such as training and recruitment programs, seminars, workshops, and conferences.

The study examined an overview of the areas in conservation, including a broad look at experiences and relationships between American Indians and museums in North America. The historical knowledge and relationships between the American Indians, European colonialism, museums, combined with the field of conservation were all-encompassing themes essential to understanding the past, current status, and future of American Indian cultural material and human remains.

CHAPTER TWO METHODS

The qualitative and quantitative method for this study was to provide a preliminary analysis of American Indian professionals in the field of conservators from the perspective of an American Indian investigator. This approach allowed the researcher to participate and study participants in the field of conservation according to their comfort level and to provide a more accurate and representative view of the culture and the people through the lens of an American Indian researcher as an alternative to the Western viewpoints and paradigms of a non-Native researcher.

The prescribed qualitative methodology was applied to provide a systematic and collaborative strategic approach in order to gather information about actions and interactions, reflect on their meanings, arrive at and evaluate the conclusions, and put forth an interpretation of the study (Marshall and Ross, 1999:21). In addition, observations were made and documented in the researcher's field notes, audio and video recordings, and photographs.

Observations and participant observation through an ethnographic approach illustrated three contextual frames (Heath and Street, 2008: 3-4):

- 1) Individuals striving to become expert in something;
- 2) Groups in identity-making; and
- 3) Institutions of formal education.

The quantitative method was implemented through an online survey program called SurveyMonkey®. The online survey program allowed the researcher to distribute the survey through email or to cut and paste a link in individual emails and onto Facebook®. This permitted the participants to take the survey at their convenience. The survey consisted of ten questions that were designed to take at least five minutes to complete (Appendix A). The

responses were collected and stored in the researcher's SurveyMonkey® account. The account was accessed only by the researcher to ensure privacy and confidentiality.

Email addresses of participants were carefully selected by the researcher from the Association of Tribal Archives, Libraries, and Museums (ATALM) and American Institute for Conservation (AIC) directories, from contacts recruited during conferences, and phone calls or emails to relevant museums listed on the American Alliance of Museums (AAM) directory. Selections were based on the type of museum, and the individual's title and field (i.e. curator, conservator, archaeological objects, etc.). The email message was sent out with the survey included an opt-out link for those who did not wish to be associated with the study.

Research Design

The study was based on a 1992 study that recommended future research in diversifying cultural representation of workers in museums (Rios-Bustamante, 1992:5). Rios-Bustamante's recommendations were modified for this study with the following *plus modification in italics*:

- Provide a more comprehensive survey encompassing museum professionals, *students, and staff* in the United States, Canada;

- Provide a historical and policy study of the development of *tribal museums in the United States*;

- Provide personal interviews with American Indian museum professionals, *as well as American Indian individuals devoted to preserving cultural materials in museums (i.e. consultants, activist, students, interns, artist, etc.)*; and

- Explore the development and implementation of national museum policies that ensure equitable minority professional representation in public museums that support American Indian *tribal museums and cultural centers*; and

-Develop an educational module illustrating the curriculum needed to attain a conservation degree or certificate with respect to the diverse cultural ways of storing and caring of sacred materials.

Rios-Bustamante cited the 1984 AAM report to illustrate the problem of non-Anglo American underrepresentation among professional museum staff as a major challenge for the profession (Rios-Bustamante, 1996). An updated look at the statistical data collected by the American Association of Museums (AAM) in 2011 showed that the problem of non-Anglo museum workers remains underrepresented, especially for American Indians as seen in Table 1 and Figure 1.

Table 1. 2011 American Association of Museums Report

	Number of Museum Workers	Percent	Total U.S. Population
White	320,033	79.40%	74.80%
Black/African American	47,118	11.70%	12.40%
Other (including multiracial)	20,889	5.20%	4.60%
Asian/Native Hawaiian/Pacific Islander	11,524	2.90%	4.60%
American Indian/Alaskan Native	3,360	0.80%	0.80%
Total	402,924	100%	100%

(AAM, 2011)

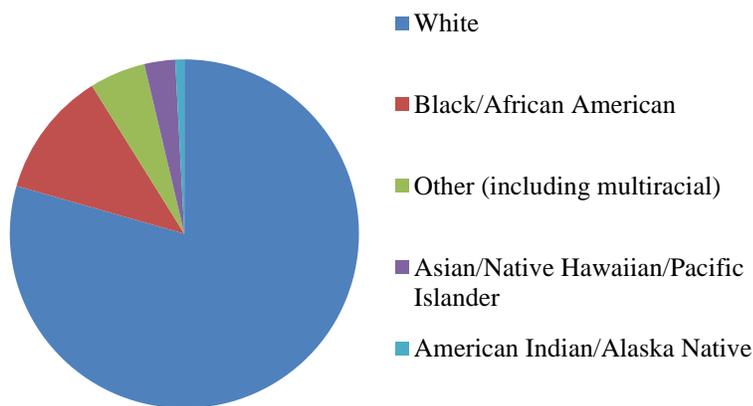


Figure 1. Number of Museum Workers in the United States (AAM 2011)

In addition, the study took into consideration the United States 2010 Census. The US census showed that 1.70% of the population identified themselves as American Indian and/or Alaska Native (Table 2). The census figures showed provided a comparison of the population of American Indians in the United States to the total museum workers in the AAM report (Table 1).

Table 2. United States Census 2010

Total U.S. Population	308,745,538	100%
American Indian and Alaska Native alone or in combination	5,220,579	1.70%
American Indian and Alaska Native alone	2,932,248	0.90%
American Indian and Alaska Native in combination with one or more other races	2,288,331	0.70%

(US Census Bureau 2010: 3-4)

American Indian/Alaskan Native population count in the AAM museum report was 0.80% compared to the American Indian and Alaska Native alone or in combination in the 2010 U.S. census report at 1.70%. The American Indian and Alaska Native alone count in the U.S. census was at 0.90% and the American Indian and Alaska Native in combination with one or more other

rates was at 0.70%, both of which were comparable to the AAM museum report of American Indian/Alaskan Native.

The following course of action for this was taken study to implement the recommendations from the 1996 Rios-Bustamante study:

- 1) Participants for the study were selected through public directories, word of mouth, and my prior knowledge relevant to this study;
- 2) Participants were selected based on geographical location, institution, and title (i.e. conservator, curator, etc.);
- 3) Participants for the personal interviews were selected based on experience, knowledge, and/or expertise in museums, tribal museums, archaeology, and conservation;
- 4) A flexible schedule was required in order to conduct in-depth interviews with participants;
- 5) An online survey questionnaire was developed to collect mass responses from a specific demographic;
- 6) A list of open-ended interview questions was developed to encourage discourse (Appendix B);
- 7) A consent form for the participants was designed and approved for interviews and surveys through the University of Arizona IRB and Human Subjects process;
- 8) Interviews were transcribed, analyzed, and interpreted to find and compare recurring themes;
- 9) Surveys were collected and analyzed to find and compare recurring themes; and
- 10) Field notes and digital recordings were analyzed for details and accuracy in dates, locations, contacts, and other relevant data or observations.

Participants

In this study participants of diverse ethnicities, profession, and education were necessary in order to provide a comprehensive comparative analysis. Participants were chosen because they represent a populace that shares similar and disparate interest related to museums and American Indian objects and human remains. The participants had a range of qualification from years of hands on experience to professionals with a conservation degree or certificate and/or a Master's or Doctoral degree in a specific preservation program.

Consent

The research was conducted using ethical standards in accordance with the requirements of the University of Arizona's Human Subjects Research Program. The interview and survey questions were created, refined, modified, and approved by the University of Arizona's Internal Review Board prior to and during the study. The process was meant to protect the rights and welfare of the participants in Human Research and; to comply with ethical and legal requirements for the conduct and oversight of Human Research (University of Arizona Human Subjects, 2013).

The interview schedule consisted of ten open-ended questions as a guide to stimulate discussion relevant to the study and was preceded with a consent form that was read and signed by the participant. The online survey questions contained ten short answer questions designed to encourage mass participation. Each survey was preceded with an electronic agreement to consent in order for the online program to start. Finally, participants were given the choice to be audio and/or video recorded, and photographed by the researcher to be used as a source of validation to assure accuracy.

Interviews

The interviews took place in person, over the phone, and through email correspondence. In-person interviews took place in public settings such as coffee houses, restaurants, museums, research institutes, conferences, seminars, and workshops. In-person interviews on tribal land were conducted in public settings such as tribal museums or cultural centers, with the approval of the tribal preservation department or tribal council.

The interview process was informal with open ended questions, allowing for the participant to engage in in-depth discussion on the topics and issues related to this study. The researcher shared notes and transcriptions with the interviewees for approval and editing. The participant was allowed to contact the researcher at any time if there were concerns, questions, additions to the study, or to opt-out of the study. The names of the participants who opted-out of the study were assured that they will not be mentioned in this dissertation. The information provided by a participant who opted-out of the study was also not used in the study.

Surveys

SurveyMonkey® was used to produce data for a demographic analysis that excluded personal identification. SurveyMonkey® is a popular online survey tool that sends out free surveys, polls, questionnaires, customer feedback and market research (SurveyMonkey, 2011). Plus get access to survey questions and professional templates. The electronic surveys were completed by museums, galleries, universities, colleges, research institutes, and museum studies and conservation organizations. The data from the survey was documented and analyzed using statistics, tables, and figures. The researcher was available through email and phone contact with

the participating entities for clarification, corrections, questions, and concerns. Potential participants for an in-person interview were contacted after taking the survey.

Data Analysis

The surveys and interviews were analyzed using carefully constructed numbers to describe the entire population of the data and a constant comparative method of analysis to identify themes that emerge from the data (Marshall and Rossman, 2006; Chambliss and Schutt, 2012). The themes identified from the surveys and interviews were compared to Bustamante-Rios's 1992 study entitled, *Latinos and Native Americans in the Museum: The National Survey and Directory of Historical and Art Museum Professional Personnel* (Table 3). Native American totals were labeled in italicized font in Table 3. Patterns in this study similar to the 1996 Report manifested repeatedly in the findings and were coded as themes (Table 4).

Table 3. 1996 Report (Rios-Bustamante, 1996: 18)

Latin Professor	103
<i>Native American Professor</i>	<i>54</i>
Total # of Prof (All Ethnicities)	3937
Table 2. Total of Workers Historical and Art Museums	
<i>Native American & Latina Women</i>	<i>87</i>
Mexican American	58.5
Puerto Rico	10
Cuban	10
Spanish Language Speakers	116
<i>Native American Language Speakers</i>	<i>28</i>
Latin Professor Administrator	50
<i>Native American Administrator</i>	<i>36</i>
Latin Supply/Maintenance	241
<i>Native American Supply/Maintenance</i>	<i>36</i>

Survey

The quantitative analysis method was used to collect descriptive and inferential statistics (Utts, 2005):

- Descriptive analysis used graphical and numerical techniques to summarize and display the information contained in a dataset; and

- Inferential statistics used sample data to make decisions about a larger population of data.

All statistical information derived from the surveys was analyzed using STATA 10 statistical processing software. Univariate analysis using the standard t-test was used to compare each variable to the dependent variable (variable of interest=American Indian Conservator, yes or no) to determine its initial significance. All variables that remained significant were added into the model and logistic regression analysis was performed to capture any effect a variable might have on the dependent variable. All variables which were not shown to have a statistically significant impact on the dependent variable ($P > 0.05$) were removed from the model and results.

Interview

This qualitative interview method was used to gain an understanding of individuals familiar with conservation in museums in relation to American Indians, to provide insights and generate ideas for the associated quantitative research, and to uncover trends in thought and opinion.

The interviews were analyzed to identify themes that emerged from the data using a constant comparative method or ground theory (Strauss and Corbin, 1990). These themes included education, training, appropriate care of culturally sensitive objects, and

underrepresentation of ethnic minorities. The interviews revealed these themes. The themes identified were compared to indigenous and non-indigenous voices, representation, and perception of preservation in order to build a comparative analysis (AAM, 2011; Clavir, 2002; Echo-Hawk, 2012; Mithlo, 2004; Riding-In, 2012; Rios-Bustamante, 1996). Each interview transcription was coded and organized into categories to create connective and reoccurring themes. The transcripts were kept confidential and stored in a secure location. A list of codes was created in Table 4.

Table 4. List of codes noted throughout the transcriptions

AI- American Indian
ARC- archaeology
CON- conservation
ED- education (1-EDhigh school, ED2-some college, ED3- college, ED4-post college)
ETH- ethnology
MU- museum
NAGPRA- Native American Graves Protection and Repatriation Act
TR- tribal museum
TRC- tribal cultural center

CHAPTER 3 AMERICAN INDIANS AND MUSEUMS

Past and current relationships between conservation practices in museums and the history of Western and non-Western cultures was surveyed for this study. For the most part non-Western or, “Indigenous people include[d] American Indians, [Native Alaskans] and Native Hawaiian people in the United States, First Nations people in Canada, Aboriginal and Torres Strait Islanders in Australia, Maori of New Zealand” (Bloomfield, 2013: 139). Western cultures included people of European origin or association. The evolving relationships between Indigenous and European peoples in museums came from a predominately European institution, which represented the Enlightenment-based beliefs and Western cultural values (Clavir, 2002; Pye, 2001). The Western practice of studying and conserving cultural materials and the remains of indigenous people had greatly contributed to the European colonization process (Atalay, 2006; Deloria, 1969; Lonetree, 2012; Riding In, 1996 and 2005). Therefore, historical knowledge and relationships between the American Indians, European colonialism, museums, and the field of conservation are all-encompassing themes essential to understanding, caring for, handling, and storing American Indian material culture and human remains.

Relations between American Indians and European/American Colonizers

The Age of Enlightenment began in Europe, and was later transported to America, during the seventeenth and eighteenth centuries to challenge the ideas grounded in faith and tradition (the Church) through reason and advanced knowledge (the scientific method). The scientific method had a major impact on Western cultures, politics, and governments. Thomas Hobbs, an early scholar, wrote in 1651 “that religious belief is based in ignorance and irrational thought and that, in times before the progress of civilization, religious belief developed from mistaking things

like dreams or fantasies with reality” (Lassiter, 2002:170). In general, the scientific method ideal contended that religious belief is not based in truth, but is merely assumption and assumption of truth. The truth, therefore, came only from facts imparted through reason and advanced knowledge, or the scientific method.

The Enlightenment period, which included the scientific revolution, had an immense effect on Indigenous cultures through the discipline of anthropology during the late nineteenth and early twentieth centuries. Individuals working with Native American cultural material and human remains must understand that early anthropological research on Indigenous cultures had damaging effects. Early anthropologists relied on the theory of social evolution to conduct their ethnographic studies on the “exotic” non-Western cultures. Early anthropology viewed a society as a group of people with biological traits, and “primitive societies” could be ranked according to these traits (Smith, 2009). These ideals of social evolution theory influenced “the types of exhibitions that curators developed, which in turn influenced the public’s understanding of Native culture” (Lonetree, 2012: 10). Clavir pointed out that in many museums throughout history, “the predominate preservation efforts were applied toward European nationalism, pinnacle achievements, alleged European superiority to other cultures, and European roots in the Classical world” (2002). Therefore, imperialistic ideals regarded Indigenous knowledge as subjective and restrictive while Western knowledge was seen as scientific, objective, and free of restrictions (Mithlo, 2004).

European nationalism could also be traced to the imperial exhibitions of Indigenous peoples at the world’s fairs in France and London during the 1800s and in North America in the late eighteenth hundreds and early nineteenth hundreds. The world fairs were established to showcase the technological advances of dominate European societies were displayed in

supposedly technological and evolutionary order, with people considered the most primitive (stone tools, huts, etc.) displayed furthest from what was considered advanced technology (steam engines, automobiles, etc.). Native peoples were exhibited as colonized peoples who were supposedly provided with the advantages of Western civilization. For instance, the Indigenous people of New Zealand during the Great Exhibition in London were displayed with this saying, “Z was a Zealander, once a man eater. But he now raises flax and is quite a tame creature” (Johnston, 2008: 77).

Indigenous peoples did not have a voice in Western society; instead they were considered sub-human, and believed to one day become extinct (physically, culturally, and spiritually). Indigenous people were dying, but it was not to their own accord. In the United States, the federal government imposed on American Indians assimilative and genocidal practices, which scholars commonly refer to as the “Dark Ages of Native history” (Lonetree, 2012). American anthropologists, rather than help American Indians with their problems became leading collectors of authentic Indian artifacts and human remains. This practice of collecting Indian artifacts and remains, which stemmed from the belief that Indians were a dying race, became known as salvage anthropology (Fine-dare, 2002; Lonetree, 2012; Riding In, 1996). Salvaged items included personal belongings, ceremonial and sacred objects, utilitarian objects, recorded language, non-consensual photographs, and human remains (Fine-dare, 2002; Lonetree, 2012; Riding In, 1996).

The key institutions that housed many of the salvaged or collected items included the Smithsonian in 1846, Peabody Museum of Archaeology and Ethnology at Harvard in 1866, New York’s American Museum of Natural History in 1869, and Chicago’s Field Museum of Natural History in 1893 (Lonetree, 2012). Each institution played an important role, especially in the

current issues concerning conservation, in collecting and preserving American Indian artifacts and human remains. In the past, each museum housed American Indian objects and human remains without tribal consultation and collaboration, which led to poor nation to nation relations. Today, many institutions including the key museums named above provide internships, fellowships, and apprenticeships to individuals, including Native scholars, who are interested in Native American material culture. Most museums in the United States have also implemented consultation and collaboration practices with tribal communities regarding American Indian material culture and human remains.

Past Relationships, a brief history

American historians tended to ignore or dismiss people whose experiences and interpretations of the past did not conform to the master narrative (Calloway, 2012:2)

Native American peoples did not begin their histories with Christopher Columbus in San Salvador in 1492. Instead, Native American history began when their ancestors fell from the sky (Iroquois), emerged from under the earth (Pueblo, Navajo, Mandan), were transformed from ash trees into people (New England Algonquian), or entered the world through a hollow log (Kiowa) (Calloway 2012). Western epistemology did not accept or include these Native histories, instead they were considered stories, myths, and legends, told only to entertain and mystify. The Native American history included was written according to the archaeological record, journals from explorers and missionaries, and archival stacks (including recordings, newspapers, notes, articles, etc.) by non-Native people.

The history of the indigenous cultures in North America has been divided into several significant time periods important in Indian law and policy, culture and current issues. American

Indian history, according to mainstream America, began with Columbus meeting the Arawak people in 1492. This meeting was thought of as friendly and cooperative, but the perception of ‘contact’ for most Indigenous cultures has been regarded as caustic. Contact has represented the decline of Indigenous societies and cultures, with populations plummeting from over five million to a mere 200,000 due to the spread of deadly diseases and genocide practices brought by the Europeans (Lonetree 2012). The timeline below illustrates over five hundred years of interaction between native and non-native peoples; and over two hundred years of oppression, from Spanish and English rule to American domination (Table 5).

Table 5. Timeline of American Indian People in North America

1492: Contact Spanish rule over Bahamas and Southern parts of America

1492-1700s: Spanish in South America and parts of the south and southwest; English land on Plymouth Rock in 1600s; England and France rule parts of the northeast and the east coast; Pilgrims introduce first Indian reservation system and assimilation practices (Christianity, English, etc.)

1770s–1820s: United States of America established in 1776; Treaties between US and Indigenous nations; Johnson v. McIntosh in 1823

1830s–1850s: Indian Removal Act; Cherokee Nation v. Georgia in 1831; Worcester v. Georgia in 1832; Salvage anthropology; Smithsonian in 1846

1850s–1890s: Reservation period; End Treaties; Peabody in 1966, New York Natural History in 1869

1870s–1930s: Forced Assimilation; Chicago Field Museum 1893; Indians become US citizens in 1924; Antiquities Act of 1906

1930s–1950s: Indian self-government; Termination; National Park Service

1960s–Present: Self-determination; American Indian Movement; Archaeological Resources Protection Act of 1979; National Museum of American Indian act of 1989; Native American Graves Protection Act of 1990; Idle No More

(Calloway, 2012; Getches, 2005)

The history of American Indians before contact was not included in this conventional timeline also referred to as the master narrative. Instead scholars have relied on anthropology to interpret and present pre-contact cultures (Table 6). These distinctions (archeological and ethnological) have provided scholars and museums with an organizational plan to group objects and people. These groupings of Indigenous people of North America were not a true representation of their histories, legacies, and beginnings. Anthropologist utilize each of these major archaeological events to determine the interpretation and provenience of an object in the museum. For instance, pre-contact artifacts were designated as archaeological, while post-contact objects (especially during the nineteenth century to present day) were categorized as ethnological.

Table 6. American Archeological Timeline and Representative Cultures

Paleo Indians (Lithic stage) 18,000 BCE - 8000 BCE	Clovis culture Folsom complex
Archaic period (Archaic stage) 8000 BCE - 1000 BCE	Archaic Southwest Poverty Point Chan-Chan culture of Chile
Formative Stage 1000 BCE- AD 500	Dorset Culture Zapotec Civilization Mimbres Culture Olmec, Woodland and Mississippian
Classic Stage AD 500-1200	Maya and Toltec
Post-Classic Stage AD 1200-present	Maya and Aztec cultures Pueblo Cultures

(Meltzer 2009, Sutton 2013)

The interpretations of Native American cultures by non-Native peoples affected how Indigenous people were represented in the museum, which were often a distorted view of Indigenous cultures. The distorted views included such concepts, for example, the stoic and vanishing Indian, the noble savage, and the mystical Indian, which lead to derogatory stereotypes. Native scholars, such as Amy Lonetree, challenged such stereotypes displayed in museums that obscure the rich historical, cultural, and linguistic diversity of tribal nations.

Exhibitions tended to reinforce the view of static, unchanging culture. Certainly the diorama, a popular display technique used in natural history museums, tended to do this by keeping Indians frozen in a particular time period and by displaying them near the dinosaurs and other extinct animals. Exhibitions also defined Indian societies by functional technology (we are only what we made) and displayed sacred and sensitive objects and information. Most tragically, even our ancestor's remains often served to emphasize the notion of Indians as a vanishing race, an idea prevalent at the time when the collecting of Native American material culture began. (Lonetree, 2006: 633)

Frequently, museums in the past operated in this fashion, where most Indigenous belongings and human remains came from theft, fraudulent transfers, and archaeology (Beider, 1996; Deloria, 1969; Gulliford, 2000; Riding In, 1996).

The practice of involuntary collecting and gathering was a common occurrence. Tragically, in 1620 the Pilgrims were among the first to collect human remains and funerary objects by robbing graves (Lonetree, 2012). President Thomas Jefferson, the “father of American archaeology,” was also a notable collector of Indian belongings (Thomas, 1998). Jefferson's curiosity and fascination of Indian lore and origins inspired him to collect and study linguistic data, contemporary (for that time) Indian cultural behavior, material culture, and human remains. American scholar, David Hurst Thomas, contended that, “Jefferson did not dig to obtain exotic curios for his mantel, but initiated his excavations to answer specific, well-formulated

problems,” thus inventing a systemic manner pioneering the basics of archaeology today (1998: 10). Contradictory to Western science, American Indian scholars felt that the collection of belongings and human remains was a way to “racialize ethnic groups and “to validate theories of white supremacy” (Lonetree, 2012: 13).

Archaeology progressed into late-1800s with the practice of salvage anthropology, which continued well into the early 1900s. This practice was rationalized through the belief “that [Indigenous] material culture had to be urgently and massively collected before the cultures disappeared or became assimilated” (Clavir, 2002). The massive gathering and collecting occurred soon after Indian removal (1830s) and during forced assimilation (1870s) making it easy and accessible for anthropologist, collectors, and thieves to enter whole Native communities. Many Native communities out of desperation from poverty would trade anything for food, clothing, or supplies to survive.

Most traumatic was the collection of human remains. Indigenous human remains were accessioned as data for medical and racial research for anthropologist, biologist, and physicians. The term and study of “race” became the norm as scientists, “paid \$20.00 for a complete [American Indian] skeleton and \$5.00 for a [American Indian] skull,” resulting in a large collection of human remains at the Smithsonian and other institutions in the United States and abroad (Mithlo, 2004:740). Many scientists, themselves, were known to steal into the night to rob graves and cemeteries of known Native communities.

Franz Boas, also known as the “Father of American Anthropology, both purchased and collected his own skulls by grave robbing, an activity he called “repugnant work” but “someone has to do it,” reasoning, skeletons were “worth money.” The shipping boxes bound for the great eastern museums that contained the skeletal remains were purposely misidentified to alleviate suspicion by authorities and the Cowichan Natives in whose graves he dug. (Mithlo, 2004: 749-750)

Boas collected roughly one hundred complete skeletons and two hundred skulls belonging to the Kwakwaka'wakw and Coast Salish peoples (Lonetree, 2012). He sold most of these human remains to the Field Museum in Chicago and some later in Germany. Pawnee scholar James Riding In's (1996: 238) shared his sentiment toward archaeology as an "oppressive and sacrilegious profession that claimed ownership over many of our deceased relatives, suppressed our religious freedom, and denied our ancestors a lasting burial."

Current Relationship

The relationship has evolved between American Indians and museums over the last couple of decades into a collaborative and respectful relationship. Native Americans have witnessed a shift from non-native curator-controlled presentations to a more inclusive or collaborative process, with Native people often actively involved in determining exhibition content, handling and care, and appropriate representation of cultural materials (Clavir, 2002; Odegaard, 2005). Active participation of tribal consultation and collaboration to foster respectful care and handling material culture and human remains has developed into an official occupation for tribes and some non-tribal institutions.

Tribal consultants consist of Native individuals actively involved in providing advice about the appropriate interpretations, representations, and respectful way to care for cultural materials housed in museums. Tribal collaborative efforts have begun by bringing tribal individuals into the museums to incorporate hands-on participation (curatorship, conservation, exhibit installation, etc.), teaching or demonstrating (i.e. basket technology from gathering fibers, preparing, and weaving), and decision-making (exhibits, displays, activities, events, etc.).

Museum records revealed that American museums have increased representation of diversity during the last decades of the twentieth century (AAM 1984, 2011; Rios-Bustamante 1996). The political, social and civil rights movement in the 1960s contributed to the increased representation of Native Americans culturally, academically, and legally. Training and recruitment programs have increased in number and quality, including internships and workshop at publicly supported museums. Moreover, congressional legislations have had an effect on early anthropological methodologies, thus, requiring knowledge in Indian law and policy to handle, care, and store artifacts and human remains.

The Makah Cultural and Research Center (MCRC) provided an excellent example of tribal involvement in archaeology and museums. MCRC located in northwestern corner of the United States in Washington has maintained an extensive collection of “family possessions” of a village that was covered by a land slide in the early seventeenth century (Erickson, 2002:21). The mud from the landslide preserved several houses, including the contents inside. Many years’ later artifacts from the village surfaced washing up along the shore where people collect them. The site located just south of the Makah reservation in Olympic National Park was approached by Park officials. The Makah tribe decided in 1970 to conduct an extensive archaeological excavation. Then, in 1979, the Makah tribe established a museum governed by an all-Makah board of trustees (Erickson, 2002). A new working relationship with archaeologists was formed presenting a model for other tribal projects around the country.

In the winter of 1970, the Makahs began to assert their rights to define parameters of the excavation in an agreement with the archaeologist. No artifacts would leave the physical jurisdiction of the tribe to be displayed, nor would prehistoric loss of life associated with the Ozette mudslide be mentioned publicly, if any were discovered. (Erikson, 2002:124)

“In Tribal Resolution No. 19-70, the Makah Tribal Council stated the ongoing historical and spiritual importance of Ozette for the Makah communities and explained the communities intention to build a museum in Neah Bay” (Erickson, 2002: 125). The tribe declared themselves worthy guardians of their cultural materials. In addition to establishing a museum to promote tourism, they incorporated programming related to the Ozette excavation, during the 1969-70 school years in the Neah Bay school system. Portions of Johnson O’Malley planning grant funds were used to build a display case, employ an “Indian curator,” and pay for a coordinator to develop future programs (Erickson, 2002). The events leading up to the completion of the Makah Cultural and Research Center illustrates the shift in policies in regards to issues dealing with American Indian material culture and human remains. Tribal communities voiced their concerns, ultimately leading to passage of the Native American Graves Protection Repatriation Act (NAGPRA) in 1990. Prior NAGPRA there were tribal laws, congressional act and state laws already in place to preserve American Indian culture.

Tribal Law & Policy, Congressional Acts, and State Laws

Tribal law and policy, congressional acts, and state laws were examined as they pertain to American Indian cultural preservation. The history of American Indian political interaction with Europeans included the concepts of the doctrine of discovery, treaties, and sovereignty. From the time of contact, Indigenous communities in North America have fought to maintain their sense of place. First contact in 1492 established that the land throughout North America was in abundance supply for white Christian settlers, missionaries, and communities. The land in America was claimed by the virtue of European conquest ideals most commonly known as the doctrine of discovery. The doctrine of discovery, also known as the international law of

discovery, was considered a legal process to justify the denial to complete rights of self-rule and property to non-Christians (Getches, 2005). Indigenous people at the time of contact did not practice Christianity; therefore their status as non-Christian determined their fate as seen in the court cases of the Marshall Trilogy. These court cases were established as the foundation of Indian law and policy.

The impact of ‘discovery’ affected Indigenous people globally. The law of discovery dating back to the Crusades to the Holy Lands throughout the eleventh to the thirteenth centuries was established by the Pope to claim land (Getches, 2005; Miller, 2012). Ultimately the “United States adopted this international law of discovery then turned into what scholars call American manifest destiny” (Miller, 2012). Manifest destiny, thus, became another justification to claim land and expand across the continent under God’s direction (Miller, 2006). The manifest destiny and doctrine of discovery ideals supported many of the U.S. policies to either assimilate or exterminated Indigenous people in North America. Furthermore, it also provided an explanation the philosophies of salvage anthropology, the vanishing race, and the curatorial control in how American Indians were presented, represented, displayed, and exhibited.

Tribal Law

Tribal laws among the tribal nations in North America were similar and different in many ways. Tribal communities have maintained their tribal traditions and government as a sovereign nation. Tribal sovereignty was recognized through treaty rights for tribal self-governance and self-determination. Tribal governments were placed under federal jurisdiction through treaty rights and the Supreme Court cases known as the Marshall Trilogy. American Indian status today is political and based the Marshal Trilogy which consisted of these three major cases:

- 1) Johnson v. McIntosh (1823);
- 2) Cherokee Nation v. Georgia (1831); and
- 3) Worcester v. Georgia (1832).

The three Supreme Court cases defined Indian tribes as domestic dependent nations with tribal sovereignty, aboriginal land use rights of occupancy, and a trust relationship with the federal government.

Many tribal entities, like the Makah, asserted their tribal sovereign rights to own and operate their own tribal museum. Yet, federal laws such as the Native American Graves Repatriation Protection Act (NAGPRA) have established that American Indian cultural material and human remains remain within the jurisdiction of the federal government. Familiarity with American Indian law and policy clarified certain aspects of congressional acts dealing with American antiquities.

Congressional Acts

Movements to protect American antiquities dated back to the 1800s, during a period of American manifest destiny, Indian removal, and establishment of reservations. This movement led to salvage anthropology, and the establishment museums housing anthropological collections (Lonetree 2012). The first successful preservation effort was in 1816 to save Independence Hall, which was the Old State House, from being demolished. In 1889 Congress moved to provide for the repair and protection of the Casa Grande Ruins in Arizona, then in 1892 as the first prehistoric and cultural reserve in the US to be permanently protected due to its archaeological value (Lee, 2013). In 1888 two cowboys, Richard Wetherill and Charles Mason, looking for cattle came across the Cliff Palace Dwellings of Mesa Verde and immediately spread the word

(Lee, 2013). Scavengers and pot hunters came to the ruins to take well-preserved artifacts to sell on the international market, which proved to be very profitable. Congress and the President of the United States recognized this loss and established the Mesa Verde National Park 1906 with the intention to preserving the dwellings and the remaining artifacts (Lee, 2013).

Federal laws enacted to protect Native American dwellings and artifacts include the Antiquities Act of 1906 and Archaeological Resources Protection Act of 1979. The laws enacted to provide Native Americans the rights to claim and protect human remains, funerary objects, and sacred objects include the National Museum of American Indian (NMAI) act of 1989, and NAGPRA. The American Antiquities Act of 1906 was enacted to preserve and protect archaeological resources in the United States of America. It established a foundation for present-day archeology and historic preservation and is considered one of the most important pieces of congressional legislation.

The Antiquities Act consists of three major actions developed to protect a historic or prehistoric ruin or monument, or any object of antiquity (34 Stat. 225, 16 U.S.C 431-433):

- 1) Any person who shall appropriate, excavate, injure, or destroy any historic or prehistoric ruin or monument, or any object of antiquity, situated on lands owned or controlled by the Government of the United States, without the permission of the Secretary of Department of the Garment having jurisdiction over the lands on which said antiquities are situated, shall upon conviction, be fined in the sum of not more than five hundred dollars or be imprisoned for a period of not more than ninety days, or shall suffer both fine and imprisonment, in the discretion of the court.
- 2) The President of the United States is authorized, in his discretion, to declare by public proclamation historic landmarks, historic and prehistoric structures, and other objects of historic or scientific interest that are situated upon the lands owned or

controlled by the Government of the United States to be national monuments, and may reserve as a part thereof parcels of land, the limits of which in all cases shall be confined to the smallest area compatible with proper care and management of the objects to be protected. When such objects are situated upon a tract covered by a bona fide unperfected claim or held in private ownership, the tract, or so much thereof as may be necessary for the proper care and management of the object, may be relinquished to the Government, and the Secretary of the Interior is hereby authorized to accept the relinquishment of such tracts in [sic] behalf of the Government of the United States.

No further extension or establishment of national monuments in Wyoming may be undertaken except by express authorization of Congress.

- 3) Permits for the examination of ruins, the excavation of archaeological sites, and the gathering of objects of antiquity upon the lands under their respective jurisdictions may be granted by the Secretary of the Interior, Agriculture and Army to institutions which they may deem properly qualified to conduct such examination, excavation, or gathering, subject to such rules and regulation as they may prescribe: Provided, That the examinations, excavations, and gathering are undertaken for the benefit of reputable museums, universities, colleges, or other recognized scientific or educational institutions, with a view to increasing the knowledge of such objects, and that the gatherings shall be made for permanent preservation in public museums.

The issuance of archaeological permits provided protection of ancestral sites from unlawful activities; and as a way for scientists to continue to collect artifacts and human remains legally.

In 1966, the National Historic Preservation Act (NHPA) was considered the most important historic preservation legislation to be passed in Congress. NHPA “established the National Register of Historic Places, encouraged the concept of locally regulated historic districts, authorized enabling legislation to fund preservation activities, encouraged the

establishment of the State Historic Preservation Offices (SHPOs), established an Advisory Council on Historic Preservation, and stipulated that federal preservation programs and policies would rely on the voluntary cooperation of owners of historic properties and not interfere with their private ownership rights” (Tyler et al., 2009: 46-47).

In litigation during the 1970s, the Antiquities Act of 1906 was found to be unconstitutionally vague because it did not define *antiquity*. As a result, Archaeological Resources Protection Act (ARPA) was enacted in 1979 to define archeological resources and strengthen the permitting procedures required for collecting archaeological resources from federal lands (King, 2012). ARPA (NPS, 2013):

- Acknowledges federal ownership of objects excavated from federal lands;
- Calls for the preservation of objects and associated records in a suitable institution, and
- Prohibits public disclosure of information concerning the nature and location of archeological resources that require a permit or other permission under ARPA for their excavation or removal.

On November 16, 1990, President George H. W. Bush signed into law Public Law 101-601, also known as NAGPRA. NAGPRA is regarded as the first and foremost, human rights legislation designed to address the flagrant violation of the civil rights of America’s first citizens (Inouye, 1990). NAGPRA reflects the unique relationship between the Federal Government and Indian tribes and organizations [25 U.S.C. 3010; Section 12]. The act is applied to all federal lands and federally-funded museums. The Smithsonian Institute was exempted from NAGPRA because it had received a separate mandate for repatriation in 1989 in the National Museum of the America Indian Act (NMAI act).

One instance leading to the NMAI Act and NAGPRA began in 1986 when Northern Cheyenne leaders discovered that almost 18,500 American Indian human remains were curated at the National Museum of Natural History at the Smithsonian Institution (Trope and Echo-Hawk, 2000). Clara Spotted Elk, a Northern Cheyenne Indian and legislative assistant who had made the arrangements for the Cheyenne to travel to Washington in search of the tribe's sacred Sun Dance songs. Clara Spotted Elk said (Preston, 1989:68):

As we were walking out, we saw there were huge ceilings in the room, with row upon row of drawers. Someone remarked that here must be a lot of Indian stuff in those drawers. Quite casually, a curator with us said, 'Oh, this is where we keep the skeletal remains,' and he told us how many—18,500. Everyone was shocked. I mean, it was such a shocking thing that no one said anything. The chiefs were quite alarmed because we had been sitting there all day with those restless spirits. So we really beat it out of there.

As a result, federal legislation began in 1986 to address the issue of the repatriation of human remains (Trope and Echo-Hawk, 2000: 136).

The introduction of the bills, in the 99th and 100th Congresses proposed a Native American Museum Claims Commission but the passage of the laws failed due to the opposition of the Smithsonian Institution, the American Association of Museums, and the Society for American Archaeology. These organizations claimed that the commission was not a practical solution to repatriation problems. Then, in the 101st Congress, after the Native American Museum Claims Commission was abandoned, legislation to directly require the repatriation of human remains and cultural artifacts and protect burial sites was drafted. Senator John McCain, a Republican from Arizona; Senator Daniel Inouye, a Democrat from Hawaii; Representative Morris Udall, a Democrat from Arizona; and Representative Charles Bennett, a Democrat from Florida, each introduced bills dealing with different aspects and issues of repatriation for the

American Indians (Trope and Echo-Hawk, 2000). The bills included inventories, notices, funding, penalties, and mandating a process for human remains and certain cultural artifacts.

The enactment of the “Museum Act” now known as the NMAI Act, included provisions for the repatriation of human remains and funerary objects in the possession of the Smithsonian. On November 28th, 1989, Public Law 101-185, the National Museum of the American Indian Act was enacted into law. The law required that the Smithsonian create and carry out an institution wide repatriation policy regarding human remains and certain cultural materials that are eligible for repatriation. The “Museum Act” was a result of the agreements made between the Smithsonian Institution and American Indian leaders to rectify “some of the injustices done to Indian people over the years” and that “one day their ancestors will finally be given the resting place that they so deserve” (Trope and Echo-Hawk, 2000: 138).

The enactment of NAGPRA required federal agencies and federally funded museums to provide American Indian tribes, Native Hawaiians, and lineal descendants with information about their collections. The AAM explains the provisions of NAGPRA (AAM, 2013):

[The] Native American Graves Protection and Repatriation Act (NAGPRA), requires federal agencies and federally funded museums to provide Indian Tribes, Native Hawaiian Organizations and lineal descendants with information about their collections. It affords tribes the right to repatriate five types of Native American cultural items—human remains, associated and unassociated funerary objects, cultural patrimony and sacred objects—when certain criteria are met. NAGPRA also provides for the protection of Native American human remains and other cultural items that are inadvertently discovered on, or intentionally excavated from, federal or tribal lands after November 16, 1990. A National Park Service program provides grants to both museums and tribes to assist with certain aspects of the law’s implementation.

In 1992, after the enactment of NAGPRA, NHPA was amended to allow the creation of Tribal Historic Preservation Offices (THPOs). NHPA created a tribal competitive grant program, and require that one presidentially-appointed member of the Advisory Council on Historic Preservation will be a Native American or Native Hawaiian (Public Law 102-575 -- 16 USC 470). Six years later the National Association of Tribal Historic Preservation Officers (NAPTHO), a non-profit corporation that supports the preservation, maintenance and revitalization of the culture and traditions of Native peoples in the United States, was established in 1998 (National Association of Tribal Historic Preservation Officers, n.d.). Tribal Historic Preservation Officers replace the role of State Historic Preservation Officers on tribal land, which reinforced tribal sovereignty.

State Laws

State laws differ from place to place and have over the past several years passed their own laws prohibiting the taking of Native American human material culture and human remains from state and private lands. These laws were in response to the limitations federal legislation provides for antiquities protection on public and private lands. Even ARPA is limited to prosecuting those taking artifacts from federal lands, leaving state and private lands unprotected. As a result, many “collectors contend the items in their possession are obtained from their personal property [leaving the burden with] federal authorities to prove that the materials came from federal property” (Reed and Berry 2006: 46).

NHPA, section 101, required each state to have a SHPO to develop programs to promote historic preservation in their state (Lipe, 2006). For instance, the laws and regulations relating to archaeology and historic preservation in the state of Alaska includes the following:

AS 41.35.020. Title to Historic, Prehistoric, and Archaeological Resources; Local Display.

a) The state reserves the right to itself to all historic, prehistoric, and archaeological resources situated on land owned or controlled by the state, including tideland and submerged land, and reserves to itself the exclusive right of field archeology on state-owned or controlled land. However, nothing diminishes the cultural rights and responsibilities of persons of aboriginal descent or infringes upon their right of possession and use of those resources that may be considered of historic, prehistoric, or archaeological value.

AS 41.35.080. Permits.

The commissioner may issue a permit for the investigation, excavation, gathering, or removal from the natural state, of any historic, prehistoric, or archeological resources of the state. A permit may be issued only to persons or organizations qualified to make the investigations, excavations, gatherings, or removals and only if the results of the authorized activities will be made available to the general public through institutions and museums interested in disseminating knowledge on the subjects involved. If the historic, prehistoric, or archaeological resource involved is one which is, or is located on a site which is sacred, holy, or of religious significance to a cultural group, the consent of that cultural group must be obtained before a permit may be issued under this section.

AS 41.35.200. Unlawful Acts

a) A person may not appropriate, excavate, remove, injure, or destroy, without a permit from the commissioner, any historic, prehistoric, or archaeological resources of the state.

b) A person may not possess, sell, buy, or transport within the state, or offer to sell, buy, or transport within the state, historic, prehistoric, or archeological resources taken or acquired in violation of this section or 16 U.S.C. 433.

c) Repealed

d) An historic, prehistoric, or archaeological resource that is taken in violation of this section shall be seized by any person designated in AS 41.35.220 wherever found and at any time. Objects seized may be disposed of as the commissioner determines by deposit in the proper public depository.

AS 41.35.210 Criminal Penalties.

A person who is convicted of violating a provision of AS 41.35.010-41.35.240 is guilty of a class A misdemeanor.

AS 41.35.215. Civil Penalties.

In addition to other penalties and remedies provided by law, a person who violates a provision of AS 41.35.010-41.35.240 is subject to a maximum civil penalty of 100,000 for each violation.

AS 41.35.230. Definitions.

In AS 41.35.010-41.35.240 unless the context otherwise requires,

- (1) “commission” means the Alaska Historical Commission established in AS 41.35.300;
- (2) “historic, prehistoric, or archaeological resource” includes deposits, structures, ruins, sites, buildings, graves, artifacts, fossils, or other objects of antiquity which provide information pertaining to the historical or prehistorical culture of people in the state as well as the natural history of the state.

Finally, when considering American Indian cultural heritage the concept of ownership and stewardship involves ethical standards put in place for interested parties, not only to protect the material culture, but to also practice respect and sensitivity to American Indian communities and individuals’ cultural values.

Conservation

Conservation came from the practice of restoring (i.e. *restaurateur* and *restoration*) museum collections back to the original or close to its original state, in addition to storing and caring for the objects. A conservator was defined as “a professional whose primary occupation is the practice of conservation and who, through specialized education, knowledge, training, and experience, formulates and implements all the activities of conservation in accordance” with the American Institute of Conservation (AIC) Code of Ethics and Guidelines for Practice (AIC,

2012: 298). The AIC established their code of ethics and guidelines for practice for museums, agencies, and conservators to abide by in their activities (Appendix D). The AIC, today, is:

[The] only national membership organization in the United States dedicated to the preservation of cultural material [and] plays a crucial role in establishing and upholding professional standards, promoting research and publications, providing education opportunities, and fostering the exchange of knowledge among conservators, allied professionals and the public. (AIC, 2013)

Definition of Conservation

AIC defines conservation as “the profession devoted to the preservation of cultural property for the future and conservation activities including examination, documentation, treatment, and preventative care, supported by research and education” (2012: 298).

Conservation professionals include conservation scientist, technicians, care specialists, educators, archivist, art historians, artist, students, and administrators. In addition, conservation has several specialty groups that include architecture, book and paper, media, paintings, photographic materials, textiles, wooden artifacts, objects, private practice, and research and technical studies. Many of which produce publications, plan and present papers, workshops, and seminars, as well as provide service to specific preservation needs or interest. The specialties were developed throughout time as conservation throughout history has changed and “evolved [especially] in the areas of fine arts (primarily oil paintings on canvas), conservation science (primarily the technical study of antiquities), and artifacts (primarily the antiquities of Old World archaeology)” (Odegaard, 1996).

The word conservation varies in form, “*conservancy*,” “*conservatory*,” and “*conservator*” all of which have implied stewardship, safekeeping, custody, guardianship or preserving from loss, damage or neglect (Clavir, 2002:3). Oftentimes, the term conservation is

applied toward ecological (trees, rivers, plants, etc.) or financial and legal management (orphans, elderly) to those people or natural resources that require care. Also, the word “conservator” cannot be mistaken for a “conservationist” or “conservatorship.” A conservationist is an individual in the field of ecology and conservatorship is applied to legal and financial management, both are considered to be an inappropriate term within the context of museums. These terms do not apply to the conservation practices in museums.

Conservation was applied toward the care and handling of material culture and human remains in museums for this study. Therefore, the terms “conservation” and “restoration” have often been confused due to the international definitions and usage. Conservation, for English speakers, has been synonymous with preservation where restoration is “the part of conservation that incorporates a filling and toning process done to integrate or complete the integrity of the work” (Odegaard, 1996: 20). In Europe, restoration has been used with conservation as part of its activity. To illustrate, the French word *restaurateur* meant restorer and is translated as curator (Clavir, 2002: 3). Again, in English conservator and curator were used interchangeably since they both work for the protection and preservation of treasured material culture. In general, the curator was known as a keeper and collections agent, while the conservator is the fixer, restorer, and cleaner of artifacts, yet both curators and conservators conducted research to support their professional activities. Conservators have become the keepers, collections agents, fixer, restorer, cleaner of artifacts, and researcher.

A Brief History of Conservation in Museums

That conservation exists as an activity arises from a desire to prevent the effects of change from obliterating the tangible and intangible assets of the cultural heritage. (Pye, 2001: 22)

The earliest forms of professional conservation happened when humans decided to repair and care for non-utilitarian objects and structures; exactly when and where this happened remains unclear prior to the nineteenth century. The care of cultural patrimony illustrated a long history, primarily aimed at fixing, mending, and cleaning objects for their continued use and visual pleasure (Odegaard, 1996). Though the roots of contemporary conservation came from European art and culture, the earliest known restoration activities were traced back to the methods used to repair paper scrolls in the fifth-century A.D. China (Caldararo 1987). The practice of restoring works of fine art was evident in paintings such as Leonardo DaVinci's *The Last Supper* [1496-1498] and the Sistine Chapel frescoes [1565]. Famous art historians and artists during the fifteenth and sixteenth centuries contributed to the beginnings of conservation by documenting methodologies of their artistic skills to restore paintings on buildings (non-moveable art) and canvas (moveable art) (Table 7). At this time conservation was not a recognized activity, instead restoration was an activity that many artists used to hone their skills in repairing, cleaning, and maintaining works of art.

Table 7. Famous Artist and Art Historians before the eighteenth century in Europe

AD 23-79	Pliny the Elder- published <i>Naturalis Historia</i> [77-79] which contains chapters on ancient art and is the only work which describes the work of artists of the time
1c. BC	Vitruvius Pollio- an architect who wrote <i>De architectura</i> which is the most important source for Roman architecture
1290	Leonetto Tintori of Florence- was able to separate a layer of paint from an original painting, resulting in two paintings
1420-1497	Benozzo Gozzoli- Italian Renaissance painter from Florence
1430-1516	Giovanni Bellini- Italian Renaissance painter
1504-1570	Francisco Primaticcio- Italian Mannerist painter, architect and sculptor
1511-1574	Giorgio Vasari-By 1556, the notable contemporary historian of the Renaissance Giorgio Vasari was describing the painting [The Last Supper] as "ruined".
1577-1640	Peter Paul Rubens- German-born Flemish Baroque painter
1580-1666	Franz Hals- Dutch Golden Age painter born in the Southern Netherlands (present-day Belgium)

(Belkin, 1998; Carey, 2006; Kent, 2000; Odegaard, 1996; Oxford Dictionary of Art, n.d.)

The master artists were highly trained and skilled, largely in part, to their knowledge of the materials, structures, and environment (Table 7). They relied on their familiarity with the original artists' works and mediums through apprenticeships, training, and their own work. The seventeenth and eighteenth centuries, thus, marked the emergence of restoration services as a highly specialized activity. In many museums and private homes, including the United States, restoration and conservation tradesmen were in demand to care for moveable and non-moveable objects (art, artifacts, and structures).

Specialized restoration activities gradually started to include other types of cultural materials. The conservation of archaeological objects began to take place during the seventeenth

and eighteenth centuries. The exact beginnings of archaeology as a discipline was unclear, but the practice of antiquarianism began as early as the Song Dynasty in China (960-1279) (Clunas, 2004). Antiquarianism was the study of ancient artifacts, archives, manuscripts, and sites.

Antiquities collected at Herculaneum, Pompeii, and Stabia brought more scholars and scientists into the profession of collecting artifacts (Caldararo, 1987). The excavations in Herculaneum began in 1738 and the artifacts were housed in the royal palace at Portici. “The desire to see objects in their original condition, unaltered by additions, and to detect fakes led to scientific procedures. This desire, along with the need to establish provenance of manufacture and to develop systematic criteria to resolve questions of the objects' materials and techniques led to the introduction of the chemical analysis of ancient objects first published by M.H. Klaproth in 1798” (Caldararo, 1987: 85). Klaproth at that time contributed to archaeological conservation as a discipline.

During the nineteenth century the fields of science and art came together and individuals in this field emerged (Table 8). Scientists such as Michael Faraday “made analytical and deterioration studies for the National Gallery in London, motivated by an official inquiry into the methods of cleaning paintings, [including] the damaging effect on works of art of sulphur compounds liberated by coal smoke and gas lighting and showed that deterioration increased during London fogs and high humidity. And, Louis Pasteur carried out analytical studies of paint in the 1870s.” (Stoner, 2005:41). The concept of controlling the environment for an object and the introduction of chemistry into art conservation through paint analysis was initiated.

Table 8. Restorers, Artist, and Scientists in the seventeenth and eighteenth centuries

1625-1713	Carlo Maratta of Rome- painter and restorer
1697-1764	William Hogarth- English painter, printmaker, pictorial satirist, social critic, and editorial cartoonist who has been credited with pioneering western sequential art
1783	Jean-Luis Hacquin of Paris- painter and restorer
1756-1832	Francois-Toussaint Hacquin of Paris regarded as the first painting restorer in the modern sense of the term
1744-1821	Pietro Edwards of Venice- appointed to the restoration of public Paintings

(Belkin 1998; Carey 2006; Kent 2000; Odegaard 1996)

Ultimately, between 1925 and 1975, the “United States marked a period of pioneering progress and expansion in the field of art conservation: museums established conservation departments and analytical laboratories; the first art technical journals were published; and professional societies and training programs were established” (Stoner, 2005:40). Waldo Forbes [1873 -1969], a pivotal figure in conservation, and director of the Fogg Art Museum in 1909–1944 “realized how misleading the contemporary practice of wholesale retouching of paintings could be. He encouraged technical investigation and X radiography” (Stoner, 2005:41). Technical investigations like this promoted the concept of minimizing restoration through preventative conservation and to collaborate on a new level of scientific standards.

Terminology

The following terminologies in conservation were created from the technical investigations that promoted the concept of minimizing restoration:

Examination, Documentation, Treatment, and Preventive care

These terms are instrumental as they are the processes that have been followed in the AIC’s ethics and guidelines for practice (Table 9).

Table 9. Methodology terms for conservation

Cultural Property	Objects, collections, specimens, structures, or sites identified as having artistic, historic, scientific, religious, or social significance.
Examination	The investigation of the structure, materials, and condition of cultural property including the identification of the extent and causes of alteration and deterioration.
Documentation	The recording in a permanent format of information derived from conservation activities. A summary of existing museum or Federal agency records including inventories or catalogues, relevant studies, or other pertinent data for the limited purpose of determining the geographical origin, cultural affiliation, and basic facts surrounding the acquisition and accession of human remains and associated funerary objects. [43 CFR 10.9 (e)(5)]
Treatment	The deliberate alteration of the chemical and/or physical aspects of cultural property, aimed primarily at prolonging its existence. Treatment may consist of stabilization and/or restoration. Stabilization: Treatment procedures intended to maintain the integrity of cultural property and to minimize deterioration. Restoration: Treatment procedures intended to return cultural property to a known or assumed state, often through the addition of nonoriginal material.
Preventive Care	(also referred to as preventive conservation): The mitigation of deterioration and damage to cultural property through the formulation and implementation of policies and procedures for the following: appropriate environmental conditions; handling and maintenance procedures for storage, exhibition, packing, transport, and use; integrated pest management; emergency preparedness and response; and reformatting/duplication.

(AIC, 2012)

Examination is a complete survey of the object (archaeological or ethnological artifact, art work, or other movable object) or immediate area (building, mural on wall, or other immovable object) and consultation with all appropriate departments, from the museum, the institution, and the state, federal, and/or tribal agencies. Documentation is compiled through a permanent format (computer, hand written notes, photography, x-ray, xrf, etc.) of the complete survey and consultation, including research of the object. In addition, the permanent records document by a conservator/curator/professional in a federally funded facility are used to determine important conditions to assist tribes with identifying cultural material that may belong to their community and repatriation. The forms used at the Arizona State Museum follows this process with a condition report and treatment report (Appendix E).

The condition report is a complete survey of the object before and after treatment, loans and/or exhibit. It includes the museums catalog and accession numbers, storage location, provenience, significant dates, drawing or photograph, and a detailed analysis of the object (size, description, materials it is made of, style, condition it is in, etc.). The treatment report includes the same information and a detailed account of the treatment applied to the object. Other data are also documented and stored into the museums main database, including lab results compiled during testing. Testing can include spot testing or x-ray florescence, both of which are non-intrusive processes done to analyze the elements in an object.

Treatment is the deliberate alteration of cultural property aimed at prolonging its existence by stabilizing or restoring the object, or both. Restoration of an object meant adding non-original material to the object in order to return the object into its known or assumed state (AIC, 2012: 298). To illustrate, a ceramic pot such as the Hohokam vessel in Figure 2 was glued together to show its form, shape, and design pattern, but was not filled with non-original material

to resemble its original state. The conservator had to determine how significant restoration was needed, the ethical concerns, and the physical stability of the object.



Figure 2. Hohokam vessel. Photograph by author, 2008.

In addition to treatment, various levels of preventive care, also referred to as preventive conservation, of cultural property may be employed to reduce or prevent deterioration. Many of these items deteriorate because they are made by combining naturally unstable or incompatible materials. Conservators call them composite objects (Table 9). These items may be found in various forms such as cradle boards made of wood, plant fibers, buckskin, glass beads, sinew, and brass tacks; or a pair of moccasins or dress made of buckskin, elk teeth, beads, porcupine quills, metal buttons, and/or thread.

Objects may, also, be found packaged together, not as composites but as separate types of objects placed together in boxes or some other closed environment. Such cultural materials are identified as ethnographic artifacts, which differ from archaeological artifacts. Archaeological and ethnological conservation is the preservation and the respectful care of artifacts before and after excavation or recovery in the field or storage shelves of a museum.

Table 10. Composite Objects

Skin and skin products
Quills, horn, antler, hair, feathers, claw, and baleen
Shell
Bone, ivory, and teeth
Glass beads
Textiles
Metals and alloys
Wood and birch bark
Ceramics
Stone
Plastics
Stone
Plastics and modern materials
Paper
Plant materials
Audiotapes and videotapes
Framed items

(Ogden, ed., 2004)

Conservator's Responsibilities

The conservator's responsibilities for the museum's collections included an "investigation of the structure, materials, and conditions of cultural property including the identification of the extent and causes of alteration and deterioration" (AIC, 2012: 298).

Deterioration being of greatest concern is defined as a natural process that cannot be stopped; instead it is slowed down in order to extend the life or existence of an object. A graph expressed the process where time and exposure to the environment dictate deterioration (Figure 3).

Prolonging the life of an object included appropriate environmental conditions (i.e. relative

humidity and temperature); handling and maintenance procedures for storage, exhibition, packing, transport, and use; integrated pest management; emergency preparedness and response; and reformatting, duplication, or photographing.

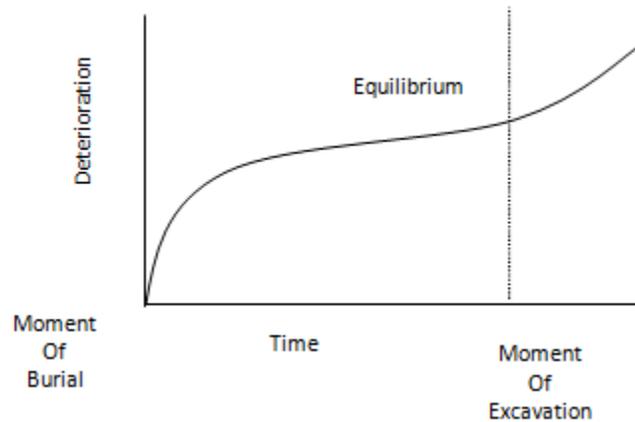


Figure 3. Deterioration process (Dowman, 1970)

To illustrate the deterioration process, all objects buried in the ground have the potential to reach or exceed equilibrium with their surrounding environment for any extended length of time (Cronyn and Robinson, 1990; Dowman, 1970). The equilibrium of a buried object is the point in which the object has to adapt into its new position until it reaches a stable relationship between it and the soil. Once equilibrium is reached, changes in the object will slow down or stop and this stability will remain constant until excavation, then the object will be forced to adapt to a further set of new conditions (Dowman, 1970). Therefore, it is the responsibility of the conservator to understand the chemical processes of the specific materials that is examined documented, and treated.

Education in Conservation

Education in conservation, especially, in North America is limited, highly competitive, and expensive (Mithlo, 2004). Higher education, apprenticeships, internships, and fellowships are ways to become a professional conservator. Each requires a set amount of time, skills, and artistic and technical knowledge. The requirements to get into a program can be extremely challenging for both native and non-native students.

Art conservation graduate degree programs in the United States have extensive entrance requirements and rigorous curricula, and truly are not for the meek or for the hobbyist/crafter. Interested students are advised to do some in-depth [research]. (AIC, 2012)

Higher Education

Graduate education has become the principal route to becoming a professional conservator. There are associates, undergraduate and graduate degree programs offered in the United States and Canada. A program may be difficult to find and difficult to get into once it has been found, in addition there are programs that are not well thought of by the profession.

Certificate or Diploma

Fleming College, Peterborough, Ontario
Collections Conservation and Management

Fleming College has offered the Collections Conservation and Management program as an Ontario College Diploma since 1996. Effective for September 2013, the Ministry of Training, Colleges and Universities has approved Fleming College's application to change the program to an Ontario College Graduate Certificate.

Co-coordinator: Gayle McIntyre
Tuition: \$2163.50 per semester
Career opportunities: conservation technician, museum technician, curatorial assistant, conservator, museum registrar, heritage interpreter, and preservation officer.

“Sometimes choosing the right College program can be a daunting task, you want to ensure that you are provided with knowledge and know-how, but also something special that makes you stand out. Choosing the Collections Conservation and Management Program at Fleming College did just that and it was one of the best decisions I ever made!” -Rachel Nordstrom, Program Graduate Photographic Research and Preservation Officer, Department of Special Collections, University of St. Andrew

(Fleming College, 2013)

Algonquin College, Canada
Applied Museum Studies

This three-year Ontario College Advanced Diploma program provides students with a sound background in museum work and the technical areas common to all museums including collections management, exhibit preparation, conservation, educational programming and museum management.

The program provides students with specialized training in collections management, educational programming, exhibit preparation, museum management and conservation.

Tuition: \$1304.75 (levels 1-4) and \$1298.51 (level 5-7) per term

This program is well-suited for students who:
Have an interest in preserving our cultural past. Like to be creative with their hands and/or tools. Enjoy educating others about cultures, historical events, people and our natural world. Are observant and well-organized. Have good interpersonal and communication skills. Are detailed oriented.

Graduates may find employment in entry-level technical and management positions in museums and galleries or other cultural/heritage institutions. Graduates may also be employed as freelance museum contractors or as staff in antique or art shops.

(Algonquin College, 2013)

Undergraduate Degree

New Mexico State University, Las Cruces
Bachelors of Fine Arts Program in Museum Conservation

The Museum Conservation degree at NMSU seeks to prepare students in one of three ways:

1. Student may complete a degree in Museum Conservation in order to work with art conservation in art galleries, museums, private collections and archaeological excavations with an understanding of conservation issues;
2. Students may take courses in Museum Conservation to complement another degree (e.g., Anthropology, History, Biology, etc. including the graduate level)
3. After completing the Museum Conservation degree, some students may wish to apply to enter a graduate program to become an art conservator or continue in museum studies.

According to the University of Delaware, NMSU and the University of Delaware are the only institutions in the U.S. that prepare undergraduate students to study art conservation; actually becoming an art conservator requires graduate training. Only three institutions in the U.S., the University of Delaware, New York University (Manhattan) and SUNY-Buffalo State College provide comprehensive graduate programs to all areas of art conservation; these programs prepare qualified students to become practicing art conservators. Columbia University, the University of Texas-Austin, UCLA, Getty Institution, and the University of Pennsylvania offer specialized programs in some specific areas of art conservation.

Tuition: \$3110.00 and \$9822.60 (non-resident)
Additional programs: Minor in Museum Conservation and
Museum Studies Certificate

(NMSU, 2013)

Columbia College of Chicago, Chicago, Illinois
Art and Materials Conservation

Columbia College is the only school in the Midwest to offer a Bachelor's degree in Art and Materials Conservation. Emphasizing rigorous interdisciplinary scientific methods, as well as the philosophies and ethics involved with preserving

objects of artistic, historical, and cultural importance. Students are also required to complete a year-long segment of hands-on coursework with recognized preservation experts at the Lorenzo de' Medici School in Florence, Italy.

Students will upon completion:

- Understand the science behind the deterioration, prevention and reconstruction of cultural artifacts. (Science and Mathematics Courses)
- Have the manual dexterity, knowledge of techniques, and an understanding and affinity for art materials. (Art & Design Courses)
- Understand the artistic and historical context of artwork that is under care of conservators. (Art & Design and Humanities, History and Social Sciences Courses)
- Understand the complex ethics and civic engagement of art restoration/conservation and authentication. (Lorenzo de' Medici and Art and Materials Conservation Capstone, CCC Philosophy Courses) (Humanities, History, Social Sciences Department)
- Be able to professionally document their breadth of experience conserving and restoring Renaissance painting, sculpture, wood work, and/or other cultural materials. (Lorenzo de' Medici and Art and Materials Conservation Internship and Capstone)

Graduates upon completion will be qualified to pursue careers in art galleries, museums, private collections, libraries, and archaeological excavations, as well as to gain entrance into top graduate school programs around the world.

Tuition: \$11,066.00 per semester

(Columbia College, 2013)

Undergraduate and Graduate (MS and PhD)

Winterthur/University of Delaware, Newark, Delaware
College of Arts and Science, Art Conservation

The undergraduate degree in Art Conservation prepares students for graduate-level study in conservation, historic preservation, museum studies, or library science. Our students often double major or minor in related disciplines including Chemistry, Material Culture, Anthropology, Art History, or History, but these are added later, in consultation with an advisor, not at the time of admission.

For the graduate program, applicants must complete prerequisite coursework in art and cultural history/archaeology/anthropology, studio arts, and chemistry. Please review the prerequisites on the following pages for specific information and number of college level credit hours required in each area prior to admission in the program. In addition to coursework, applicants must have completed at least 400 hours of documented conservation experience under the supervision of a conservator.

For the doctorate program, applicants should write to the Preservation Studies Program (PSP) director in advance and submit a C.V. and brief proposal for a dissertation topic, a master's degree in a discipline relevant to one of the program concentrations, transcripts, essay, and writing sample, GRE, and three letters of recommendations. The research proposal should follow this outline:

- Proposed project title
- Project significance and goals
- Background, preliminary survey of existing literature
- Methodology, examples to be studied
- Your ability to complete this project successfully, ability to speak or read the necessary languages, etc.
- Faculty and coursework at the University of Delaware that you feel would be relevant to your study.

Tuition: \$10,580.00 (full-time) and \$28,400.00 (non-resident) per semester

(University of Delaware, 2013)

Graduate Degree Programs (MA or MS only)

Buffalo State College, Buffalo, NY
Art Conservation Department

The Art Conservation Department's three-year instructional program is designed to prepare students for careers as professional conservators in museums, libraries, and other institutions, as well as in private practice. First-year students take courses in documentation and examination, conservation science, and in the specialties of paper, paintings, and objects. In the second year, students continue to take examination and documentation as well as conservation science, but they focus primarily on their chosen area of specialization. The program concludes with

an internship year at a museum or similar institution selected by the student and faculty advisor. Early the following fall, students return to Buffalo to give presentations about their internship year and to celebrate their graduation with MA and CAS (certificate of advanced studies) degrees.

Tuition: \$4,935 (full-time) and \$ 9,175 (non-resident) per semester

(Buffalo State, 2013)

University of California Los Angeles/Getty Conservation Program, administered through the Archaeological and Ethnographic Conservation, Cotsen Institute of Archaeology, Los Angeles, CA

The UCLA/Getty Master's Program in the Conservation of Archaeological and Ethnographic Materials is a cooperative effort between UCLA and the Getty Conservation Institute. Administered through the Cotsen Institute of Archaeology, the program grants a three-year M.A. degree in Conservation. The mission of the program is to educate and train students in the highest standard of conservation practice and decision-making and to prepare them to work as professionals in the preservation of archaeological and cultural materials.

The program provides a multidisciplinary education drawn from collaborations within the university, and with conservation specialists at both the Getty Conservation Institute and Getty Museum, as well as at regional museums. It is distinguished by its emphasis on materials, technologies, and cultural preservation closely associated with archaeological and ethnographic objects, found both in collections as well as on site, including rock art, wall paintings and mosaics. Stressing the importance of working within a cultural context and as part of an interdisciplinary team, the program emphasizes the collaborative nature of conservation. Program goals include enhancing the standards of conservation treatment and research through the application of both cultural understanding and scientific methods of documentation, examination, analysis, and practice.

The preparation of the students is based on a three-year intensive curriculum consisting of two years of coursework,

electives within the university, independent study opportunities, and internships in museums and sites. Students complete a master's thesis, which includes a component of innovative research in any of the fields of conservation covered in the program.

Tuition: \$15,208.38 (full-time) per year
(UCLA/Getty, 2013)

New York University Institute of Fine Art, New York, NY
Art Conservation

Since 1960, the Conservation Center of the Institute of Fine Arts, New York University has prepared students for careers in conservation and technical study through a four-year, dual-degree graduate program where students earn both their Master's in art history and Advanced Certificate in conservation. NYU is alone among North American graduate programs in conservation to confer both degrees. The curriculum combines practical experience in conservation with historical, archaeological, curatorial, and scientific studies of the materials and construction of works of art. Students undertake research projects, laboratory work, seminars, and gain intensive conservation experience through advanced fieldwork and the fourth-year internship. The oldest degree-granting conservation program in North America, the Conservation Center has a particularly rich history.

Tuition: \$18,211 (fall) and \$18,229 (spring)
(New York IFA, 2013)

Doctoral

University of Arizona, Tucson, AZ Heritage Conservation
Science, Material Science and Engineering

Graduate students at the University of Arizona's Department of Materials Science and Engineering are provided with an education grounded in the fundamental principles of MSE (Advanced Thermodynamics of Materials (MSE 510), Kinetics of Materials (MSE 572) and structure). A significant number of electives enable graduate students to specialize in their field of interest and/or research. Recognizing that graduates are the

scientists, engineers, and business executives of the future, the department of MSE offers MSE 502 “Research Proposal Preparation.” MSE 502 objective is to teach how to develop the organizational and planning skills necessary to develop a new scientific, engineering or technical paradigm into a specific research initiative. The graduate courses are signature courses and reflect the expertise of the faculty.

The MSE Department is pursuing interdisciplinary approaches with great vigor and has achieved recognition nationally and internationally in a wide range of areas more specifically including:

- optical materials,
- integrated computational materials science and engineering,
- materials synthesis, processing and fabrication,
- materials for energy conversion and heat control,
- heritage conservation

Tuition: \$11,526 and \$27,398 (non-resident) per year
(University of Arizona, 2013)

John Hopkins University, Baltimore, MD Department of Material Science and Engineering

To receive the degree of Ph.D., the candidate must fulfill the requirements below. The department must be satisfied that all academic requirements have been satisfied by the candidate before a recommendation will be made to the University Graduate Board to confer the Ph.D. degree.

Successful completion of four required courses in materials science and engineering.

- Structure of Materials
- Thermodynamics of Materials
- Phase Transformations in Materials
- Physical Properties of Materials

Each of the four required courses must be passed with a letter grade of B- or higher. If a student receives a grade of C+ or lower in a required course, the student may re-take the course once to achieve a grade of B- or higher. Receipt of grades of C+ or lower in two or more required courses

will ordinarily be cause for dismissal from the program without the opportunity to re-take those courses.

Tuition: \$45,470 (full time) per year
(John Hopkins, 2013)

There are specialized programs in architecture, conservation science, book conservation, archive conservation, textile conservation and others. The programs listed illustrate what is available in the United States, although there others available:

Specialized graduate programs in architectural conservation

Colombia University, New York, NY Historic Preservation Program Graduate School of Architecture Planning and Preservation

Historic Preservation – the management and conservation of our built heritage – is one of the world’s most exciting professions and a chance for you to do creative work with your previous studies, be they in history, chemistry, anthropology, architecture, or any other field.

The Masters of Historic Preservation Program is multidisciplinary in nature and expects all students to engage preservation in depth from many perspectives. There are no academic prerequisites for admission to the Historic Preservation Program, but we expect applicants to demonstrate a commitment to historic preservation as a profession. Coursework focuses on the built world and students should have a basic knowledge of the history of architecture. Students will be expected to analyze critically and write fluently about issues in historic preservation. Students specializing in design should have a bachelor’s degree in architecture or another closely related design field (landscape architecture, urban design, etc.).

Tuition: \$15,750 (full-time) per term
(Colombia University, 2013)

Savannah College of Design, Savannah, GA

The Savannah College of Art and Design is a private, nonprofit, accredited institution conferring bachelor's and master's degrees at distinctive locations and online to prepare talented students for professional careers. SCAD offers degrees in more than 40 areas of study, as well as minors in nearly 60 disciplines in Savannah and Atlanta, Georgia; in Hong Kong; in Lacoste, France; and online through SCAD eLearning.

Historic preservation professionals engage multiple stakeholders in creative collaborations that transform our larger historic urban and rural landscapes, address sustainability through the revitalization of communities and buildings, and empower citizens to preserve their cultural heritage.

Tuition: \$33,750 (full time) per year
(Savannah College of Design, 2013)

In addition to the course requirements, the graduate programs typically require a nine month to one year advanced internship to obtain a master's degree. The locations of the internships are located all over North America and internationally; both the location and the candidacies are competitive. For example, ASM has maintained a focus on American Indian objects and has hosted over thirty competitive placement conservation interns since 1990. Including, NMAI opportunities, which has hosted the largest and most consistent programs for American Indians and for conservators.

Current frameworks in conservation education

The current frameworks for most conservation programs at the graduate level are built upon a set of core prerequisites. The undergraduate programs, with careful planning, may fulfill the core required prerequisites, thus, simplifying the transition into a graduate program.

Prerequisites for admission to graduate conservation programs include undergraduate coursework in science, the humanities (including art history, anthropology, and archaeology), and studio art (AIC, 2013). In addition to the core coursework, most schools require previous working experience and gained expertise in conservation practice (AIC, 2013).

In many graduate programs specific admission requirements (language requirements and additional specialized coursework) may differ and students are encouraged to contact the programs directly for details on prerequisites, application procedures, and program curriculum (AIC, 2013). Language requirements vary, but most institutions, require at least four semester of a foreign language. Native American languages count towards the language requirements. Additional specialized coursework depends on the specialized area the conservation student is pursuing.

Prerequisites for admission include (AIC, 2013):

Science

One full year each of general and organic chemistry with laboratory work is typically required. These courses should usually be freshman and sophomore level requirements for chemistry and biology majors. Supplemental studies recommended, but not always required, often include biology, biochemistry, geology, materials science, physics, and mathematics.

Humanities

Broad-based coursework in art history, anthropology, and archaeology must cover various cultural traditions and historical periods. At least four to six courses are typically required. Sample subjects include:

- African art
- American art
- Ancient civilizations
- Art and crafts of Native South Americans
- Art in the East and the West
- Early Renaissance art
- Greek and Roman art
- History of architecture

History of textile design
Introduction to art history
Introduction to ethnic arts
Introduction to prehistoric archaeology
Medieval art
19th-century art
20th-Century Art
Oceanic art

Studio Art

Formal course work in drawing, painting, photography, and three-dimensional design (including, but not limited to, ceramics, metalworking, sculpture, and textile art) may be required. Upon application to a graduate conservation program, candidates are expected to present a portfolio demonstrating manual dexterity, knowledge of techniques, and an understanding and affinity for art materials.

Previous working experience and gained expertise in conservation practice include (AIC, 2013):

Professional Experience

In addition to coursework, candidates to graduate programs are strongly encouraged to have had some conservation experience. Internships, volunteer, apprenticeship, or paid work in regional, institutional, or private conservation laboratories is appropriate. Involvement in supervised collection care projects such as collection assessments, rehousing, and exhibition design, as well as examination and treatment of individual artifacts is encouraged. Above all, applicants are expected to be thoroughly acquainted with conservation as a career option and to have a fundamental knowledge of conservation philosophy, ethics, and basic working procedures.

Specific admission requirements may include (AIC, 2013):

Languages

Reading proficiency in one or two foreign languages may be required.

Additional Coursework

Courses in museum studies, drafting, and library science may also be recommended.

Once accepted into a program the student is faced with funding (tuition, living expenses, transportation, and supplies) and maintaining a high level of academic excellence. The graduate programs available in North America are very limited, especially if the student chooses a specialty in conservation. Some programs may not offer the knowledge and expertise needed for that particular specialty. For instance, conservation of American Indian objects usually fall under specialized areas such as: objects conservation and archaeological conservation (Appendix C).

Furthermore, in conjunction to maintaining a high level of academic excellence, the student will need to constantly maintain a working relationship in their field through internships, fellowships, apprenticeships at an institution relevant to their study. Ultimately, each program requires travel and time away from home, as well as funding. Therefore, many of the paid internships, fellowships, and apprenticeships are extremely competitive.

Internships, Fellowships, and Apprenticeships

Graduate internships, fellowships, and apprenticeships provide the student with the required amount of time, skills, and artistic and technical knowledge needed to strengthen the skills need for a professional career in conservation. There are also, introductory internship opportunities available for students and/or museum workers interested in learning new skills for employment advancement. Listed are two American Indian objects programs that offer internships at the beginning and advanced level:

National Museum of the American Indian

Smithsonian/Museum Conservation Institute, Suitland,
Maryland Conservation Research and Technical Studies

The Conservation Office actively pursues research interests related to the collection, preservation, study, and exhibition

of Native American objects. Conservators often collaborate with NMAI colleagues as well as conservation professionals from other museums and institutions.

Ongoing research focuses on:

- Testing and evaluating materials for storage, packing, exhibition casework, and mounts
- Identifying hazardous materials in NMAI's collections and developing mitigation strategies
- Providing material analysis on items related to NMAI's collections
- Identifying new technologies for preservation and treatment of collections
- Developing strategies for training conservation students that incorporate collaborative approaches to conservation.

The Conservation office works with other NMAI offices and with Native people to provide information on and training in conservation. Most of this work is in three areas:

- Collaborative consultations on treatment of NMAI's collections
- Research and identification of pesticides and contaminated collections
- Training in museum conservation practices

The Conservation Office at the National Museum of the American Indian (NMAI) offers several types of training opportunities for students interested in pursuing a career in conservation and for practicing professionals. Specialized conservation training is also offered for professionals with tribal museums, cultural centers, or preservation projects.

- Ten-week Internship in Conservation
- Conservation Six-Month Pre-Program Internship
- Andrew W. Mellon Foundation Internships & Fellowships

(NMAI, 2013)

School for Advanced Research

Santa Fe, NM

SAR was established in 1907 as a center for the study of the archaeology and ethnology of the American Southwest. SARs focus includes facilitation of work by Native American scholars and artists through a global perspective of advanced scholarship in anthropology and related social science disciplines and the humanities. The SAR maintains a program entitled the Indian Arts Research Center, which offers four artists in residence fellowships each year for mature and emerging Native artists. SAR also offers scholarships, internships, symposiums, and volunteer and docent jobs.

Its mission is as follows:

The School for Advanced Research provides a dynamic environment for the advanced study and communication of knowledge about human culture, evolution, history, and creative expression. SAR draws upon its century-deep roots in the American Southwest, anthropology, and indigenous arts to present programs, publications and initiatives that impart the learning of social scientists, humanists, and artists to inform the thoughts and actions of scholars, artists, educators, and the interested public.

(SAR, n.d.)

Education in Conservation for American Indians

The conservation training that many American Indian museum workers receive is less formal than that provided by university programs. Many of the non-university training programs are typically workshops and seminars. The training is usually at a basic level geared for someone who has little to no museum training. The training objectives in conservation provide a basic level of training as it relates to the appropriate handling, storing, and caring for artifacts.

Other topics covered may include risk management, knowledge of available resources, and emergency response in case of a disaster.

Training programs for American Indians existed prior to NAGPRA during the 1970s and 1980s, but greatly increased after passage of repatriation legislation. NMAI offered training that included the care of Native American collection, the creation and management of tribal archives, exhibition planning, fabrication, and management, marketing Native arts, planning and managing American Indian cultural programs, starting a tribal museum, leadership, repatriation, fundraising, Native American languages, and other related areas from 1977 to 2008 (Smithsonian Institution Archives, n.d.). The passage of the NMAI Act and NAGPRA introduced many concerns, which were compiled in a report issued in 1990 by the National Park Service entitled “The Keepers of the Treasures: Protecting Historic Properties and Cultural Traditions on Indian Lands.” The report was directed at the “funding needs for the management, research, interpretation, protection, and development of sites of historic significance on Indian lands” (Keepers of the Treasures, 1990). Native and non-native interest groups discussed ways to best handle, preserve, and treat archaeological objects and human remains.

Tribes were asked to describe their existing preservation programs and to outline the cost to maintain and/or improve these programs. Since the tribes did not view preservation in the same way as the National Park Service, the Keepers of the Treasures (1990:127) compiled a list of concerns that included:

- Cultural committees
- Museums and heritage centers
- Curation programs
- Tribal archives
- Programs to identify, evaluate, register, and protect historic properties and traditions

- Programs to record and teach tribal language
- Work with Federal and State agencies and State Historic Preservation Office to protect historic properties off-reservation lands
- Training programs for tribal members
- Other organized ways to manage research, interpret, protect, and develop historic properties and tribal traditions

The list was sent out to tribal governments as an eight page worksheet. In the list, the concerns of curation programs and training support this research, where conservation knowledge and skills parallel the needs of tribal members. A detailed definition of curatorial services mirrored the responsibilities, skills, and methodology needed as a conservator. The definitions were as follows:

“Curatorial services” as defined in Section 79.4 (b) of “Curation of Federally-owned and Administered Archeological Collections” (36 CFR Part 79) means managing and preserving a collection according to professional museum and archival practice, including, but not limited to:

- 1) Inventory, accessioning, labeling and cataloging a collection;
- 2) Identifying, evaluating and documenting a collection;
- 3) Storing and maintaining a collection using appropriate methods and containers, and under appropriate environmental conditions and physically secure controls;
- 4) Periodically inspecting a collection and taking such actions as may be necessary to preserve it;
- 5) Providing access and facilities to study a collection; and
- 6) Handling, cleaning, stabilizing and conserving a collection in such a manner to preserve it.

The curatorial services definitions illustrated the need for appropriate conservation training rather than the basic and introductory trainings available to most Native Americans.

Institute of American Indian Arts

The Institute of American Indian Arts is the only four-year degree fine arts institution in the nation devoted to contemporary Native American and Alaskan Native arts, offering degrees in Studio Arts, New Media Arts, Creative Writing, Museum Studies and Indigenous Liberal Studies, and graduate degrees in Creative Writing (Institute of American Indian Arts (n.d.)). IAIA has graduated 3,800 Native students from the 563 federally-recognized, state-recognized, and non-recognized tribes (Institute of American Indian Arts (n.d.)).

Established in 1962, IAIA was the Santa Fe Indian Art School from 1932 to 1962 and the Santa Fe Indian School from 1890-1932 (Bernstein 1995, Szasz 1999). The IAIA was transformed into an institution of higher learning to adequately train native leadership with an emphasis in art and offered “two post-high school years of work in various media, including painting, sculpture, jewelry, ceramics, design and printing of textiles, and creative writing” (Szasz 1999: 136). Tuition to attend is \$9,360.00 per year, not including other fees, room and board.

Although the program does not offer a degree in conservation, they do offer some of the course work needed to fulfill requirements to enter a conservation program, such as humanities, fine arts, studio arts, language, and professional practice. IAIA, does offer an introduction to collections care, curatorial methods and practice, and issues in conservation. Other coursework offered that benefits individuals interested in American Indian objects and human remains

includes beginning and advanced repatriation courses, Indigenous oral histories, and Indigenous collections care protocol.

Fort Lewis College

Native American students from federally recognized tribes are eligible for a tuition waiver at Fort Lewis College in Durango Colorado. The Native American tuition waiver covers the cost of tuition only. Tuition per year is \$5,232 for in-state residents living on campus and \$16,072 for out-of-state international students living on campus. Fort Lewis College offers a degree in Native American Studies which includes the following class (Fort Lewis College, 2013):

Native American Heritage Preservation

This course provides an historic and social context to 19th century preservation and collection practices and contemporary approaches to Native American Heritage Preservation. Additionally, the course will focus on museums, the National Park Service, and tribal preservation efforts. Finally, this class aims to introduce students to oral history methods through the recording, transcribing, and presentation of an oral history project.

The Cultural Resource Management at Fort Lewis College offers a certificate program. The CRM certificate program includes courses in anthropology, archaeology, Southwest and American Indian studies, museums and GIS (Fort Lewis College, 2013). The certificate program plan is as follows (Fort Lewis College, 2013)

Required Courses

ANTH 201: Introduction to Archaeology
ANTH 320: Laboratory Techniques in Archaeology
ANTH 360: Legal and Ethical Issues in Anthropology
ANTH 369: Field Training in Archaeology

Required Electives

Complete at least one course in each category:

Field experience

ANTH 316: Approved Internship

ANTH 403: Adv. Archaeological Field Techniques

Practical Skills

GEOG 250: Introduction to Computer Mapping and GIS

ANTH 375: Museums and Critical Heritage

Approved elective course*

*Pre-approved elective courses include any upper division archaeology class; ANTH 208: Traditional Ecological Knowledge; ANTH 212: Introduction to Applied Anthropology; ANTH 359: Forensic Osteology and Bioarchaeology; HIST 255: Introduction to Heritage Preservation and NAIS 450: Tribal Preservation. Additional electives must be approved by the program coordinator.

Although the program does not offer a degree in conservation, course work needed to fulfill prerequisites needed to enter a conservation graduate program.

CHAPTER 4 RESULTS

This dissertation addresses the question of why there are so few American Indian conservators in North America. In addition, a set of secondary questions was investigated, including: How many conservators of American Indian ethnicity are there? What factors influence the number of American Indian conservators? Will American Indians qualified to practice conservation benefit museums?

The findings from this study provided statistical results using data from an online survey and person-to-person interviews. The data showed that the relationship between education, conservation, and being American Indian were significant factors, seen in italicized font in Table 11. The results demonstrated that there are few American Indian conservators.

In addition to the surveys, I compiled personal responses via email and Facebook® postings. These responses added to the study and provided an interesting perspective of the study. Many of the perspectives supported the factors and benefits portion of this study.

Table 11. Association between survey and interviews

<u>Survey descriptive variables list</u>	<u>Interview transcription codes list</u>
<i>American Indian</i>	<i>American Indian</i>
<i>Conservator</i>	Archaeology
<i>Level of education</i>	<i>Conservation</i>
Location	<i>Education level</i>
Location of degree	Ethnology
Previous museum experience	Museum
Published	NAGPRA
<u>Years in Current position</u>	<u>Tribal Culture center/Tribal Museum</u>

Surveys

The survey for the study was created on October 18, 2011, using SurveyMonkey® (SurveyMonkey®, 2011). The first surveys were distributed in February 2012 after IRB approval was obtained and were completed over an eleven month period. The survey link was distributed via email, Facebook® post, and handouts distributed at conferences; the emailed surveys and personal handouts had greater success than the surveys posted on Facebook®. The survey was modified twice to revise questions and correct typographical errors. A total of three survey rounds were distributed. The first round of surveys resulted in 14 responses, the second round resulted in 23 responses, and the third round resulted in 75 responses. In total, there were 111 responses. A total of 337 email links and 50 handouts to the survey were distributed. Facebook® postings were visible to over 100 of my Facebook® friends and each friend's wall friend, which on average are 130 per friend (Statistic Brain, 2013).

A total of 93 survey responses were collected and analyzed. There were 18 responses that were either incomplete or duplicates. Of the 93 complete survey responses, only 64 provided useful data for the study. The 29 responses not used in the study did not answer all questions used for the analysis. These numbers skewed the outcome and could not be used. The survey questions that were useful for the study produced a total of 11 variables presented in Table 12.

Table 12. Descriptive Statistics of Variables

Variable	Number	%
Location (by quadrant)		
NE	18	28
SE	4	6
NW	7	11
SW	31	49
Non-U.S.	4	6
American Indian/First Nations?		
Yes	25	39
No	39	62
Enrolled Member?		
Yes	19	30
No	5	8
N/A	40	62
Years In Current Position		
<1	14	22
1 to 5	16	25
5 to 10	13	20
> 10	21	33
Conservator		
Yes	39	62
No	24	38
Level of Education		
No College	0	0
Some College	1	1
Bachelor's	14	22
Master's	49	77
Locations of Degree		
NE	26	41
SE	2	3
NW	4	6
SW	27	42
Non-U.S.	5	8
Previous Museum Experience		
Yes	10	16
No	54	84
Previous Non-museum Experience		
Yes	3	5
No	61	95
Are You Published		
Yes	23	36
No	41	64

Finally, univariate analysis using the standard t-test was used to compare each variable to the dependent, binomial variable (variable of interest=American Indian Conservator, yes or no) to determine its initial significance. All variables which remained significant were then added into the model and logistic regression analysis was performed to capture any effect a variable might have on the dependent variable. All variables which were not shown to have a statistically significant impact on the dependent variable ($P>0.05$) are shown in italicized font (Table 13). The data showed that if you are a conservator you are 8.6 times more likely not to be American Indian.

Table 13. Significant Variables from Univariate and Multivariate Analysis

Variable	Unadjusted		Adjusted	
	OR	P	OR	P
<i>Conservator</i>	8.6	<0.00	0.2	0.05
Previous Museum Experience	4.8	0.03	0.5	0.41
Location of Site	15.2	<0.00	1.2	0.56
Title	88.1	0.04	1.1	0.84
<i>Level of Education</i>	16.7	<0.00	0.2	0.04
Degree Location	30.0	<0.00	1.4	0.23
Publication	4.6	0.03	0.6	0.43

A p-value of 0.05 or less to show significance is a common statistical measure. This basically states that if you were to test the analysis 100 times, or 100 percent, you would expect to get the same answer 95 or more percent of the time. Consequently, this means you would get a different answer 5 or less percent of the time.

Survey participant and non-participant responses

Participants and non-participants posted emailed responses to the online survey. A total of 12 individuals responded. Their responses provided constructive criticism and suggestions toward the survey question's format and clarity. The survey data did not include personal information; therefore the responses are anonymous. The responses included:

- Questioned whether they fit the profile for the survey;
- Questioned whether they were helpful enough;
- Questioned motive of the study: Institutional racism, tribal affiliation, or not sure;
- Survey was poorly written; and
- Provided support and helpful studies, hints, and suggestions

Two individuals were not sure if they were qualified to complete the survey. The first individual (i) thought that the survey was for Native Americans only, but eventually completed the survey once I informed them that they were qualified; and the second individual (ii) offered information to the best of their knowledge but did not complete the survey,.

i. 10/16/2012

Dear Martina,

I am a white guy....did you still want me to take the survey?

ii. 12/27/2012

Martina

I apologize for being so slow in getting to this.

I don't have access to information about the Getty or UCLA staff and can't provide meaningful information - The graduate program UCLA/Getty has no Native American staff that I know of.

Good luck with your project.

A third individual (iii) was not sure that they were helpful but completed the survey and pointed out an interesting fact. It mirrored the first statement in the introduction of this study; museums house a rich diversity of objects representing cultures from around the world, yet professionals within any one museum are not diverse.

iii. 9/21/12
Hi Martina,

Sounds like a great project! I completed your survey, though I'm not sure how useful I was. I am a graduate student at the Florida Museum of Natural History and while I know that we have no Native American staff in the Department of Anthropology (despite housing numerous Native American collections), I couldn't speak for the institution as a whole simply because of its size. Let me know if I can be of any further assistance and best of luck on your project. I look forward to reading the results!

Another individual (iv) did not feel qualified and did not participate, but offered a very important fact stating that few museums have a conservator on staff. It should be fair to point out that the Arizona State Museum has two permanent conservators on staff, in addition to temporary conservators who are hired as research fellows.

iv. 6/4/12
Hi Martina,

I really don't feel qualified to answer this survey for you. First of all, there are very few art museums in the world that have conservators on staff. Only the most prestigious art museums can afford them -- for example the National Gallery and the Met. I just don't have any information on your subject at all...

One individual (v) completed the survey but had apprehensions about cultural affiliation, especially where it deals with tribal enrollment with the federal government. Consequently, the

tribal enrollment portion of this survey response was omitted during the statistical analysis. The statistical figures for enrollment showed to be irrelevant to the study as some respondents claimed to be not only Native American and not enrolled, but also enrolled but not native American.

v. 6/15/12
Ms. Dawley,

RE: Commentary on your Research...

As I am not directly affiliated with a museum, but instead am an independent researcher & archivist, I do not exactly fit your profile as a museum conservator. The local Museums with Indian artifacts, the University of Tennessee's McClung Museum, has no Indigenous staff as such, and the Sequoyah Museum (with Indigenous staff) is dedicated to an exclusively Cherokee perspective. The other cultures of this area (Yuchi, Koasati, etc.) are not represented at all here. So, is having Indigenous staff enough, or does tribal affiliation not rank as important in such issues as well. I certainly see no interest among the Cherokee in helping to preserve what is Yuchi or Koasati...

I also wonder how one defines a "Native American" in this meltingpot society. I believe in self-identification, but am also aware statistically speaking more than 90% of Southerners have some Indian heritage (albeit small ~1% on average), and can, and on occasions do, self-identify. On the other hand, BIA number certification would seem a bit limiting as a strict requirement in some Eastern venues. The Yuchi remain an unrecognized people Federally, having never signed a treaty with the U.S. Government. Many "tribes" of various claims to Indigeneity have enrollment rolls. It short this is a very messy business, with no single authority to adjudicate the criteria.

I wish you well with your research. It is indeed an important issue deserving of such attention. However, I think that the complexities of Indian diversity are beyond a simple survey here. It would seem to be very difficult to define who is an Native American Indian exactly, and how much and what kind of Indianness is required to protect the

critical cultural needs here. Best wishes with your research.

One individual (vi) did not complete the survey but had interesting comments on two occasions: September 25, 2012 and October 10, 2012. This individual expressed an opinion that the lack of American Indians in conservation was not due to institutional racism. In fact, the factors that were pointed out were similar to my research results: 1) the field of conservation is not offered at most universities and colleges, 2) the cost of formal education is high, 3) conservation programs are very competitive and difficult to enter, and 4) a career in conservation does not pay well.

vi. 9/25/2012
Martina,

I appreciate your interest in seeking parity for Native American museum professionals, but you may -- for all the right reasons -- be barking up the wrong tree. It will be too easy to show disparities of the sort you are examining -- but not for the reasons that you may suspect. Certainly not because of racism. More likely because those who have looked into what it takes to enter the field (regardless of race) will not feel that the effort is likely to be worth the reward.

The field of Art Conservation (Conservation of Historic and Artistic Works) is probably much smaller than you suppose in your quest is to examine cultural or race equity within the field. It is pretty much a self-selecting group of single-minded nerds (and I count myself in that category) that are willing to pursue and complete an upper level (usually an MA or MS and a few rare PhD's) degree and then wait around for an unspecified amount of time - long-enough to get a real job. [By the way, diversifying Museum Studies is completely off the mark. Museum Studies programs do not produce conservators. They might include a course to prepare one to be a museum technician, but that in no way equivalent.] Entry into American conservations is extremely competitive, yet few graduate conservators find jobs right away and often have to -- if they can find

one -- accept low-wage post-graduate fellowships until a permanent position for which they are qualified opens up -- which could take many years. Many conservation graduates who have other skills abandon the field at this point. Anyone who is burdened with student loans (such as I was) will be unable to pay even the interest on a student loan working as a conservation fellow -- let alone make full payments (thus the principal on their debt increases until full payments start). Furthermore, art conservation is a field (like medicine) of specializations -- further reducing the statistical pool in terms of race equity. Thus a statistical analysis is not going to reveal anything very useful -- but will point out that one has to be extraordinarily determined to pursue a field that has such poor employment prospects. Oh, did I mention that the pay is generally pretty low -- considering what it takes to become a conservator and the inherent responsibility of the work?

A few years back, I worked for a newly appointed museum director (who possessed no previous museum experience) - - a "bean counter" who was looking for ways to trim the "fat" -- who wrongly assumed that any conservation specialty could easily be replicated by contracting work either to the private or educational sectors -- if he were to shut down his museum's lab. Shooting first and aiming later -- he decommissioned the museum's lab and then learned that most of his assumptions about the field were wrong. At the time I was that museum's conservator. Despite my assuring him otherwise, he insisted in believing that most community and four-year colleges had undergraduate conservation programs when the fact is that a graduate degree is required to be qualified as a bench conservator and that the U.S. has only four general programs that graduate around forty MA's or MS's a year -- for the entire country. Furthermore, only a subset of conservation graduates choose to specialize in Objects Conservation -- which is further subdivided into such specialties as: metals, ethnographic (which could include Native American collections, or Asian, African, Middle Eastern, etc.), glass, porcelain, etc., etc. In other words, we are not all equally qualified to work on all categories of objects. Other non-objects specialties include paintings, textiles, paper, rare books, photographs, furniture, and more. Add to this the number of foreign conservation graduates who are competing for jobs in U.S. museums and you have an extraordinarily competitive job market for the few who

manage to jump through all of the pre-qualifying hoops. In short, too few museums hire conservators to worry about race equity among the few that have managed to secure a permanent position. The sample size is simply too small to produce any significant results.

It may surprise you to learn that conservation labs are not commonly found in most museums. The number of conservation labs compared to the number of museums that could benefit from having such a facility is tiny. I seriously doubt that more than 1 or 2% of museums maintain a functioning conservation lab and professional conservators on staff. I believe that this is because museums are almost universally underfunded and that their few donors are much more inclined to fund new acquisitions rather than to endow a conservation lab whose purpose is to stabilize pre-existing collections.

The National Park Service has many millions of artifacts in its collections but less than two dozen conservators spread among four small labs -- and barely funding sufficient to keep that small number busy year-round at that. Despite the breadth and depth of its collections -- not all of the conservation specialties are represented among NPS conservators writ large. At minimum they lack paintings and rare book conservators. NPS hasn't the financial means to assure the preservation of its massive collections. So, it would not be surprising if a broad statistical analysis of the conservation field were to demonstrate that minority races are under-represented in a system where collections in general are not well cared-for, because of the overall lack of support for collections preservation. Most students who look carefully at the field will not see much likelihood of having a rewarding career as a conservator given the state of the museum field and the difficulty, time and expense required to enter the field -- and will (wisely most would say) pursue something else.

Good luck in your studies. I recommend that you thoroughly challenge your most fundamental assumptions about the field before putting much energy into discovering the obvious -- that there is no race equity in the art conservation field, but for reasons other than institutional racism. Perhaps a better question to ask and answer is: why is there so little commitment to funding and staffing preservation throughout the museum field? Must we wait

for some sort of cultural disaster (such as another Florence flood) to occur before we recommit to preservation as a society and agree that saving our patrimony is something worth funding?

10/10/12

The answer, "no," (to your thesis question) is obvious. So, before pursuing a dissertation or major research effort on this topic, I urge you to first do some independent homework on employment in the field of conservation - as a starting point before deciding to pursue the topic. I would start by contacting the four graduate programs for information. It is a tiny field consisting of practitioners -- most of whom have had to overcome enormous hurdles to qualify themselves sufficiently to (first) get into and graduate from master's degree program and then to go into private practice or to find institutional employment. The four major programs in the US produce fewer than 40 graduates a year and yet there are insufficient numbers of jobs waiting for even that small number. How can one hope to balance racial inequalities within such a small sample? (There are probably as many potential races competing for program slots as there are fellowships.) Few find permanent employment right away. Some become frustrated at this point and leave the field as a result of this -- some find themselves unable to make student loan payments or suffering other economic hardships as they wait for permanent employment opportunities to arise. This is not a field that cries for racial balance. It needs for there to first be more employment opportunities in general and for museums to be willing to support preservation by opening labs and hiring conservators. Few museums, by the way, have conservators on staff. Of course Native Americans are under-represented in the field. But any Native American who is willing to do what everyone else in the field has done to qualify themselves to get into one of the masters programs (which is how it is done these days) can pursue such a career. There are no racial barriers. Believe me, the graduate program directors would feel a lot more comfortable if they could demonstrate complete diversity, but the application pool is a self-selected group -- something they have no control over. They can only select the best (regardless of race) among the pool of applicants that have qualified themselves and apply. So, if you wish to see more Native Americans in the field of museum conservation, then more must qualify themselves and

compete for the few graduate fellowships that are available -- and present themselves with the strong applications and significant pre-program experience. Conservators are a group of unusually determined (some would say bone-headed) persons who are willing to make significant sacrifices in the hope of establishing a career in their chosen field. No one is handed credentials or career opportunities. It is one of the most difficult of all fields to get established in. I mean no offense at all, but my advice is to forget about trying to survey your way to a dissertation and pick a better research topic. It might be more useful for you to look into what it would take for you to become a conservator. Find out the pre-requisites for the graduate programs. Find out how many apply and how few get in. The net costs of attending graduate school programs for three (typically) to four years. Find out how many have job offers when they graduate (jobs with benefits, not post-grad internships, term employment, part-time, employment-subject-to-furlough, etc.).

Three individuals (vii, viii, ix) expressed that they were either confused by the survey or that the survey was poorly designed. They were referring to questions 7 through 10 of the survey. The questions were meant to find out the total number of American Indians and non-American Indians occupied the list of specific positions in the museum.

Questions 7-10 are site specific (your museum, etc.)

7. Total # of
 - American Indian conservators
 - Conservators (non-American Indian)
8. Total # of
 - American Indian administrators
 - Administrators (non-American Indian)
9. Total # of
 - American Indian specialist/technicians
 - Specialist/technicians (non-American Indian)
10. Total # of
 - American Indian supply and maintenance staff
 - Supply and maintenance staff (non-American Indian)

These questions were omitted from the survey during the final analysis. The answers proved to be irrelevant to the study.

One individual (vii) started the survey but opted out before completing. They did not understand what the questions were asking.

vii. 9/28/2012

Dear Martina,

I'm very interested in your survey and your research more broadly as I work in the area of Museums and Indigenous Communities as well, plus am a professor of Museum Studies at the University of Toronto.

I began to complete the survey you provided the link to, but I must admit, I'm not clear what the questions are asking of me. "Total # of American Indian Conservators".... where? That I know? That are working in institutions? Does this also presume that conservators will always disclose whether or not they are American Indian or indigenous more broadly? Having taught a course on Museums and Indigenous Communities for a few years, my experience is that sometimes indigenous students wait before self-identifying as such - which makes me (positively!) question how many other people/acquaintances I know in the museum sphere that may also be indigenous but not feel the need to tell me/others.

Because I was not sure what your questions were asking of me, I exited the survey before completing it. I do think the information you are trying to gather will be tremendously useful for all kinds of things, so I hope you interpret this email as a reaching out and constructive criticism aimed at helping you gather reliable data - that is its intention! I would be very happy to re-visit the survey and complete it if the questions are a little clearer - I'd like to contribute data that is most useful to you and your research.

Another individual (viii) was also confused with the last four questions, and asked for clarification. Clarification was given and the individual completed the survey.

viii. 9/17/12
M Dawley,

Question 6 through 9 are confusing.
Are you asking if I know how many conservators there are
in the nation?
Or are you asking how many conservators work at my
museum?

I am happy to do the survey if you will clarify the question.

One individual (ix) plainly stated that they thought the survey was poorly designed, but this individual completed the survey anyway. This person expressed concern about determining tribal affiliation. This individual also claimed to have known or worked with at least 3 Native American conservators, who were never disclosed.

ix. 9/21/2012
I just took your survey and the last page is so poorly designed that it cannot be answered and if you get answers, it would be difficult to extrapolate anything from them. You don't specify where these people are located. Are they in the facility? In the same lab? Friends? Colleagues? People you know? People you heard about? Also, you are making some assumptions about culture and environment. The US is not the same throughout. West of the Mississippi it is much easier to know who is Native and who is not, people affiliate with their tribe publicly. But East of the Mississippi this is not so true. Natives are much more leery about proclaiming their heritage to their work colleagues. It might come up in a conversation, but it might not. I found out, after knowing someone 20 years, that he had a tribal affiliation with an Eastern group. Something I would never have guessed if it hadn't come up because we were teaching a workshop to tribal members from all over the US. You need to be concise in your questions if your statistical analysis is to be useful. The broadness of the questions means the answers will have certain inherent assumptions, which will differ with each person answering the question, and that will make your results useless. (For example, I assume you mean my laboratory. There are, to my knowledge, no Natives on my lab staff, because I am the only one working in the lab. But

I have over two dozen conservators and museum specialists working for the company as teachers. I haven't actually polled the staff for their heritage. There is a good chance that some of them are Native and I just don't know it. Especially the folks working in the Denver area. Now, if you meant, conservators I have known or worked with, then there are at least 3 that I know are definitely Native.)

Finally, four individuals provided a variety of positive feedback and completed the survey. Individual (x) offered a personal experience in museum programs for American Indians; individual (xi) shared the importance of this study especially in reference to the care and handling of ceremonial and sacred objects; individual (xii) provided their personal experience and knowledge working with Native conservators; and individual (xiii) provided a museum study as a guide.

x. 9/17/2012

Well Martina I was in the same position as you were about 5 years ago I was interning in all native programs across the map and didn't know what I was going to do with them? I had been making many contacts but none were landing me a job I also worked after my 1st degree in teller production with TV and film photo etc. I intern again for the Smithson[sic] (NMAI) National Museum of American Indian which lead me again to contract work after. So even after my tribe could help a little but not much I had made a great mentor who pushed me to follow through with Fort Lewis so that's what lead me here. Don't ever give up on an idea write it down and make a list of how to concur it. Well you're more welcomed to call my office line. I hope this helps and more than welcome I know I had project I had to do similarly.

xi. 9/17/12

Hello Martina,

I have completed your survey and had hoped to provide a comment at the end of the questionnaire. I returned to the [deleted] about 3 years ago after having lived off reservation. I worked as a curator with NAGPRA, after the law passed, at the [deleted] and the [deleted]. The [deleted]

does not have a tribal museum; however there is a small private museum that has been in existence since the 1980s.

Often times while working and interacting with tribal representatives during NAGPRA consultation visits and at cultural preservation meetings and conferences, the question would rise about best practices for storage of ceremonial and sacred materials in appropriate ways. As tribes became more aware of the dangers of using moth balls for storage of important cultural materials the question was how they could safely store their materials and are there alternative preservative materials they could use. I would attempt to assist them with what I knew but would also direct them towards someone that may know more.

xii. 6/3/2012

Hi Martina,

I'm happy to give some input for your dissertation study, but I'm having a hard time understanding some of your survey questions--particularly in how to fill out the second page. Probably because I'm not currently working in conservation, but I've worked in 6 museums and I'm not sure if you want me to combine my experience in all those places, or if you're trying to get input for a single institution at a time.

When I worked at the Field Museum, we didn't have any Native American conservators, but we did have one Native American collections assistant [deleted], and there were some interns and consultations from time to time. NMAI and University of British Columbia's Museum of Anthropology seem to have done the most work in trying to include Native Americans in conservation work. And there's [deleted] at Museums of New Mexico.

There was also a CCI conference where I remember at least one talk given by a Native American group who were attempting to remove heavy metals from masks. Not sure if they were involved with a particular museum or not, but here's the conference:

<http://www.cci-icc.gc.ca/symposium/2007/index-eng.aspx>

I'm guessing the talk I remember was the one by Richard W. Hill and Peter Reuben.

In any case, good luck with your research.

xiii. 10/21/2012
Hello Martina,

Good on you!

I'm happy to complete the survey on behalf of Significance International soon. I don't know much about the situation in the US re indigenous people in the conservation profession, but hope my answers may be of use.

Are you aware of an important conservation survey conducted by the Collections Council of Australia (CCA) in 2006? It was not focused on diversity but may nevertheless be relevant to some aspect of your research. Following is a link to the relevant page of the archived website (the CCA closed in 2010):
<http://pandora.nla.gov.au/pan/56747/20110418-0000/www.collectionscouncil.com.au/conservation+survey+2006.html>.

The online advocacy showcase that I set up after the survey was very popular (Careers, Projects, Resources). Unfortunately our gift of this showcase to the Australian Institute for the Conservation of Cultural Material (AICCM) after CCA closure has been disappointing. Their version doesn't have photos (which is very important in the online environment) and includes only university qualified professional conservators. At the CCA we tried to capture the full range of people working in the conservation / preservation area, regardless of qualifications.

Interviews

The interviews provided qualitative data to support the quantitative analysis of this study. Over an eleven month period, a total of twelve participants were interviewed. Nine interviewees identified as American Indian from the United States, one interviewee identified as Maori from New Zealand working temporarily in the United States, and one interviewee identified as Italian-American or non-Native (Table 14).

Table 14. Interview Results

	<i>AI/FN</i>	<i>CON</i>	<i>EDU</i>	<i>ARC</i>	<i>ETH</i>	<i>MU</i>	<i>NAGPRA</i>	<i>TRM</i>	<i>TRC</i>
Anderson (Navajo)	x		3	x	x	x	x		
<i>Bloomfield (Maori)</i>		<i>x</i>	3		x	x			
<i>Bradley (Navajo/Assiniboine)</i>	x	<i>x</i>	3		x	x			
Brant (Six Nations/Mohawk)	x		2	x	x	x	x		
Farley (Navajo)	x		3	x	x	x	x	x	x
<i>Harrison (Navajo)</i>	x	<i>x</i>	2	x	x	x	x		
<i>Henry (Navajo)</i>	x	<i>x</i>	3	x	x	x	x		
Hern (Mohawk)	x		2	x	x	x	x	x	x
Milda (Gila River)	x		2	x	x	x	x	x	x
Riding In (Pawnee)	x		3				x		
Watkinson (Italian American)			3	x	x	x	x		
<u>Williams (Akimel O'odham)</u>	<u>x</u>		<u>2</u>	<u>x</u>	<u>x</u>	<u>x</u>	<u>x</u>	<u>x</u>	<u>x</u>

(See Table 1 for code description)

Of the twelve people interviewed, three identified as conservators and two of the three conservators were American Indian. The non-American Indian conservator identified as Maori from New Zealand. Finally, eleven of the twelve participants have worked with or are working with American Indian cultural material within tribal or non-tribal museums. The one participant, James Riding In, who did not work directly with American Indian material culture, was an

American Indian Studies professor who has worked with repatriation policies for American Indian cultural material.

...with my work in NAGPRA the vast majority, of the people that we encountered in museums are non-Indians, and the Indians who are there...are in lower level positions...who don't have any say or power...[Ray Gonyea] as I mentioned a little while ago was at the Eiteljorg Museum...retired six...seven years ago, and he was heading up the repatriation there at the Eiteljorg...he didn't have human remains...he had a lot of items that could possibly be considered NAGPRA objects, but besides him I don't know of anyone else who is Native that is...in these museums (J. Riding In, personal communication, August 6, 2012)

Number of American Indians in Conservation

Three out of the ten American Indians interviewed were conservators. The American Indians qualified to practice conservation were Quinn Bradley, Audrey Harrison, and Dominic Henry (Table 11). Dominic Henry was a graduate student from the Savannah College of Art and Design, Savannah, Georgia working on a M.A. in Historic Preservation. He, also, studied with conservator Susan Heald at NMAI.

My graduate thesis focuses on the deterioration levels of Native American petroglyph panels at Petroglyph National Monument by researching local weather patterns, urban pollution and weekly on-site examinations. One of my career goals is to spread the awareness of Native American heritage sites, on an international level, so the conservation; advocacy, knowledge and funding to protect them can be maximized. I was an architecture conservation fellow this summer at the Peabody Essex Museum where I worked on four historic houses and buildings systems, but now I'm finishing up my training and looking for a permanent position. I intend to find a professional position along those lines. I was also a graduate student scholar with the National Trust for Historic Preservation during my second year of graduate study; I absolutely love architecture and preservation technology, it's my passion and my way of salvaging our world's immovable heritage! My Historic Preservation graduate program was very intense and rigorous, however, it has been quite rewarding. The gravity of knowledge and work experience I developed in the process allowed me to

grow into a unique professional. I do hope other Native Americans will consider this field as a profession. It takes you around the world and paves the avenue to where you can help preserve the physical heritage from your own culture. (D. Henry, personal communication, September 26, 2013)

Bradley was not working in conservation; instead she was working in collections management at Garden Robe Online, a luxury wardrobe storage, valet and organization service in the greater New York City area. I asked her if she was a conservator and she replied “no, I am a trained conservator from the Fashion Institute of Technology with a concentration in conservation” (Q. Bradley, personal communication, October 10, 2013). Her MA was in Fashion and Textiles Studies, with an emphasis in history, theory, and museum practice. She did not find work in conservation after graduation and stressed that “finding a job as a conservator is scarce” (Q. Bradley, 2013).

Henry and Bradley were introduced to me by Marian Kaminitz, the head of conservation at the National Museum of the American Indian in Washington DC. John Moses, had mentioned Kaminitz to me via email conversation:

She [Kaminitz] is not Native American herself, but in her capacity as NMAI head of conservation she has overseen the training of many conservation interns over the years, including a number of Native Americans, although I do not know how many of these have pursued additional training or subsequent employment in the field. (J. Moses, personal communication, September 9, 2011)

I was introduced to Kaminitz at the American Institute of Conservation (AIC) conference in Albuquerque, New Mexico, May 9-11, 2012. Nancy Odegaard, head conservator at the Arizona State Museum at the University of Arizona in Tucson, Arizona introduced me to Kaminitz at the AIC conference. Kaminitz provided additional names of Natives working as conservators or are practicing some form of conservation work. Their names were:

-Larry Humetewa, Santa Domingo, Objects Conservator in the Museum Resources Division at the Museums of New Mexico, Museum Hill Laboratory, in Santa Fe, NM

-Angie McGrew, Apache descent, Conservator and President of Inherent Vice Squad, online conservation tool business

-John George, [Unknown Tribal Affiliation], Collections Manager for the Barona Cultural Center & Museum, Lakeside, CA

-Gail Joice, Cherokee decent, Collections Manager for the National Museum of the American Indian, Washington, D.C.

I was not able to interview all of the Native American conservators I encountered during my dissertation research. I was introduced to Humetewa during the 2012 AIC conference in Albuquerque, and his name came up throughout this study. Plans were made to conduct an interview in his laboratory but this could never be arranged. At the AIC conference, McGrew declined to participate because she thought that she had to be a federally recognized individual to participate. She told me that she was of Apache descent but not an enrolled tribal member. After explaining to her that she did not need a Certificate of Indian Blood (CIB), we made plans for an interview at a future date but this could not be done before my dissertation was written.

John George and Gail Joice were not introduced to me. Joice attended the 2012 AIC conference where she shared her ongoing experience in her presentation that was published regarding collaboration, representing artists, collections management, and conservation with artist Nora Naranjo-Morse, a Tewa Indian of Santa Clara Pueblo (Dolph, 2012). Naranjo-Morse “was selected from a nationwide contest to design a composition for display outside the National Museum of the American Indian (NMAI)” (Dolph, 2012). Joice and George were sought through an online search of the institutions they were employed and contacted through email. Responses were still pending.

Jameson Brant, Coordinator for the Aboriginal Training Program in Museum Practices at the Canadian Museum of Civilization Corporation in Quebec, Canada, also contributed eight names of Indigenous conservators or Indigenous people who have done conservation work.

-John Moses, Delaware Band, Six Nations of the Grand River, Policy Analyst, Aboriginal Affairs, Canadian Heritage, Government of Canada

-Elizabeth Kawenaa Montour, Mohawk, Unemployed, Textile Conservator, Degree in Conservation & Collections Management, Sir Sandford Fleming College, Peterborough, Ontario

-Rich Kemp, [Unknown Tribal Affiliation], Furniture and Wooden Objects Conservator, Prairie Regional Office of Parks, Canada, Winnipeg, Manitoba

-Kathy Nanowin, God's Lake First Nation in northern Manitoba, and of Cree/Ojibway/French heritage, Manager of the Collection & Conservation, Manitoba Museum, Winnipeg, Manitoba

-Myles Bailey, Metis of the Algonquin First Nations, Retired, Canada Science and Technology Museum in Ottawa, ON

-Kateri Morin, Maliseet, First Nations, Archeological Conservator, Restorative Supervisor at Parks Canada, Quebec

-Bill Myers, Mohawk, Frame Conservator, Smith College, Northampton, MA

Moses and Montour were willing to take part in the study through email correspondence.

Moses talked about his attempt to become a conservator but opted out of the profession to pursue preservation heritage policies instead.

In my own instance (Delaware band, Six Nations of the Grand River) I pursued a career in conservation over the space of some 20 years, but after encountering various "glass ceiling" scenarios decided to switch fields somewhat, and have now been involved in Aboriginal cultural and heritage policy development for about 3 years now with the federal government. (J. Moses, personal communication, September 2, 2011)

Montour shared her conservation education program, adding that she was unemployed:

I haven't been able to correspond with you, but now have the time (unemployed!!). I am Mohawk, have a 2 year college diploma in Conservation & Collections Management from Sir Sandford Fleming College in Peterborough, Ontario. I have a BA in Museum Studies from Institute of American Indian Arts in Santa Fe, New Mexico. I specialized in Textiles. Am interested in more conservation training, but not sure if I am going ahead with that at this time. If I can be of any help for your study let me know. (E. Montour, personal communication, May 9, 2013)

In addition, conservation technicians and students pursuing a degree in conservation were taken into consideration to look at American Indians interested in conservation. Of the 11 interviewed four were conservation technicians or student interns working towards becoming a conservator. They were Jae Anderson, Navajo; Audrey Harrison, Navajo; Gina Watkinson, Italian American; and Reylynn Williams, Akimel O'odham (Table 11). Of the four individuals, Harrison was considered to be a conservator by Landis Smith and Quinn Bradley, but she declined to be identified as a conservator. Instead, she says that National Park Service (NPS), at the Western Archeological and Conservation Center (WACC), where she works considers her a conservation technician. Harrison is considering a program of graduate study in conservation.

Thus, two American Indian conservators were interviewed for this study. There was an additional twelve that may be American Indian conservators, who were not interviewed. Of the twelve American Indians, nine were qualified conservators. The number of interviews could not be compared to the online survey; instead the interviews supported the survey by confirming that most conservators are not American Indian. The study is preliminary, and other methods have been suggested by the people I contacted. The following suggestion was provided by Rose Cull, a non-Native person who is an objects and sculpture conservator:

It may be better to contact the universities in the USA that teaches conservation and ask them for the demographics of their students for the past few years. (R. Cull, personal communication, September 2, 2013)

A list of professional conservators who have worked with American Indian material culture, as well as contributed contacts for this study, was established. These people were not interviewed, but they were used as a resource for my research. There were seven individuals:

- 1) Jeanne Brako, Curator/Conservator at the Center of Southwest Studies, Fort Lewis College, Durango, CO
- 2) Miriam Clavir, Conservator Emerita, Museum of Anthropology, University of British Columbia, Vancouver
- 3) Marian Kaminitz, Head of Conservation, National Museum of the American Indian, Washington, D.C.
- 4) Ellen Pearlstein, Associate Professor/Conservator, UCLA/Getty Master's Program, Los Angeles, CA
- 5) Nancy Odegaard, Conservator and Head of the Preservation Division, Arizona State Museum, University of Arizona, Tucson, AZ
- 6) Sherelyn Odgen, Head of Conservation, Minnesota Historical Society, Conservation Department, St. Paul, MN
- 7) Landis Smith, Conservator, Museums of New Mexico, Santa Fe, NM; Contract Conservator, Arctic Studies Center, Department of Anthropology, National Museum of Natural History, Smithsonian, and Research Associate, National Museum of the American Indian.

Of the seven conservators on the list, two were authors of important publications that discuss the lack of American Indians in conservation, as well as the benefits of American Indians in conservation. The publications of these scholars were the foundation for this study (Clavir, 2002; Odgen, 2004). In the publications these scholars cite, four of the people on the list, including Clavir (2002), Kaminitz (1993), Odegaard (1995) (1991) (2000), Odgen (1999) (2001),

cite John Moses (1992; 1993; 1995; 1999). This illustrates the close-knit world of conservators who specialize in American Indian cultural material.

Factors that may influence the number of American Indians in conservation

The factors that may influence the number of American Indians in conservation through the interview process and online surveys shared a common theme: education and job opportunities. The issues in education included the following:

- An aversion to chemistry and fine arts coursework;
- Lack of awareness of conservation as an actual degree program;
- Schools are too far away and expensive; and
- Schools are very competitive

Factors related to job opportunities, mentioned through the interview process included:

- Job market; and
- Low pay

Bradley spoke about the importance of creating more opportunities for American Indians interested in conservation or museum work. She mostly felt that there is not enough information available to bring in American Indian students interested in conservation. And, she thought that an aversion to science coursework, lack of jobs, and cultural beliefs could be factors, too.

... lack of awareness ... I took a roundabout way ... and ... I wish I had known ... never thought of museums as a job ... a factor maybe that people don't know, especially younger people who are artist ... [combining] cool art and science, and practicality ... working with your hands ... it would be nice if people knew this was an option ... maybe outreach to bring awareness...besides creating your own art you can help preserve it ... [also some people are] turned off by science, especially chemistry...and there is a scarcity of jobs ... it may viewed more of a trade? ... and ...

Navajos may have a problem with human remains ... (Q. Bradley, personal communication, October 10, 2013)

Brant approached the factors that may influence the number of American Indians in conservation in a historical manner.

I think that the field of conservation ... in history was a very elites field...museum work per say was an elites field ... I think that during colonial time...the people who worked in museums were from very well to do families ... who didn't have the economic [inaudible] that the [inaudible] person would have...so they could afford an education ... and get [inaudible] to specialize in the kind of work they did ... and be able to make that kind of choices...it's just now that Native people are able to move into professional lifestyles ... in the last maybe 30 years ... really ... that their able to make choices ... and have the freedom to be able to practice their culture ... their religion ... use of their objects ... and I think that makes a big difference...now there are finally Native people saying "yes, I want to work in the field of museum work"...I think there was a year where ... there was a stigma between Aboriginal people and museums... because of the...us being the people who are studied ... rather than the people who are studying ourselves...so a branch of that is the conservation work that is associated with museum work. (J. Brant, personal communication, October 5, 2012)

Sue Herne, from the Mohawk Nation at Akwesasne in upstate New York, is the Program Coordinator at the Akwesasne Cultural Center's museum expressed her thoughts on why there are so few American Indians in conservation.

It might be assuming too much to think this, but...in my mind, it's because...the majority of tribally run museums are smaller...there's a few big ones out there I know, but I think most of them are probably small, like on the scale of ours where one or two people are doing several different kinds of jobs...and have come into the job like I did...from some kind of side interest that brought them there...whether it's somebody who's concerned about their culture and the objects...conservation isn't really the first thing in their mind...you know, they're coming because they're concerned about people continuing to practice things...and then conservation of objects is something they realize is important

once they get involved in a museum setting... I don't think too many people come into the museum with that at the forefront... they're coming because they're interested in art or history or culture. (S.Herne, personal communication, June 11, 2012)

She added that she went to college and that she initially had a slight aversion for some aspects of painting that relate to conservation issues:

I went to art school for college... I had an interest in history... but my education background was art. I had an aunt who encouraged me to apply at the museum... she said that "I think that would be a really good job for you" because it is creative and I did have an interest in history... so that's how I came to work here... the skills that I brought to it are more towards curating exhibits, working in the gift shop, choosing items to buy and sell, helping to coordinate traditional arts classes within the community... those are the strengths I brought... what I learned... I had learned some about materials... light fastness of paints... I had learned some of that in art school... it wasn't my most favorite side of art to have to think "oh I love this color but its light fastness is really low"... and so it wasn't my favorite thing... I just wanted to be able to use whatever I wanted... but I began to realize that the way you apply paint will have a lasting effect on how long your painting is going to last and so I had... kind of an aversion to it [laughs]. When I started to work here I got over the aversion to it... I began to think this is really important... and I felt more of a responsibility at that point... so I've been trying to do what I can as far as minimizing the amount of light in our exhibit areas... and to be proactive about other issues that would mitigate the need for conservation as much as possible (S.Herne, personal communication, June 11, 2012)

Harrison shared her personal experience in trying to find a balance between work, family, and cultural beliefs.

There aren't any school... professional schools for training... conservators... in the southwest region... and I think... I really want to make that clear... because a lot of us... we have families... or external families... and we have obligations to them... and as a person who has grown up in that culture... where the family... is your support group... your foundation... sometimes they can be difficult to make... those really tough decisions to leave the state... the family foundation... for not just one year... but

possibly two if not more...I think that is what I struggled with...as you probably see I am in this historic certificate line up...still testing the waters...but that is here locally in Tucson...and I'm going that direction...even though if there was a conservation program here in the southwest region...that would definitely be the direction I would go...but as of now there is none...eight hours away...or if not more...out in Los Angeles...or if not more days away to the east coast in the north Canada region...it makes it very difficult...I think to choose...your family...your support...and taking this leap and just being away from my family...that would be difficult...I've seen it...at least when I've gone away...work related...at least two weeks...month after month...I had to do this at one time...during one of my older child...as he was growing...it affected him...and so much that he started to act out in his behavior...and he was very worried about me...whenever I go to work...are you going to come back mommy...and it really affected him in that way...and that's one thing I really won't want to do long term...so it makes it very difficult...when you have a family like I do...

...even when I didn't have a family...I think it was more of a personal decision...as well as personal growth that I was trying to do...deciding if I wanted to move in this profession...trying to come to terms that I would be working with burial items or material culture I had yet to figure out...what does this mean...how will I be after I handle these items...coming to terms...for my own personal upbringing...and the does and don'ts in this type of field...I had to go through these a lot of these transitions and growths...milestones...and I think the more comfortable I get...and the more reasoning out that I do with the support of other native professionals in this field...and working it out and trying to find a balance...not choosing...but finding a balance was the most important and most critical...and me continuing to pursue this direction...(A. Harrison, personal communication, November 29, 2012)

GinaWatkinson's views came from her education experience obtaining her degree in conservation. She obtained a B.A. in Art Conservation at the University of Delaware in 2007; and another in Anthropology at Stony Brook University in 2004. She was not fond of the science that is required for most conservation degrees and thinks that maybe that is what keeps people

out of the profession, both native and non-native. Lack of awareness of conservation as a degree program, competitive entry to selected graduate level conservation schools, and cost to get into a conservation program was also mentioned.

I am the first to get a degree in my family...it took two years to complete my B.A. in anthropology...and in conservation...two years from Suffolk Community College...for a Liberal Arts degree...it was a connecting school like Pima...[took] an archaeology class [during my] last year...became interested...and first heard about conservation...went back to get my conservation degree...couldn't get internships in museums and conservation with anthropology...had to go back especially for chemistry...organic...some conservators want more science...some is needed...[and you must be able] to differentiate between, conservation scientist and conservator...[which by the way] Pima has an Art Chemistry class...[but you] must have a master's to be a conservator...I skipped the M.A. because of the requirements...and it costs lots of money...(G. Watkinson, personal communication, January 5, 2012)

Reylynne Williams, Museum Technician I at the Huhugam Heritage Center on the Gila River Reservation in Arizona and has worked closely with the archaeological collections in their storage facility.

I think before ... there really wasn't that many tribal museums...you know...in certain tribal communities...there probably was never a need...but now with NAGPRA...and a lot of tribes developing their own museums...I think now is a really great time to get American Indians interested in that...like I don't think I would've ever become one...if I didn't know we had a museum (R. Williams, personal communication, August 2, 2012)

She shared her personal experience to illustrate the complexities of finding employment within a tribal community, which led her into conservation.

I graduate high school...and I went to South Mountain community college, which is part of the Maricopa community colleges...I went there and got my associates of arts degree...and then I was majoring in environmental science...so I took a lot of

sciences...chemistry and math...and I did get kind of like a focus in math...because I took everything there [laughs]...and after that I transferred to the UA continuing environmental science for two semesters and then I decided to drop out to look at where I wanted to have a career...with the community...and I looked at the jobs within the community and how often they rotated...like how many will be available...so I was looking at the job market within the community and I had noticed that there was never a good turn over in environmental science...the community has their own DEQ [Department of Environmental Quality]. And, so I never really seen the turnover rate...it wasn't very high...so I thought well by the time I finish I may not get in there. So unfortunately I had to come up with a second career...I had done an internship with the cultural resource department for the community...that was interesting...when I was on leave for school I started working there...for two and a half years and then I transferred to the museum...but in 2010 I decided to go back to school...and I enrolled at Arizona State University to finish off my bachelor's degree in anthropology...but I'm really grateful that all my classes transferred over and I didn't have to start from the bottom...so I just went straight into the anthropology program...and I hope to finish next fall (R. Williams, personal communication, August 2, 2012)

Anderson shared his experience leading him into the field of conservation, which supports the concept of “lack of awareness” about the conservation as a degree program or career.

I started out at Pima Community College majoring in computer science...and receiving an A.S. at Pima...I transferred over to UA where I received a B.S. in Math...that is where I learned about conservation...during my last year...I worked in the [ASM] lab with Nancy...before that I didn't know about conservation...

Tharron Bloomfield is a teaching resident at the University of California, Los Angeles/Getty program in Conservation of Archaeological and Ethnographic Materials. He has worked as a conservator, curator and lecturer in Australia and New Zealand, including five years

as the National Maori Preservation Officer, a role where he worked with Maori communities throughout New Zealand on conservation projects. (Bloomfield 2012:1)

Farley and Henry shared the same view point. They did not know exactly what factors may influence the number of American Indians in conservation. They were introduced to conservation during their undergraduate programs as they were in art, art history and anthropology. Farley received a B.A. in Museum Studies and Studio Arts at IAIA in 2006; and a M.A. in Museum Studies in the area of education at NYU in 2008.

Henry received a B.A. in Anthropology focusing on ethnology and biological anthropology and a minor in Native American Studies, participated in field training in bio-archaeology and art history at UNM; an M.A. in Museum Studies at U of O in 2011; a Graduate Certificate in Restoration/Conservation from the International Institute for Preservation and Restoration in San Gemini, Umbria, Italy in 2011; a Certificate in Architecture Restoration from Poplar Forest in 2011; and an M.A. in Historic Preservation focusing on conservation and planning, from the Thomas Clarence Preservation Center-Department of Architecture and Building Arts at Savannah College of Art and Design in 2013.

I don't know...maybe they don't know about conservation? I have met many people of all nationalities who are unaware of the field, but of course that changed after I had a great conversation with them. The academic mixture of art, architecture, design, science and adventure is what attracted me to the field. (D. Henry, personal communication, May 9, 2012)

Benefits

The participants talked about the benefits an American Indian conservator might bring to both Native and non-native nations. The benefits revolve around cultural sensitivity. They shared

experiences working and interacting with tribal representatives in tribal and non-tribal museums at NAGPRA consultations, cultural preservation meetings, and conferences. An individual from the survey responses expressed the benefits of having an American Indian conservator that are similar to ideas expressed by the people interviewed.

I believe there is a real need for educating tribal community people that are responsible for caring for their sacred and ceremonial materials. There needs to be a way to work and/or educate these people in safe conservation practices while respecting their diverse cultural ways of storing and caring of their sacred materials. Education to safely conserve in culturally appropriate ways to eliminate harm to the objects and individuals for when they use or handle the materials during ceremony. As you well know tribes are already having to deal with the damages and contamination done by museums and private collectors of sacred objects in that some tribes are unable to return some objects into ceremonial use... (Individual xi, personal communication, September 17, 2012)

This survey responder (xi) stressed that tribal people “educated in conservation will assist in filling a void of a profession very much needed”, especially as it pertains to cultural sensitivity.

Milda expressed the benefits Native Americans qualified to practice conservation.

I think that has to do with why you have Native or tribal members, or at least Native people doing any of the administrative work at any level of the government on the tribe, because, essentially in the end it's us exercising our own sovereignty over our own, whatever that happens to be. So if it's governance, it's governing people, if it's well-trained and well-equipped, up-to-date police force, fire service, housing maintenance, or roads, or cultural resource management, any of these things, it's us exercising our own sovereignty. And also, the self-determination, determining how we are going to do this and go about this. And then when there needs to be ceremonies or reburials or however a tribe happens to handle things like that, that's also part of their own determination, the way these things are done, because, see, one of the things, speaking from a traditional aspect, that the reason why a lot of our younger generations are either really messed-up people or really lost people, is because so much of this has been done the wrong way for too long, and stored away and handled by the wrong people. Now, I'm not necessarily.... I'm not going to go naming

names and say so-and-so or such-and-such an organization or museum or government organization did this or that. Just generally speaking, since so many things have been done wrong for so long, that's one of the reasons we have so much trouble, and so many people are feeling the loss and the pain. Well, part of our self-determination is to recover from that and that's why we need to have these people involved. So they go to museums to learn how to do this, they go to school to learn how to do this. However it is that they do it, they go to field school or do field work, whatever it is that they do, things like that. Or go to school and learn museum management or library science, because we need all of that. The whole underlying... in the end it has to do with our own sovereignty, exercising our sovereignty and self-determination. (C. Milda, personal communication, October 22, 2013)

Bradley shared how cultural sensitivity at NMAI was handled due to Native American consultation and collaboration. She brought up the concept of stewardship where tribal communities have a voice and hands on opportunity to care and handle tribal belongings. Bradley added other area where Natives in conservation have the potential to benefit tribal and non-tribal museums.

The NMAI has non-Native conservators, who are very sensitive, especially to repatriation. They work closely with tribal members. They [NMAI] stress stewardship, not ownership...they take pains to separate religious objects [and] pains to follow the necessary steps...[for] the appropriate tribal communities.

...other benefits...knowledge about how things are made...family lineage...insight...[also] since more tribal museums are coming up, they have a stake in who cares...and can provide more information to solidify their own game...why bring in outside constituents...take away big brother handling objects...work for the tribe...[perhaps create] smaller outlier groups to change discussion...[help bring out the] voice of the Indigenous community...even globally...to be able to talk to elders...talk to Native artist...Native American professionals...it changes the conversation of art...encourage art education...bring working artist into museums...(Q. Bradley, personal communication, October 10, 2013)

Riding In agreed that American Indian conservators would benefit museums, but was skeptical about the assimilation process taking away cultural values and knowledge.

Well hopefully what they'll do is...if the museums listen...[they] would be able to help these museums operate in ways that will respect all the Indigenous rights...human rights...and that person...hopefully could help that process...again that person has to know Indian values and cultures...[but] for willing assimilated people...who have been educated not to question dominate society...they become part of the problem...and the secret...the key to all this...as I mentioned is...these museums have to maintain...ongoing...meaningful consultation...with Indian people...Indian nations...spiritual leaders...who know the proper way to...[care for] these items...[and know] their significance...and [to make sure that] all the Indian nations are in a position to repatriate items...so therefore it's important that the museums treat those items in a more ethical fashion...so what does an Indian conservator [inaudible] that process...can very much be solved...if the institution is willing to allow that person to have a role that is going to be equal...(J. Riding In, personal communication, August 6, 2012)

Bloomfield stated through his analysis of looking at all indigenous peoples in the field of conservation. A section of his publication mirrored the interview completed October 24, 2012.

The conservation profession would benefit from increased numbers of indigenous conservators in many ways. Many museums hold large collections of indigenous material culture. These museums often require staff capable of working in an indigenous context to research, interpret and preserve this material. There is a need for more indigenous voices in museums and for greater scrutiny of museum policies and practices by indigenous professionals. (Bloomfield 2012:5)

Hern expressed the importance of caring for cultural material or “belongings,” traditional conservators, and the distrust some communities have toward museums.

I think it would help [to have an American Indian conservator]...because they bring the understanding of what the

objects mean...and some belongings...belong to societies where only members know...[on the contrary] you could even be from the same community and not know about something...so I guess the more specialized it was [and] the more people that were doing that...you would know where the needs were and be able to help. But then, too, it's a fine line, because it does bring it into a public building which would mean there was more chance of not being able to keep something private because it's in an institution.

And I was just thinking...there are probably people who are really traditional conservators...it's like people that care for our objects...in a lot of ways that don't realize that they are...and they're not related to the museum field at all, but they're doing it as part of their own caring for [cultural material].

...the whole museum idea, I think is tied into that question, whether our people are conservators. A lot of people, I think, in my community and other communities...they still are distrustful of museums...and I know my little boy, even has said "I think museums are stupid, because people should be using those things" He feels like...the rattle should not be on display, somebody should be singing with them. It kind of shakes me up too because then...I start questioning...is it right? or is it a bad thing?...so you know there is a fine line...but I know we have some things that nobody will be using...for whatever reason, but they are still suitable to display for people to learn something about them...I know we've got some drums that are cracked and someone is not going to use them...[because] they made a new one...[so] they brought [the drum] here because this will show something.
(S. Hern, personal communication, June 11, 2012)

Brant expressed her thoughts on the benefits that American Indian conservators bring into tribal and non-tribal museums. Her experience and knowledge came from her personal experience as the coordinator for her Aboriginal training program in museum practices.

I'll start with what I see every day...every year in the last seven years that I've been here at the museum...when conservators work with Native people as interns...it's a training program where you would think that the Native people were coming in to learn about conservation...and that is what's happening...but at the same time...the feedback from the conservators is "we really learned a lot...we had a mutual training experience"...they do learn from the

Native people...all interns are trained with the hard science dealing with the physical tangible piece of material they're working on...but they don't have the...human knowledge or the traditional knowledge that's attached to that piece...and that is really the intangible...so that learning goes both ways...so when you ask if it is beneficial for the two to work together... I would say very much so...I think that right now with the scientific knowledge...solely alone independently...if there are people who are going to be working with aboriginal Native American materials...it's very prudent...it's very appropriate that they include Native people in learning about and telling them how that piece should be cared for as well...at the same time...I think that Native people without the western knowledge of conservation practice in the [inaudible]...they can get so far in their work...but they would need to...if they want to work independently...they would have to do it separately with different intent and purposes...and they probably won't call it museum work...if they were going to practice on their own independently...they would also need to learn some of the western scientific practices and I think that they would be practicing conservation for different reasons...it may be to preserve a life of an object...when you get into those questions though...why do you think Native people should get into conservation...one of my observations I've made is that...a big difference that...I think what people should be aware of is that Native people in my experience don't look at conservation with the same value as a non-Native practitioner...in other words...a Native person will look at an object...or what a museum person will call an object...as a tangible piece of material culture...where as a Native person will look at the [inaudible] objects as having a life of their own...have a spirit of their own...even when you look at some of the real traditional artist...they won't practice their creativity until they've done certain ceremonies...so the life of that piece is continuing...in its still living culture...whereas museum practice treats it as an object that's [inaudible]...so in my observation I will give you a couple of examples...one is that I've seen since I've been working here...since the totem pole...you know we have totem poles...so in the traditional perspective...in the Native perspective...life of the totem pole goes into the earth once it starts to get exposed to the weather and goes back into the earth...the life of that piece has done its work...it to remind the living people every generation it been repeated...whereas the western conservator would be looking at how can we make it last...how can we preserve it...how are we going to stand it up...should we add a little support to keep it standing in the museum building...those are the kind of things they are looking at...because they want to tell the people on a public

display...whereas the traditional knowledge would be...imprint in the peoples memory...what the purpose is and then let it go back to the earth...that's one example...same example holds true with our traditional wampum belts...where the belts were woven and the beads were put into a certain designs...telling a story that is going to record an agreement between two people...each year what they do is bring them out...their there to remind the two parties involved what the agreement was...they are going to tell that story year after year...once that wampum belt serves its purpose...they've been reminded year after year...and it disintegrates and the natural fibers that were woven to hold it together start to fall apart...by nature that bond should be very well understood by generation and generation of people...and it is okay for the beads to go back into the earth or the beads to be recycled into something else...that's the way that the native perspective would look at it...whereas the western conservator would say...well we may have different reason to preserve that piece longer in a controlled environment, where it is going to last longer for more generations...they may have it in special temperature...humidity...cases...that sort of thing they may not want to touch it...they may use gloves...whereas Natives people might say my hands will help it keep the integrity of their life... (J. Brant, personal communication, October 5, 2012)

Williams shared the benefits an American Indian conservator may bring to both native and non-native museums. She, also, added the benefits for the individuals who are American Indian.

I think it would be beneficial overall for native and non-native communities...let's say if a Native American was interested in working with...contemporary art or historical art or ancient art...it gives them a chance to become a conservator outside their community and also gives them a chance to help out...either within their own community or other native communities...I think it's very beneficial. I particularly see myself...only working with native communities because I feel more connected...and I would have a deeper appreciation for the object itself...I would take into consideration any kind of cultural significance of the object...personally I feel that I could help any native community in taking care of their objects...I feel that I could instruct them or guide them...(R. Williams, personal communication, August 2, 2012)

And, expressed concerns that a tribal museum may have with non-Native conservators,

...so I think most of the professional conservators are non-Native American...who work with American Indian [material] culture and human remains...that's what I mostly see...the issues related to that...I think it's mostly about cultural care...what is the appropriate way to handle Native American objects...and understanding where the object came from...how the people consider the spiritual care of taking care of an object...that's what our senior curator wants us to consider...the cultural significance of the object and the spiritual care of it...and I think a lot of that is not being considered by non-American Indians...they don't understand...there are objects that only males can handle...and females can handle...or how anybody in any position can handle or not handle...I think there is a lot of that that they don't understand...(R. Williams, personal communication, August 2, 2012)

Harrison used her skills as an artist and her cultural background to create

I come from a visual background...as an artist...I love what I do...I love working with the items that I am dealing with...and I just love conservation...I love its purpose...I love preservation...for the good of future generations all over...the hand skills that's needed...and the patience...and my own personal background...how I affect other people...in what I bring to the table...I think I am very important...and people...non-native...they appreciate that...they actually want that voice...they want to hear it...they want a visual post...not just a post of someone who is involved in decision making...and I think that is what's evolving in me...I think in a way I come from a very unique position...being Navajo and also living...in this western world...I have two sets of life in that respect...but of course more...I am female and a mother...and all these other [inaudible]...that I can enhance...enhance what your trying to put out there and share...(A. Harrison, personal communication, November 29, 2012)

Watkinson said that,

...it would benefit non-natives through...Native opinions...tribes don't have to contract non-natives [non-native conservators]...non-natives can learn (G.Watkinson, personal communication, January 5, 2012)

Farley felt that her work at the Institute of American Indian Arts in Santa Fe, NM, as the museum registrar at the Museum of Contemporary Native Arts and as an intern at both the Metropolitan Museum of Art and El Museo del Barrio in New York City would make her marketable in the museum field. Although, she did not pursue conservation, Farley interests included history and theory of museums, museum education, cultural and indigenous rights, and cross-cultural theories of value. Being an artist and a native from the southwest was considered an asset for both tribal and non-tribal museums.

Henry has done conservation field work in Italy, Latin America, and the United States. He feels his experience has been beneficial to both tribal and non-tribal museums.

One of my research areas is the conservation of archaeological monuments, which includes Native American sites. The benefit of a Native conservator is he/she brings in the unique Indigenous perspective that can be applied to understanding complex things, like sacred sites and artifacts, symbolism and cultural context. He/she can also serve as a bridge to creating strong relationships with tribes and institutions during consultation visits. Based on my experience and the leadership I have built, I'm confident that I will be a good resource for Indigenous communities in the near future. My exposure to working with a diverse range of immovable heritage, architecture and material culture has taught me that every resource has an important story, historic significance and role within a cultural paradigm. In my work, such data is researched because the conservation work is enhanced and further supported. For instance, while working with historic buildings, I have researched their architectural history to get a rooted understanding of their place in a historic district, and to see how the current local community perceives this specific building (i.e. is it a structure that represents their current cultural identity?). Again, such work is crucial to producing a successful project. (D. Henry, personal communication, June 8, 2012)

CHAPTER 5

CONCLUSION

The results of my quantitative and qualitative study showed that there are not many conservators who are American Indian. This study provided a preliminary analysis for future investigation in diversifying the profession of conservation. The study showed that number of American Indians in conservation was influenced by these specific factors:

- Lack of awareness of conservation as an actual degree program;
- An aversion to chemistry and fine arts coursework;
- Lack of money to pay tuition, room and board, food, and school supplies;
- Schools are too far away;
- Schools are very competitive;
- Job market;
- Low pay.

My study involved interviewing and administering surveys in public forums, including museums and conferences throughout the country; states with an American Indian population of at least ten percent; and in metropolitan areas and specific localities with American Indian populations. The study population consisted of male and female adults, who were currently associated with universities, colleges, and museums; including students of museum studies and participants in conservation-related events such as conferences, seminars, and workshops.

The goal was to continue the process initiated by Bustamante-Rios in 1996, including undertaking some of the research recommended in that study. These recommendations include a comprehensive survey encompassing museums in the United States; a historical and policy study of the development of independent American Indian museums; personal interviews with

American Indian museum professionals; and exploration of the development and implementation of national museum policies that ensure equitable minority representation.

Many of the survey participants and non-participants provided valuable constructive advice about the survey's format and clarity. These critiques and suggestions will be taken into consideration for future research. For example, a comprehensive look at schools offering conservation degrees and finding out their demographics in the classroom will provide a more cohesive perspective.

Furthermore, an educational model illustrating the curriculum needed to attain a conservation degree or certificate with respect to the diverse cultural ways of storing and caring of sacred materials will be developed. The project, when mentioned to the participants interviewed, was received with enthusiasm. The model will reflect the participants experience and knowledge in conservation programs, as well as their experience and knowledge as a tribal museum worker.

The decision to create a model for Native American students interested in conservation came from discussions concerning my study. Chris Milda summed it up during our interview when he brought up the Keepers of the Treasures organization.

This would have to be the beginning, because the reason the organization was formed is exactly that what I was just talking about, how different tribes of course had different objectives from their cultural perspectives, but they had different successes in different areas and it had to do with the return of remains and items of cultural patrimony. And also how things needed to be handled ceremonially, and they would do advising to people like us, here, and the Smithsonian, and the Chicago Field Museum, numerous other museums, Phoebe Hearst in Washington, and whatever the name of the museum is at UCLA, the storage there, I forget what building that is, I've seen it, I've not been in it, but I've seen it. And a whole bunch of others. Also the National Park Service, the US Forest Service, the US Game and Fish had a little bit of stuff. When the NAGPRA law passed and became law, all these

different things had to start happening, and they needed to have some kind of advisory group. Well, at the same time, the organization formed, and it really didn't last more than just a few years. In fact, for our region of the Southwest, they decided, when we met in Warm Springs, Oregon, we needed a representative to the board of directors, [and] I ended up on the board of directors. But not too long after that, the organization, I don't want to say 'fell apart', it kind of just faded. So it really doesn't exist as an organization now. I wish it did, or I wish somebody would do something like that again. A few months ago when Suzan Shown Harjo was here, I hadn't had a chance to speak to her in at least 15 years, but I asked her about it, and she said, "Yeah, it kind of just went away." I don't know if she really remembers me or not, it's either from there or NCAI or NIEA, because I've been on some of these boards, and I used to talk to her a lot, but I don't know if she remembers me that much today, but I asked her about that. And then one of the members, I got to see her a couple years ago, she came to Tucson just on vacation from Alaska. She travels around and does a lot of cultural stuff, and Alaska had its own unit called Keepers of the Treasures of Alaska. I asked her about that, and she said that's no more, either. That one kind of dissolved, too. The impression that I get is that it really served its need very well when it was working. Then we all at some point decided in our own way that we had done what we needed to do as far as the organization. There was no politics, there was no one-up-manship or anything like that, it was all just a bunch of tribal cultural people just trying to figure out where we were all at, and asking others to share with us about how they were so successful with such-and-such that they were working on, whether it was a tribal museum or cultural center or there was repatriation or there was returning cultural items, things like that, whatever it was, how did you guys get so successful, how did it work for you, how did you work it out? A lot of them shared slide presentations. One of them was from the Smithsonian, Sand Creek Massacre remains, and all of them got returned, and there's actually a documentary, "The Sand Creek Massacre", and it's real moving. That one they got permission to record the transfer of the remains, and it was really moving. (C. Milda, personal communication, October 22, 2013)

I would like to work with conservators, museum professionals and technicians, students, and tribal communities to revitalize a similar organization; and include a higher education component in museum conservation for American Indians interested in conservation.

APPENDIX A

Survey Questions

1. What is the name and location of your site (your museum, school, facility, etc. or you may just put yourself)?
2. Are you American Indian? Are you an enrolled tribal member?
3. What is your title/position? How many years in this position?
4. Are you a conservator?
5. What is your level of education? Where did you receive degree/certification?
6. Do you have? Previous museum experience, previous non-museum experience, publications.
7. Total # of American Indian conservators, conservators (non-American Indian)
8. Total # of American Indian administrators, Administrators (non-American Indian)
9. Total # of American Indian specialist/technicians, Specialists/technicians (non-American Indian)
10. Total # of American Indian supply and maintenance staff, Supply and maintenance staff (non-American Indian)

APPENDIX B

Interview Protocol

Interview questions (open-ended format)

- 1) Are you a conservator? If not, what is your profession/position/status?
- 2) Are you American Indian?
- 3) What is your tribal affiliation/identity?
- 4) Tell me about your education.
- 5) Tell me about your museum experience.
- 6) Do you know American Indian conservators? If so, could you tell me who they are and how you know them?
- 7) Can you think of and/or tell me who's who among conservators of American Indian ethnicity?
- 8) Tell me what factors, you think, might influence the number of conservators of American Indian ethnicity.
- 9) To the best of your knowledge who are the professional conservators that oversee American Indian cultural material and human remains in both tribal and mainstream museums? And, could you discuss issues related to professional conservation activities for cultural materials and human remains?
- 10) What are your thoughts about how American Indians qualified to practice conservation will benefit both Native and non-native nations?
- 11) Do you think a directory of American Indian professional conservators would be a helpful resource? If so or if not, could you explain?

APPENDIX C

Specialties

The profession of conservation-restoration is broad and encompasses many areas of specialty. Specialties may include:

- Architectural conservation
- Historic paint analysis
- Book and paper conservation
- Conservation science
- Electronic media conservation
 - Digital preservation
 - Film preservation
 - Media preservation
- Phonograph record preservation
 - Frame conservation
- Furniture conservation
- Ivory conservation
- Horological conservation
- Conservation and restoration of metals
 - Conservation and restoration of silver objects
 - Conservation and restoration of copper-based objects
 - Conservation and restoration of ferrous objects
- Natural science conservation
- Object conservation (archaeological, ethnographic, and sculptural)
 - Painting restoration
 - Photograph conservation
 - Preventive conservation
 - Stained glass conservation
 - Textile preservation
- New media art preservation

APPENDIX D

AIC Code of Ethics and Guidelines

Preamble

The primary goal of conservation professionals, individuals with extensive training and special expertise, is the preservation of cultural property. Cultural property consists of individual objects, structures, or aggregate collections. It is material which has significance that may be artistic, historical, scientific, religious, or social, and it is an invaluable and irreplaceable legacy that must be preserved for future generations.

In striving to achieve this goal, conservation professionals assume certain obligations to the cultural property, to its owners and custodians, to the conservation profession, and to society as a whole. This document, the Code of Ethics and Guidelines for Practice of the American Institute for Conservation of Historic & Artistic Works (AIC), sets forth the principles that guide conservation professionals and others who are involved in the care of cultural property.

CODE OF ETHICS

- I. The conservation professional shall strive to attain the highest possible standards in all aspects of conservation, including, but not limited to, preventive conservation, examination, documentation, treatment, research, and education.
- II. All actions of the conservation professional must be governed by an informed respect for the cultural property, its unique character and significance, and the people or person who created it.
- III. While recognizing the right of society to make appropriate and respectful use of cultural property, the conservation professional shall serve as an advocate for the preservation of cultural property.
- IV. The conservation professional shall practice within the limits of personal competence and education as well as within the limits of the available facilities.
- V. While circumstances may limit the resources allocated to a particular situation, the quality of work that the conservation professional performs shall not be compromised.
- VI. The conservation professional must strive to select methods and materials that, to the best of current knowledge, do not adversely affect cultural property or its future examination, scientific investigation, treatment, or function.

APPENDIX D (continued)

VII. The conservation professional shall document examination, scientific investigation, and treatment by creating permanent records and reports.

VIII. The conservation professional shall recognize a responsibility for preventive conservation by endeavoring to limit damage or deterioration to cultural property, providing guidelines for continuing use and care, recommending appropriate environmental conditions for storage and exhibition, and encouraging proper procedures for handling, packing, and transport.

IX. The conservation professional shall act with honesty and respect in all professional relationships, seek to ensure the rights and opportunities of all individuals in the profession, and recognize the specialized knowledge of others.

X. The conservation professional shall contribute to the evolution and growth of the profession, a field of study that encompasses the liberal arts and the natural sciences. This contribution may be made by such means as continuing development of personal skills and knowledge, sharing of information and experience with colleagues, adding to the profession's written body of knowledge, and providing and promoting educational opportunities in the field.

XI. The conservation professional shall promote an awareness and understanding of conservation through open communication with allied professionals and the public.

XII. The conservation professional shall practice in a manner that minimizes personal risks and hazards to co-workers, the public, and the environment.

XIII. Each conservation professional has an obligation to promote understanding of and adherence to this Code of Ethics.

The conservation professional should use the following guidelines and supplemental commentaries together with the AIC Code of Ethics in the pursuit of ethical practice. The commentaries are separate documents, created by the AIC membership, that are intended to amplify this document and to accommodate growth and change in the field.

APPENDIX E

CONSERVATION CONDITION REPORT

OBJECT: Yucca quid

CULTURE: Mogollon

PROVENIENCE: V: 2:5, Hole Canyon Cliff Dwelling near
Canyon Creek Ruin, White Mountain/Fort
Apache Indian Reservation, Arizona

CAT. NO.: Dawley-6

LENGTH: 3 cm

WIDTH: 3 cm

HEIGHT: 2.5 cm

THICKNESS: 2.5 cm

MATERIAL: Yucca and cotton

FABRICATION TECHNOLOGY: Masticated and “partly macerated then rolled into a bundle” (Haury, 1935); and tied off with a piece of cotton cordage.

DESCRIPTION:

Small rolled up bundle neatly tied with a piece of cotton cord. The yucca has discolored with age to a dark brown. The cotton is a dirty white. The bundle is very fragile and dry. The fibers are thin and stringy resembling a hair bun (Fig. 9 Photo).

CONDITION BEFORE TREATMENT:

Fragile and brittle with a fine layer of silt dirt and dust.

MINOR TREATMENT:

Rehoused in an acid free box partially surrounded by polyethylene foam.

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