

STRATEGIES FOR SERVING TRIBAL COMMUNITIES

NASAA ASSEMBLY 2024

Tribal Relations in Arizona

Strategies & Lessons of Developing a Tribal Relations Dept & Policy

1



Understanding **Arizona**

2



Specifics of **Gov't** to **Gov't Relations**

3



Context for **Arts Commission's Relationships** with **Tribal Communities**

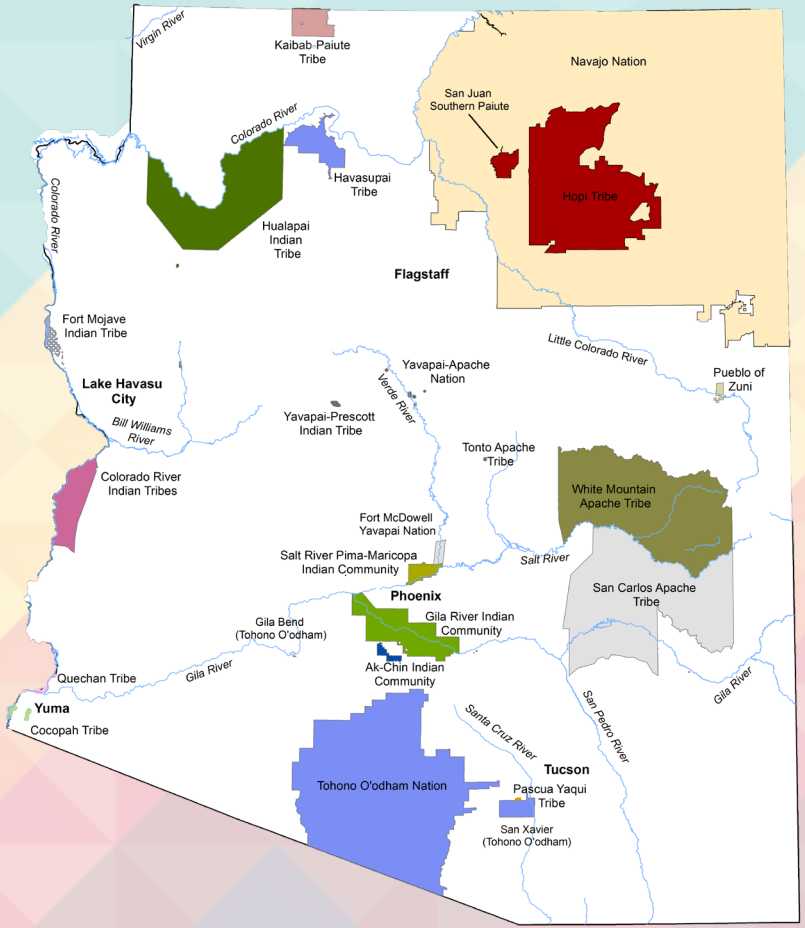
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Successes, Lessons, and Future **Areas of Focus**



1 Understanding Arizona



5.9%



of **Arizona's est. population** is **Native American**, according to the 2022 American Community Survey

~27%

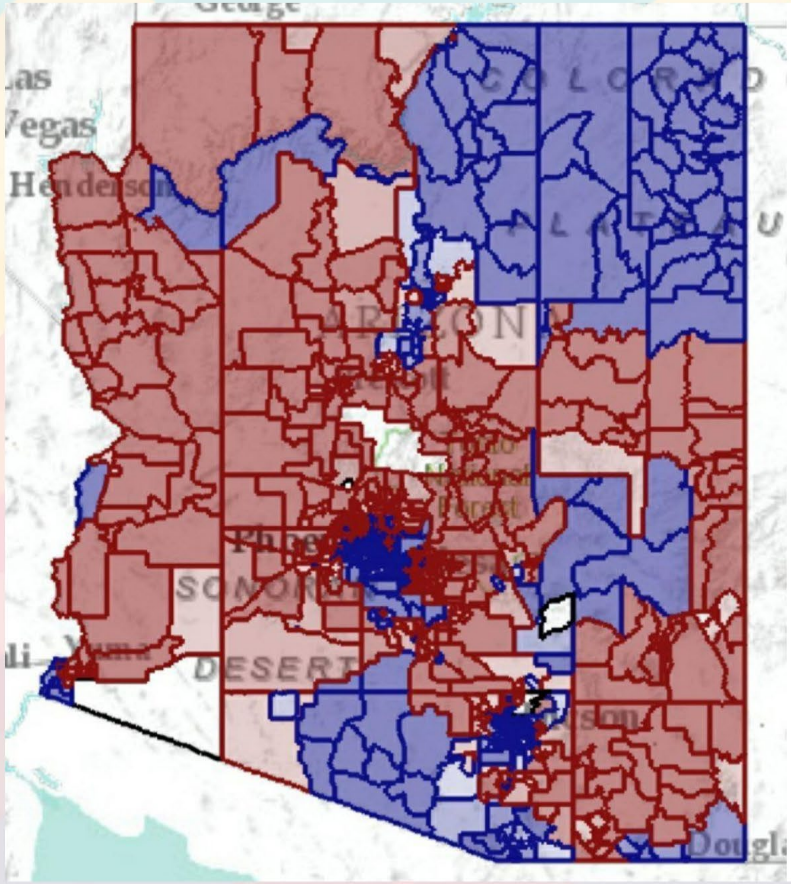


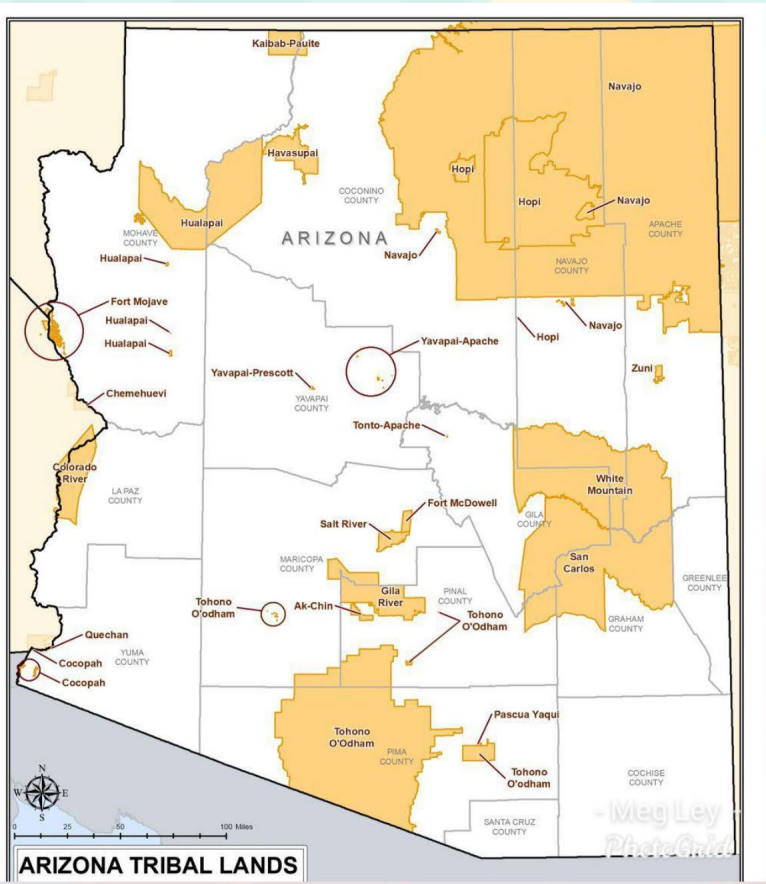
of Arizona's land mass is comprised of **Native American reservations**

22

Federally-recognized Tribes in **Arizona**

Political Influence







2 Gov't-to-Gov't Relations

01 Government Basis

Gov't-to-Gov't Relationship



> This Constitution, and the Laws of the United States which shall be made in Pursuance thereof; and all Treaties made, or which shall be made, under the Authority of the United States, shall be the supreme Law of the Land
>
> - Article 6, U.S. Constitution

1 Government Basis

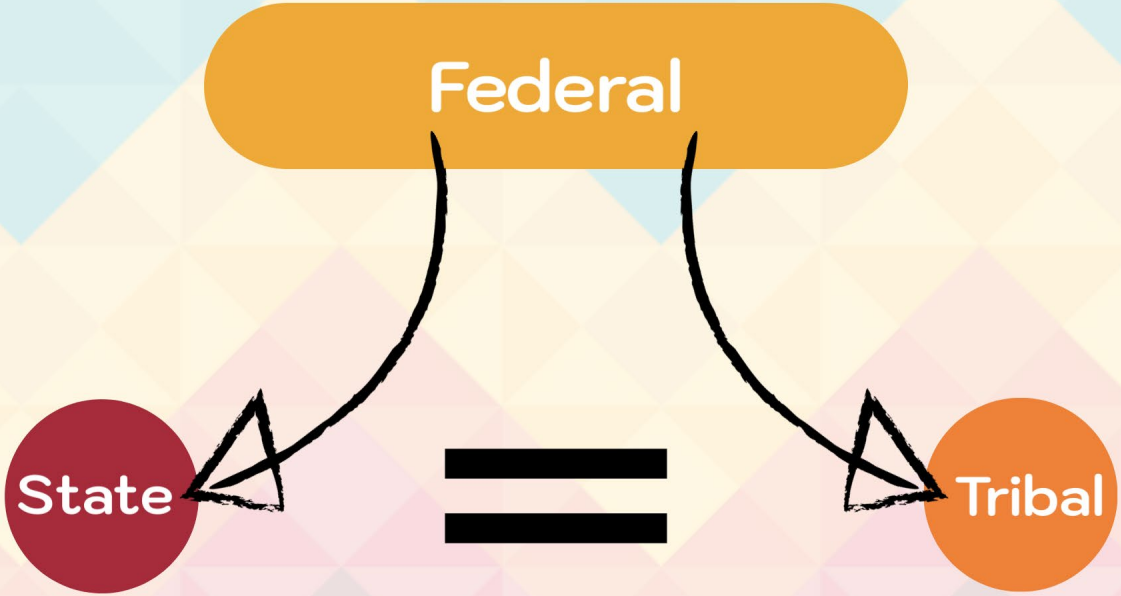
Gov't-to-Gov't Relationship

- U.S. Gov’t **broke treaties** & thereby **broke Tribes’ trust**
- **Native American** is a **political**/national identity, **not a racial** one



01 Government Basis

Gov't-to-Gov't Relationship



States **do NOT have jurisdiction** over Federally-recognized Tribal Nations

Government Basis

2

Arizona Revised Statute 41-2051, Subsection C

- Implement a Tribal Consultation Policy
- Assign a Tribal Liaison
- Send Annual Report Made Available for Tribal Leaders & Legislators
- Seek & Integrate Input from Tribal Nations



3 Context for Arts Commission Work

2010

Last year **Tribal Museum Grant** is offered as separate track of **General Operating Support** program.

2011

Arts Commission for the first time in 45 years is eliminated from the general appropriation funding. **Last year more than one Tribal cultural entity is funded for 10 years.**

2013-2020

White Mountain Apache Tribe's **Nohwike' Bagowa Museum** & Cultural Center **only Tribal cultural entity being funded**.

2021

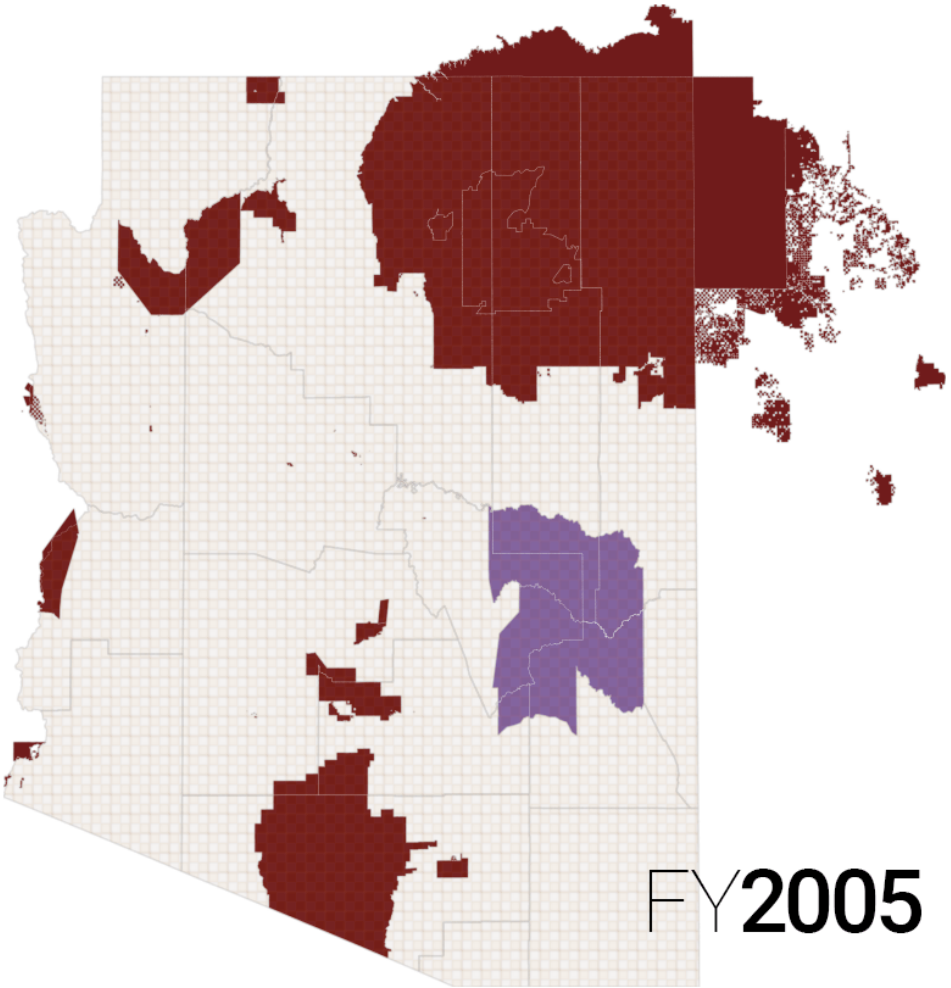
Anna Needham presents report on the **current gaps in ACA engagement** with Tribal Nations. Board of Commissioners **approve policy manual item 610**.

2022

Board of Commissioners approve **foundational Tribal Consultation Policy.**

2023

Tribal Relations Manager role **formerly established** at the Arts Commission.



Why a Tribal Consultation Policy & Tribal Relations Dep't?

- Ensure relationships could not disappear
- Recognize the sovereignty of Tribal Nations, a key element of building trust
- Embed into the structure of the agency
- Make it about compliance, not about politics



4 Successes, Lessons, & Areas of Future Focus

Successes

Consultation Policy

Created a document that outlines our recognition of Tribal sovereignty, our commitments, and our process moving into formal consultations with Tribal Leaders



Agency-wide Engagement

More than one staff member engaged in outreach and cross-sector events. Important for recognition of our agency & for no hoarding of relationships

New Tribal Nations awarded funds

Had Yavapai-Apache Nation (near Sedona), Pascua Yaqui Tribe (based near Tucson) & the Cocopah Tribe (based near Yuma) as first-time applicants/grantees to the Arts Commission

Lessons & Advice



Connections Take Time
There are moments where a connection can be immediately fruitful, but often there is time needed to build trust. Also, accept the "no"s.



Bureaucracy is found in both gov'ts
Some tribal governments may have a different timeline or process for applying to grants, where a Tribal council may even need to approve an application before it submits.



Nothing is apolitical
Due to the gov't-to-gov't aspect, understanding the basics of Tribal sovereignty will be necessary to ground your work in. Word choice can have consequences, such as "Indian Country" is a legal term



Be intentional & curious
Having new or returning relationships with different Tribal Nations required patience & understanding that you might see your efforts show up years later, but also last longer

Areas of **Focus**

Programming Partners

Cross - Sector

- Understanding arts as the intersection
- Health, Business, & Edu

Cross-Agency

- With arts & culture, it impacts tourism, parks, and can grow in other areas

Tribal Input for Strategic Plan

Consultation (formal)

- Leader-to-leader
- Ensure input from inception to finalization

Input Sessions

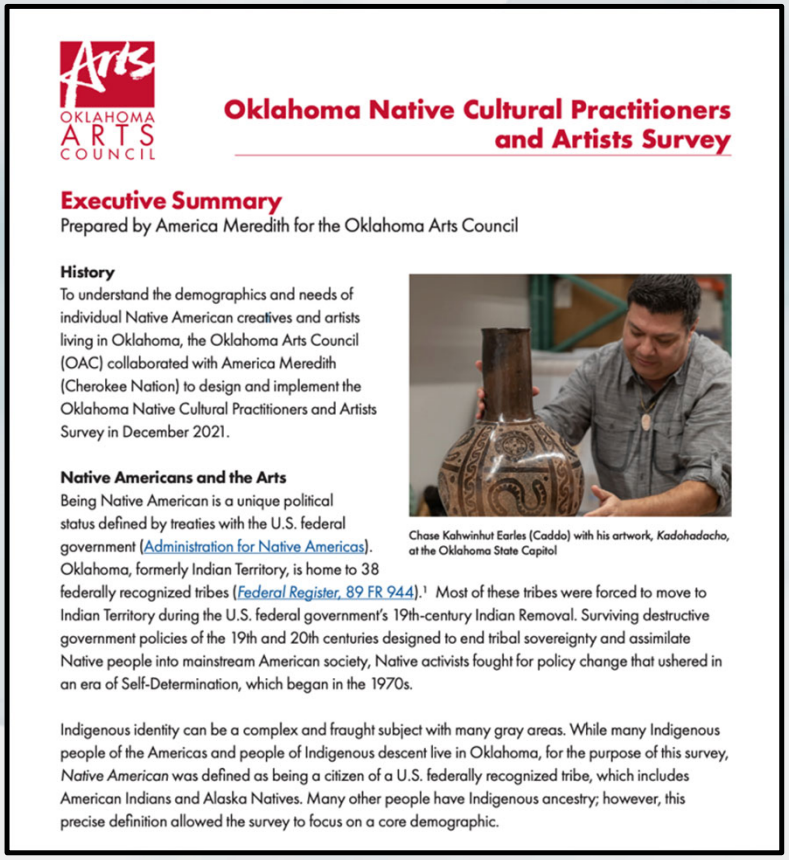
- Informal process with Tribal communities and Urban NDN communities


Arts
OKLAHOMA
ARTS
COUNCIL

Oklahoma Native Cultural Practitioners and Artists Survey

Assessing the Field

- Survey conducted in 2021
- To understand the demographics and needs of individual Native American creatives and artists living in Oklahoma
- Partnered with America Meredith (Cherokee Nation)



Oklahoma Native Cultural Practitioners and Artists Survey

Executive Summary

Prepared by America Meredith for the Oklahoma Arts Council

History

To understand the demographics and needs of individual Native American creatives and artists living in Oklahoma, the Oklahoma Arts Council (OAC) collaborated with America Meredith (Cherokee Nation) to design and implement the Oklahoma Native Cultural Practitioners and Artists Survey in December 2021.

Chase Kahwinhut Earles (Caddo) with his artwork, *Kadohadacho*, at the Oklahoma State Capitol

Native Americans and the Arts

Being Native American is a unique political status defined by treaties with the U.S. federal government (Administration for Native Americas). Oklahoma, formerly Indian Territory, is home to 38 federally recognized tribes (*Federal Register*, 89 FR 944).[1] Most of these tribes were forced to move to Indian Territory during the U.S. federal government's 19th-century Indian Removal. Surviving destructive government policies of the 19th and 20th centuries designed to end tribal sovereignty and assimilate Native people into mainstream American society, Native activists fought for policy change that ushered in an era of Self-Determination, which began in the 1970s.

Indigenous identity can be a complex and fraught subject with many gray areas. While many Indigenous people of the Americas and people of Indigenous descent live in Oklahoma, for the purpose of this survey, *Native American* was defined as being a citizen of a U.S. federally recognized tribe, which includes American Indians and Alaska Natives. Many other people have Indigenous ancestry; however, this precise definition allowed the survey to focus on a core demographic.

Oklahoma Arts Conference

Native American Artist Forum

- Pre-conference session
- Presentations from statewide and regional resources that provide services to support artists
- Time for networking to build lasting connections for artists and cultural workers



Oklahoma State Capitol | Art in Public Places

How We Developed the Art Plan

- Conducted a comprehensive, data-driven analysis of the art in Capitol
- Listening sessions with various community leaders statewide.
- Visited with stakeholders including House and Senate leadership and other key contacts in Capitol



Oklahoma State Capitol | Art in Public Places

Curating the Visitor Experience

- Developing a chronological and thematic progression through the building
- Breadth and depth of Oklahoma's unique history
- Visitor-centric and educational focus
- Maximizing use of funds



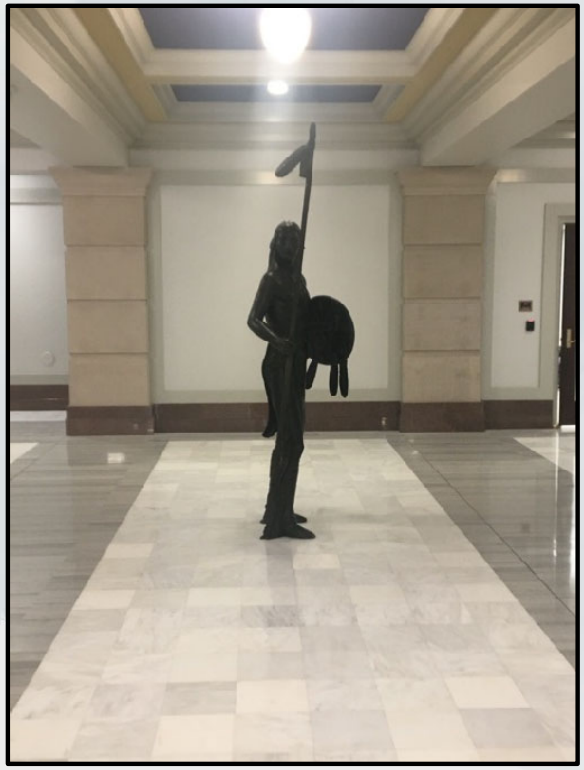
Oklahoma State Capitol | Art in Public Places

Visitors Entrance and Ground Floor Lobby Area:
Pre-Statehood and Native American History

Existing artwork in the Capitol Art Collection moved to the new Visitor Entrance



Indian Blanket Quilt, Nettie Wallace



The Guardian, E. Kelly Haney



The Earth and I are One, E. Kelly Haney

Visitors Entrance and Ground Floor Lobby Area:
Pre-Statehood and Native American History

Emphasis on our state's Native American history

- **Welcome** by Oklahoma's original Indigenous population
  - Artworks that emphasize historical Indigenous presence
  - Greeting Video utilizing Native Languages
- **Center of Commerce** Spiro mural
- **Connection to Traditions** Caddo pottery
- **Origin of State Name** Bust of Chief Allen Wright
- **Maps** Showing the history and changes in Oklahoma

Visitors Entrance and Ground Floor Lobby Area:
Pre-Statehood and Native American History

Visitor Entrance Art Analysis

- Assembled a group to brainstorm and provide feedback
- Artists of many disciplines
- Active community members
- The group met in person January 2020, with some virtual participants
- Feedback was reviewed and helped inform the Requests for Proposals for the Visitor Entrance Lobby
- Brought the plan back to the group for another round of feedback late 2020



Visitors Entrance and Ground Floor Lobby Area:
Pre-Statehood and Native American History

Concept for Visitors Entrance Lobby Suspended Artwork by Jessica Moore Harjo



Visitors Entrance and Ground Floor Lobby Area:
Pre-Statehood and Native American History

Concept for Visitors Entrance Lobby Suspended Sculpture by Jessica Moore Harjo



- Suspended sculptural design of laser cut brass panels
- Incorporating geometric designs and botanical motifs
- Laser cut brass panels mounted to interior of skylights
- Creating complimentary shadow art projections slowly shifting during daylight hours

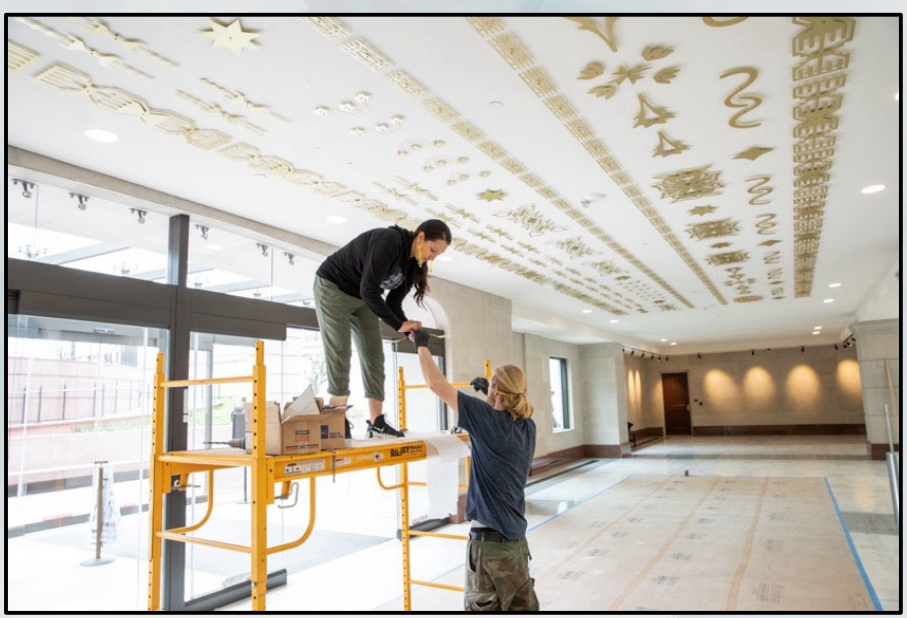


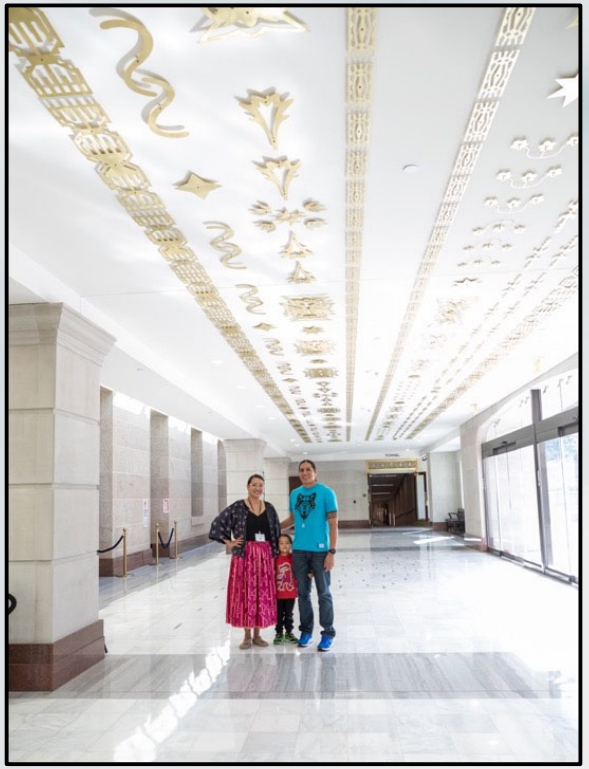
Visitors Entrance and Ground Floor Lobby Area:
Pre-Statehood and Native American History

Installed artwork for Visitors Entrance Lobby Suspended Sculpture

People of the Great Sky, Constellations of the Land by Jessica Moore Harjo





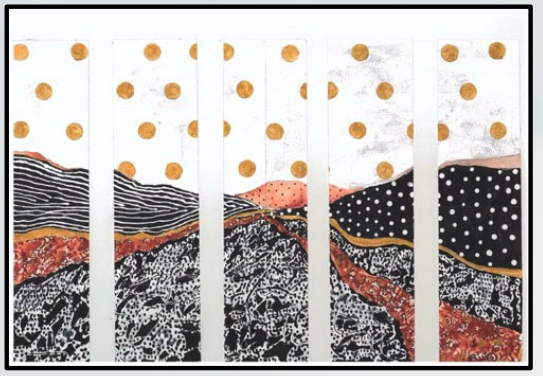


Visitors Entrance and Ground Floor Lobby:
Pre-Statehood and Native American History

The Resonating Memory of Red Earth by Anita Fields (Osage, Muscogee)





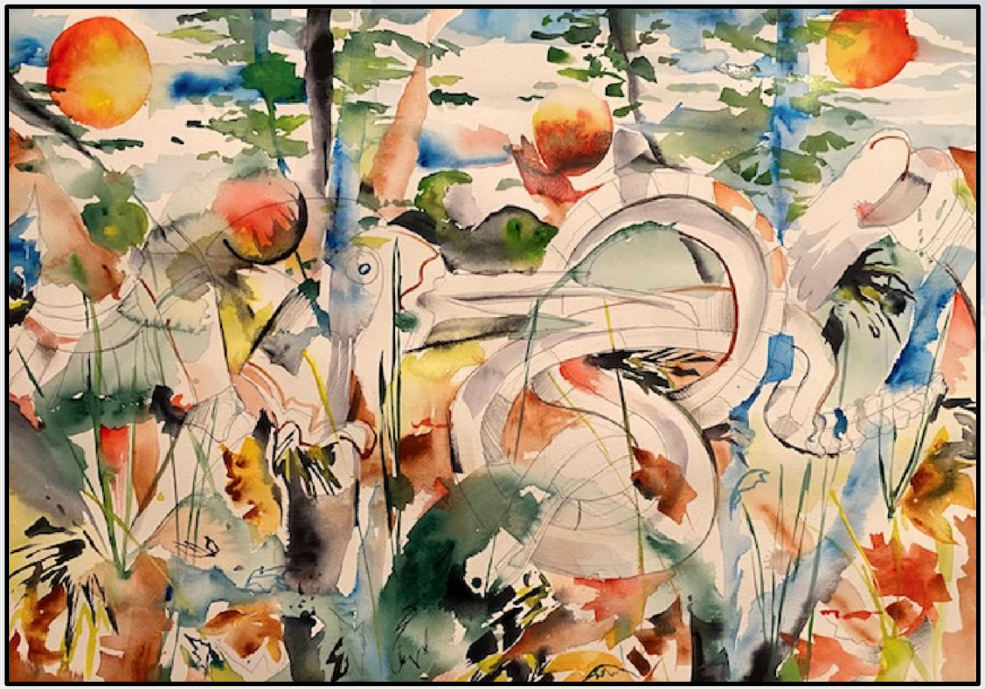


Concept study

Visitors Entrance and Ground Floor Lobby Area:
Pre-Statehood and Native American History

Spiro: Serpent River, Shelled Stories, Sun-Touched Engravings

by Yatika Starr Fields (Osage, Muscogee, Cherokee Nation)



Concept Watercolor Painting



Delivery of framed artwork

Visitors Entrance and Ground Floor Lobby Area:
Pre-Statehood and Native American History

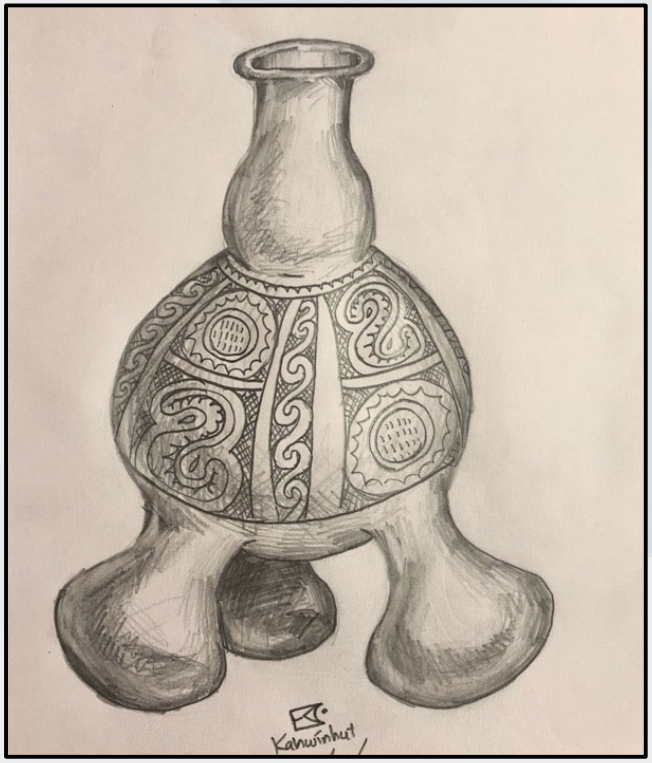
Spiro: Serpent River, Shelled Stories, Sun-Touched Engravings

by Yatika Starr Fields (Osage, Muscogee, Cherokee Nation)



Visitors Entrance and Ground Floor Lobby Area:
Pre-Statehood and Native American History

Kadohadacho by Chase Kahwinhut Earles (Caddo)



Concept Sketch





Visitors Entrance and Ground Floor Lobby Area:
Pre-Statehood and Native American History

Chief Allen Wright by LaQuincey Reed



Artist with descendent of Chief Allen Wright



Artist with bronze bust of Chief Allen Wright

Visitors Entrance and Ground Floor Lobby Area:
Pre-Statehood and Native American History

Indigenous Greeting Video



Executive Producer - Sterlin Harjo (Muscogee)

Production Team - Buffalo Nickel

Worked with people from 38 tribal nations and towns to record greetings in their language to welcome Visitors to the Oklahoma State Capitol

Visitors Entrance and Ground Floor Lobby Area:
Pre-Statehood and Native American History





On set for the Indigenous Greetings video

Visitors Entrance and Ground Floor Lobby Area:
Pre-Statehood and Native American History

Indigenous Greeting Video



Ground Floor Lobby | State Motto | *Labor Omnia Vincit*

Preliminary Concept Sketches by Lucas Simmons



preliminary concept drawing – SE panel



preliminary concept drawing – SE panel

Ground Floor Lobby | State Motto | *Labor Omnia Vincit*



Color Concept Sketch

Labor Omnia Vincit (Southeast) by Lucas Simmons (Cherokee Nation)











Ground Floor Lobby | State Motto | *Labor Omnia Vincit*

Unveiling and installation of the Southeast Panel of the *Labor Omnia Vincit* suite by Lucas Simmons (Cherokee Nation)



Ground Floor Lobby | State Motto | *Labor Omnia Vincit*

Unveiling and installation of the Southwest Panel of the *Labor Omnia Vi*ncit suite by Lucas Simmons (Cherokee Nation)



Ground Floor Lobby | State Motto | *Labor Omnia Vincit*

Unveiling and installation of the Northwest Panel of the *Labor Omnia Vi*ncit suite by Lucas Simmons (Cherokee Nation)



Second Floor | Hall of Governors Lunette Mural

Artist - Sara Scribner





Watercolor sketch of design concept, color study



Shannon Lucid Opaline Wadkins Wilma Mankiller Sen. Maxine Horner






Authorized Personnel
Only beyond this point
Authorized Personnel
Only beyond this point









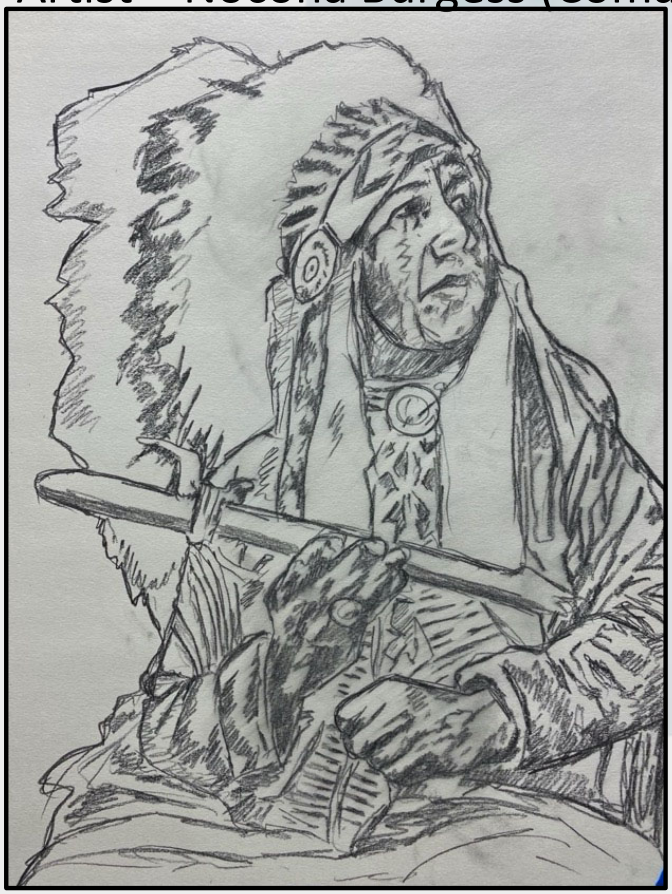
Second Floor | Hall of Governors Lunette Mural

Installation of
Making Her Mark
by Sara Scribner

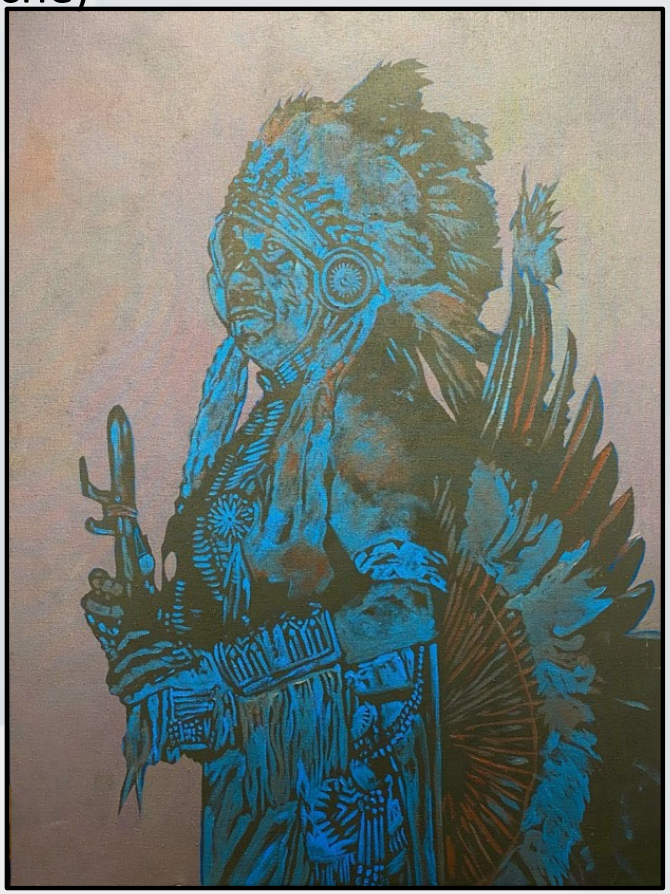


Second Floor | Oklahoma Cultural Treasures

Artist – Nocona Burgess (Comanche)



Composition sketch in pencil



Revised Concept



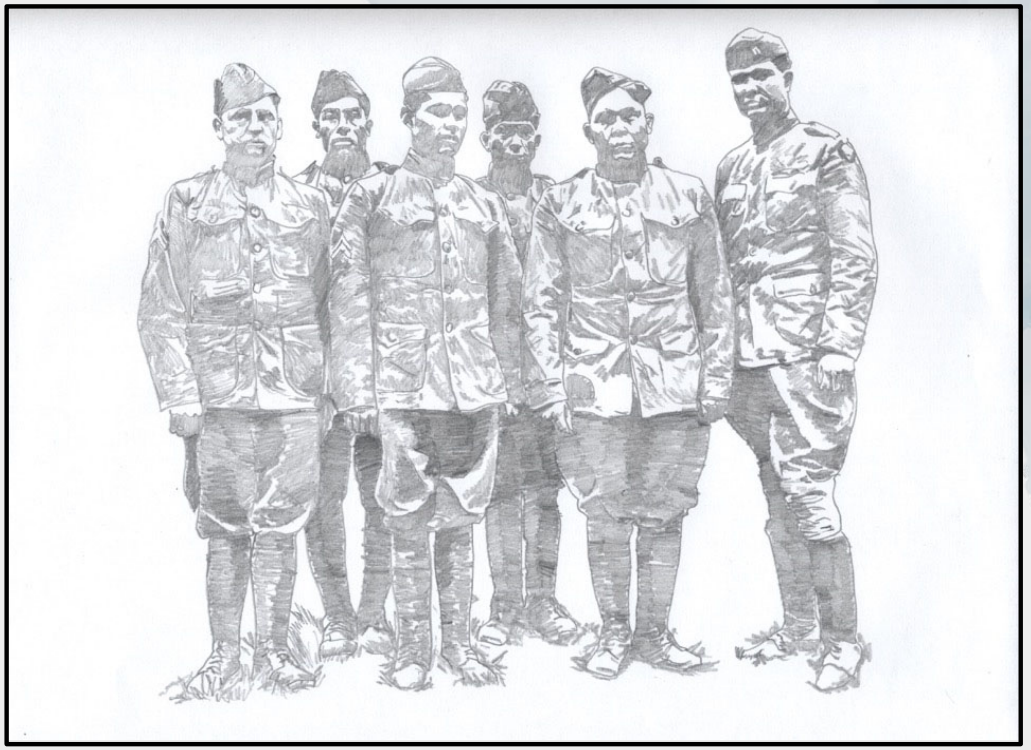
Final Painting

Second Floor | Hall of Heroes

Choctaw Code Talkers of World War I

Anumpa Luma Anumpuli

by Dylan Cavin (Choctaw)



Concept sketch



Completed painting and frame

Fifth Floor | Roots of Oklahoma Commerce and Economic Development

Wilma Mankiller portrait

Artist - Starr Hardridge (Muscogee)

“Cherokee Nation” in syllabary at the top of the painting

Translation of gorget:

Medicine, Education, Prosperity



Concept Painting



Final Painting and Frame

2023 Indigenous Peoples' Day at the Oklahoma State Capitol



Artist Dylan Cavin discusses painting with IPD attendees



Felicia Olaya, daughter of Chief Wilma Mankiller, shares remarks

2023 Indigenous Peoples' Day at the Oklahoma State Capitol



Artist Yatika Starr Fields discusses painting with IPD attendees



IPD attendees viewing the Indigenous Greetings video

Questions?

ARTSWA
WASHINGTON STATE
ARTS COMMISSION



TRIBAL CULTURAL AFFAIRS

Creating Tribal Cultural Affairs

The Initial Development of TCA

What we heard –The Indigenous Community is underrepresented in the creative economy. All these groups need support for their art, culture, and the preservation and revitalization of their histories and languages.

- Indigenous artists
- Indigenous organizations
- Indigenous non-profits
- Indigenous education (K-12, community college, college)
- Tribes, both for capital and programming
- Tribal entities

Initial Goals and Objectives

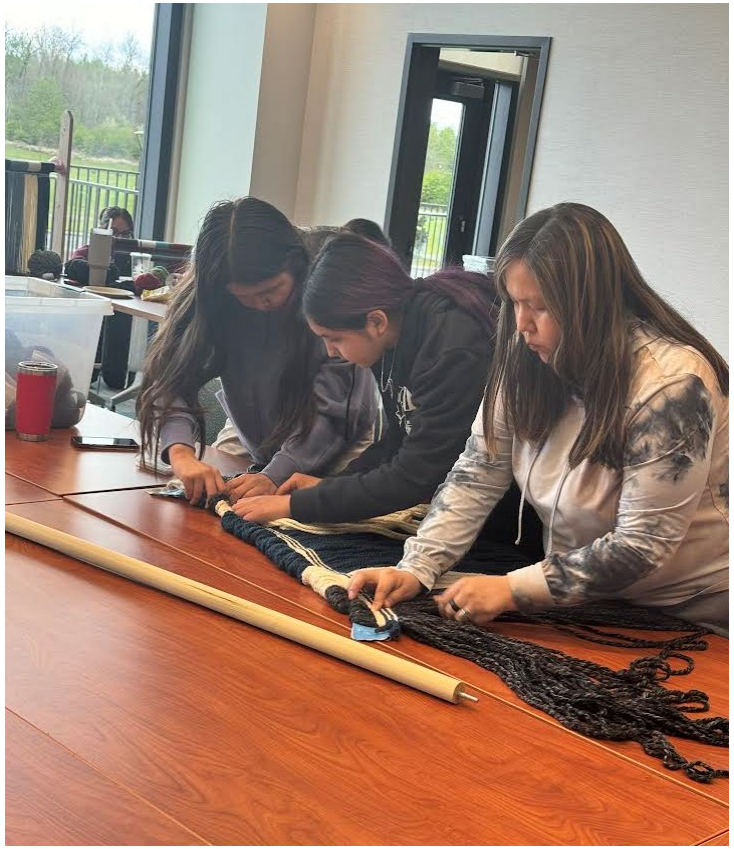


Photo courtesy of Muckleshoot Indian Tribe

- **Celebrating and strengthening a Tribal community's unique identity**
- **Strengthening and enhancing Indigenous/Tribal programming**
- **Encouraging Indigenous entrepreneurs and artists to engage in the creative economy**

TCA creation timeline

- **October 2021**: Washington State Arts Commission convened a Native American Ad Hoc Committee, led by and with input from Indigenous people.
- **October 2023**: Result of the Ad Hoc Committee, and a concentrated campaign, the Washington State legislature approved funding in the amount of $1.7 Million for each biennium for TCA
- **October 2023**: Cheryl Wilcox (Cowlitz) was hired as TCA Program Manager
- **January 2024**: The first non-competitive grants opened to all 29 Federally recognized Tribes
- **February 2024**: Todd Clark (Wailacki) was hired as TCA Program Lead
- **April 2024**: TCA awarded first round of grants to all 20 of the Tribes who applied

First Tribal Arts Grant FY24

Year 1

- Noncompetitive Grants
- 20 of the 29 Federally recognized Tribes applied and received funding
- Actual funding amount: $552,720
- Average award: $24K



Photo courtesy of Tulalip Tribes of Washington

What We Learned in Year 1

Early Findings and Commitments

Cultural preservation and revitalization are the top priorities for the Tribes



Photo courtesy of Sauk-Suiattle Indian Tribe



Photo courtesy of Skokomish Indian Tribe



Photo courtesy of Tulalip Tribes of Washington

Second Round, Tribal Cultural Grants

Pivoting to a cultural focus



Photo courtesy of Makah Tribe

Year 2

- Approximately $500,000 or ($18,000 for each Tribe)
- Noncompetitive
- Online application process utilizing Submittable
- Applications opened July 1st
- Applications closed September 30th

Truth and Reconciliation

Aligning our mission with the Interior Department's Boarding School Initiative

The Boarding School Reports

"The federal government – facilitated by the Department I lead – took deliberate and strategic actions through federal Indian boarding school policies to isolate children from their families, deny them their identities, and steal from them the languages, cultures and connections…"
said Secretary Haaland.

*"It is undeniable that those policies failed, and now, we must bring every resource to bear to strengthen what they could not destroy. It is critical that this work endures, and that federal, **state,** and Tribal governments build on the important work accomplished as part of the Federal Indian Boarding School Initiative."* said Assistant Secretary Newland.

Reconciliation:
Healing the State Through Direct Tribal Support

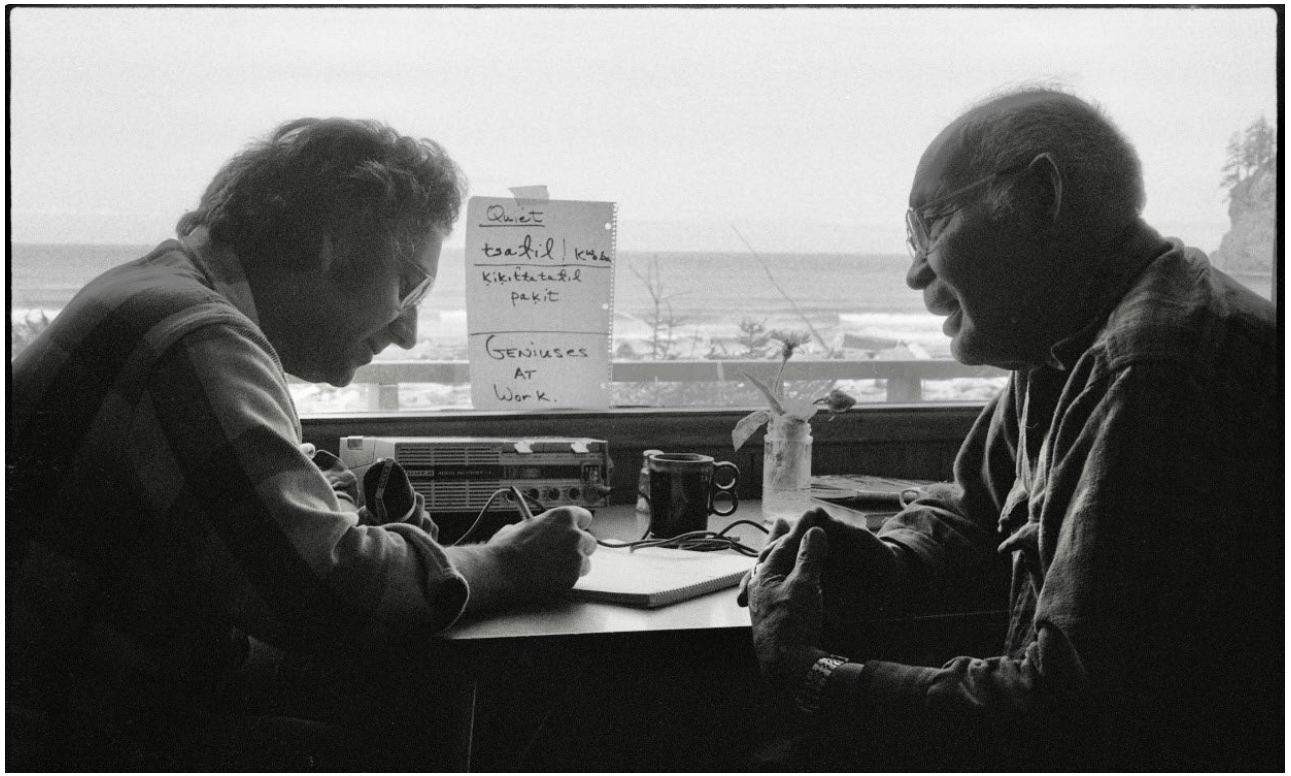


Photo courtesy of Quileute Tribe

We believe it is the obligation of the federal, state, and local governments to reconcile past actions through truth telling, rebuilding, and preserving the arts and cultures that were nearly lost due to state and federal actions and policies.

Artists as Truth Tellers



Kamloops Basket, Joe Feddersen , 2024 (photo: Joe Feddersen)

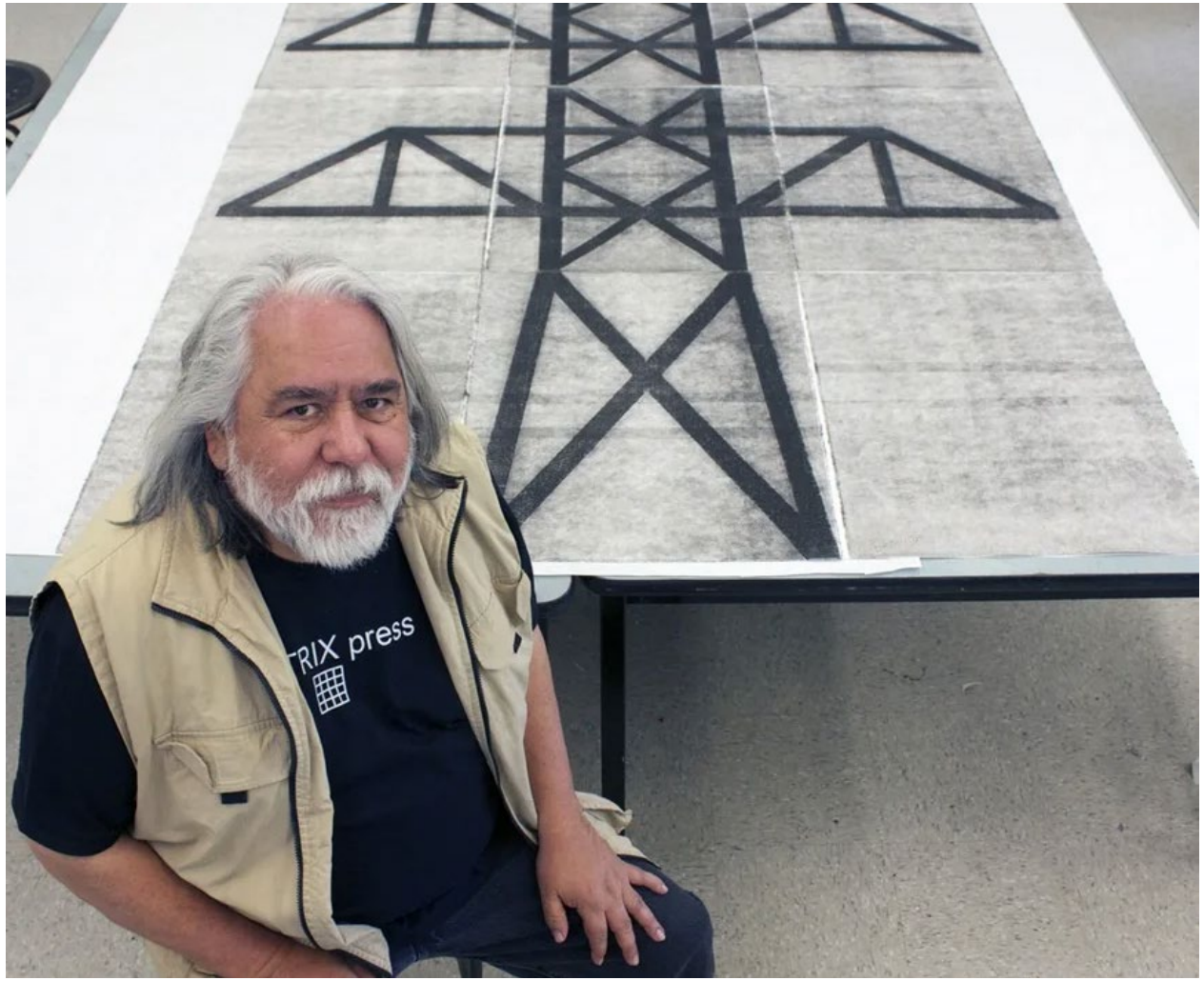
Joe Feddersen

Colville Confederated Tribes

Joe considers himself a landscape artist. His work reflects the Plateau tradition of creating imagery based on their surroundings.

Joe's work brings this tradition into the 21st century with humor and commentary about the world in which he lives.

His work often including cars, parking lots, laptops, and powerline towers as seen here.



Joe Feddersen

Photo courtesy of the Froelick Gallery

Shan Goshorn

Eastern Band Cherokee

Based on traditional Cherokee design combined with extensive archival research, Shan Goshorn's basketry encourages viewers to engage with, be empathetic to and interact with difficult subjects.

Imbedded in these beautiful baskets were subjects that are often too painful to discus, including boarding schools, the loss of Native homelands, cultural genocide, violence directed at Native women and cultural appropriation in a non-threatening experience that promotes informed dialogue among Native and non-Native audiences alike.



Shan Goshorn, 2017 -Trout Gallery

Nicholas Galanin

Tlingit

Galanin's work examines the complexities of contemporary Indigenous identity, culture, and representation as a Lingít artist. His oftentimes provocative work, aims to redress the widespread misappropriation of Indigenous visual culture, the impact of colonialism, as well as collective amnesia.

"My process of creation is a constant pursuit of freedom and vision for the present and future. I use my work to explore adaptation, resilience, survival, dream, memory, cultural resurgence, and connection and disconnection to the land."



Shadow on the Land, Nicholas Galanin, 2020 (Peter Blum Gallery)

Wendy Red star

Apsáalooke (Crow)

Wendy Red Star explores her cultural heritage and the role of Native women through a variety of media, including photography, sculpture, video, fiber arts, and performance.

Her work often uses humor to shine a light on darker issues as in this piece, the *Last Thanks*, where she references Da Vinci's the Last Supper in the context of Thanksgiving-creating a stark commentary on the genocide of Native people.



The Last Thanks, Wendy Red Star, 2006

Tribal Cultural Affairs Moving Forward

Two Unique Constituent Groups

Serving the Tribal Community as Sovereign Nations

- Government to Government relationship
- Indian Nation agreements
- Noncompetitive grants
- Grants approved by Tribal Councils
- Tribal project autonomy

Serving Individual artist and Native Art organizations

- Competitive grants (?)
- Grants reviewed/awarded by panels
- Standard contracts

The Hope, The Future



Photo courtesy of Muckleshoot Indian Tribe

- Continue to expand the program with additional funding
  - Add Indigenous artists as eligible grantees
  - Add Tribal entities as eligible grantees
  - Add Indigenous non-profits as eligible grantees
  - Add Tribal/Indigenous education programs as eligible grantees
- Provide resources and training to expand capacity for Indigenous artists and Tribes
- Encourage all ArtsWA programs to be more culturally responsive to Indigenous artists and Tribes

Washington State Tribal Resources



- **The Governor's Office of Indian Affairs:** https://goia.wa.gov/
- **Centennial Accord**
- **Millennium Agreement**



TRIBAL CULTURAL AFFAIRS

www.arts.wa.gov/tca

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