



NATIONAL ENDOWMENT FOR THE
Humanities

DIVISION OF PUBLIC PROGRAMS

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Research Programs application guidelines at <https://www.neh.gov/grants/public/public-humanities-projects> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Research Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Tragedy and Triumph: The American Indian Boarding School Experience

Institution: Heard Museum

Project Director: Janet Cantley

Grant Program: Exhibitions: Implementation

***Tragedy and Triumph:
The American Indian Boarding School Experience***

Proposal to the National Endowment for the Humanities

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*Photo: Chiricahua Apache Children four months after their arrival at Carlisle Indian Industrial School, 1887
Arizona Historical Foundation, University Libraries,
Arizona State University, Tempe, Arizona. RC125(6):1.2.9*



*Photo: Group portrait of Sherman Indian High School
Cheerleaders at school powwow, 1999
Bureau of Indian Affairs, Phoenix Area Office, Phoenix,
Arizona. RC125(7):1.2.42*

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Tragedy and Triumph: The American Indian Boarding School Experience

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Tragedy and Triumph: The American Indian Boarding School Experience

APPLICATION NARRATIVE



Photo: Chiricahua Apache Children (the same children pictured on the cover page) upon arrival at Carlisle Indian Industrial School from Fort Marion, 1886.

Arizona Historical Foundation, University Libraries, Arizona State University, Tempe, Arizona. RC125(6):1.2.8

Tragedy and Triumph: The American Indian Boarding School Experience

ABSTRACT

Tragedy and Triumph examines an important but often unknown period of American history. Beginning in the 1870s, the U.S. government aimed to assimilate American Indians into “civilized” society by placing them in boarding schools. Children were taken from families and transported to far-away schools where all signs of “Indianness” were stripped away. Students were trained for servitude and many went for years without familial contact – events that still resonate today.

Boarding schools were designed to change American Indians, but it was American Indians who changed the schools. A sense of Pan Indianism grew on campuses, and advocates demanded reform. Eventually, schools came to celebrate the very culture they were designed to eradicate.

The exhibit places archival materials, works of art, video, audio, and interactive technology in an immersive environment that conveys the complex history of these schools and recognizes the resilience, vitality, and creativity of American Indians.

THE NATURE OF THE REQUEST

Since its opening in 2000, *Remembering Our Indian School Days: The Boarding School Experience* has become the Heard Museum’s most visited and thematically powerful exhibition. It was the first major exhibition to explore the complex histories surrounding the United States’ government efforts during the 19th and 20th centuries to educate and “assimilate” American Indian students through the controversial and often tragic practice of removing children from their families and forcibly placing them in boarding schools. Generations of students attended these schools before advocacy efforts succeeded in reforming them.

Originally funded with major support from the National Endowment for the Humanities, *The Boarding School Experience* was conceived as a five-year installation. The exhibit elicited such an enormous response from visitors that it has remained on view as a long-term exhibition. Over the past 16 years, interest in *Remembering Our Indian School Days* has grown, and scholarship about the subject has increased. It is a story that must continue to be shared, one that is central to remembering the nation’s past and understanding its present.

Much of the content in the current exhibition remains relevant and continues to offer a profound and powerful visitor experience. However, a decade and a half demands that the exhibit be revisited, refurbished, and revised to reflect new scholarship and even more nuanced insights into this complex story. In April 2018, the Heard Museum will mount a significant update of this landmark exhibit, renamed *Tragedy and Triumph: The American Indian Boarding School Experience*.

Tragedy and Triumph will offer a powerful, immersive visitor experience by presenting archival photography, historic and representative objects, writings, works of art, clothing and uniforms, ephemera, ambient audio, first-person interviews, and interactive technologies in an immersive setting, encouraging visitors to draw a personal and visceral connection to the themes explored throughout the exhibition. Themes include:

- Understanding the social and political forces that led to the federal government’s past efforts to “assimilate” Native peoples;
- The far-reaching and complex impact assimilation efforts had on students, families, and communities;
- How boarding schools contributed to the development of “Pan-Indianism” among many American Indians;
- How activism and advocacy efforts changed schools from being instruments of cultural repression into institutions that embrace Native culture;
- The complexity of issues – many negative but some positive – surrounding boarding schools, and how those institutions are remembered;
- And, the legacy of boarding schools that is one that continues to necessitate healing.

A series of public programs will also be presented, including dialogues with artists, scholars and alumni, outreach to on-reservation schools, in-classroom learning sessions with Heard Museum curatorial and education staff, and performances inspired by boarding school stories. A digital educator resource will be developed with new essays and kinetic content for classroom use. A new entry crosswalk that will heighten visibility of the exhibit inside the museum, improve visitors’ ease of access, and activate the exhibition’s immersive content even before entering

the gallery space itself will lead visitors into the exhibition. The updated exhibit will be reinstalled in the museum's 3,986 square-foot East Gallery, where it is currently on view.

The Heard Museum seeks support from the NEH in the amount of \$400,000 to update and expand this landmark exhibition, which has a total project cost of \$2,052,080. Additional funding is being secured from corporations, foundations, individuals, and the Heard Museum operating budget. The Heard Museum has received a \$1.1 million grant from the Nina Mason Pulliam Charitable Trust, a \$50,000 grant from the Ullman Foundation, and is actively pursuing additional funding. Development of the exhibition revision to date was funded through a National Endowment for the Humanities planning grant in the amount of \$60,445, awarded in September 2015.

HUMANITIES CONTENT

The history and legacy of American Indian boarding schools are not well known by the general public, despite their significant and lasting impact on Native American peoples and culture. *Tragedy and Triumph* documents and examines the historical and cultural forces that led to the rise of Indian boarding schools during the 19th and 20th centuries, the schools' eventual change towards choice and self-determination, and the impact that they had on generations of American Indian students, their families, and their communities. Major themes explored in this exhibition are:

- **Contextualizing boarding schools:** Ostensibly, the government-sponsored assimilationist policy of separating children from their families and tribal communities was to “help” Indians become integrated into an encroaching American culture. But assimilation was in fact a means of dispossessing American Indians from their land in order to reduce the footprint of sovereign tribal nations as the United States grew. The exhibition will incorporate archival documents and images, quotations from government leaders, interviews with advisors, ephemera, maps, and timelines to illustrate the social and political context of a burgeoning 19th century America that gave rise to these policies of assimilation.
- **Asking the “big questions:”** In updating the exhibition, project advisors have pointed to the “big questions” that guide current scholarship and thinking around Indian Boarding Schools. For example, in asking “What is Education?” the exhibition will draw comparisons between Euro-centric schooling and Native teachings, family and community values, and Indigenous coming of age traditions. Another question leading current dialogues: “Who benefitted from boarding schools?” The exhibition will offer examples that speak to this question, such as Estelle Reel, Superintendent of Indian Schools from 1890-1910, whose inspections of Indian schools also documented Native communities’ “readiness” for allotment – the breaking up of tribal lands into individual properties.
- **Outcomes of the boarding school system:** Boarding schools contributed to a weakening of the social fabric of Native American communities, which in turn contributed to land dispossession, loss of connection to cultural traditions and language, as well as physical effects such as radical shifts in diet and incidents of alcoholism and drug abuse. Most poignantly, the forcible separation of families had devastating effects on generations of youth. The exhibition creates a personal connection for visitors by immersing them in an environment resembling a Phoenix Indian School classroom, dormitory and dining hall showing archival images of “classes” of students before and after their arrival, ambient audio recreations of student recollections, period objects, interactive timelines, and digital scrapbooks.
- **Unexpected outcomes from boarding schools:** The U.S. policy of assimilation had undeniably tragic consequences, but also contributed to a sense of “Pan Indianism” among the boarding school students. As they grappled with separation from family and community, students from different backgrounds found ways to support each other and to share their own tribal cultures and traditions with fellow students. Some students went on after graduation to become involved in tribal political office or the formation of civil rights and Native sovereignty organizations. First person interviews, artworks, clothing, ephemera, and personal objects document these stories and incidents of culture-sharing, secret societies, pow wows and cultural ceremonies that cross Native traditions and contributed to the rise of self-determination.
- **The evolution towards choice and self-determination:** Advocacy efforts from inside and outside the schools grew over time, and by the 1930s, most Indian boarding schools began to close or adopt policies that reflected contemporary and progressive ideas about race and education (Child & Klopotek 2014). Whereas the schools once existed to eradicate American Indian culture, those that still exist today like the Santa Fe Indian School are highly regarded educational institutions that embrace Native heritage, languages, traditions, and culture.

Artworks, personal testimonies, interactive technologies, and videos such as an interview with the former and current superintendent of Santa Fe Indian School illustrate this shift.

- **The complexity of the story:** Even before Indian boarding schools changed, some students recalled positive experiences during and after their enrollment. And yet after the schools and U.S. policy changed, many troubling practices like student “Outings” – whereby Native students were used as manual and household laborers for little or no pay – persisted, even into the 1970s. The exhibition will challenge visitors to understand the complex history and legacy represented by Indian boarding schools. Video interviews, audio recordings, and digital timelines and scrapbooks document this practice into modern times. The exhibit features story of 19th century Lakota student Zitkala-Sá who was educated at a Quaker mission school and went on to teach at Carlisle Indian School, and who later founded the National Council of American Indians with her husband. *Tragedy and Triumph* will highlight many “success” stories like hers.
- **Healing from historical traumas:** The exhibition will explore the idea of how individuals, families, and communities endeavor to heal in the wake of historical traumas. Addressing the roles that art and art creation play in personal and communal healing will be particularly important to the story of boarding schools and to illustrate the vibrancy of Native cultures today. Artworks, writings, and first-person accounts will be incorporated to illustrate how healing in Native communities continues and to leave visitors with an understanding that American Indian culture is not locked in time and place, but that it continues to advance.

Contextualizing boarding schools and asking the “big questions”

When the Heard Museum opened *The Boarding School Experience* in 2000, no other major museum or institution had presented the story of Indian boarding schools. Since it opened, scholarship on the subject – including much by the exhibition’s advisors – has greatly expanded. The proliferation of scholarship is an important factor in updating the exhibition, particularly to address the “big questions” that inform current academic study.

In an important essay entitled *Boarding School as Metaphor* (Child & Klopotek 2014), project advisor Dr. Brenda Child suggests that boarding schools have become a metaphor for colonialism, and that many problems in contemporary Indigenous communities – such as loss of language, trauma related to relationship deprivation, alcoholism, physical and mental health issues – are frequently ascribed to boarding schools. Dr. Child argues that these problems must be considered in a wider context, considering factors relating to federal policies and colonialism. She states that linking these issues primarily to boarding schools without contextualizing the social and political forces that gave rise to the schools minimizes our understanding of larger issues.

Who benefitted from Indian boarding schools is another important question that the exhibition will address. In Patrick Wolfe’s essay entitled *Settler Colonialism and the Elimination of the Native* (Wolfe 2006), the author argues the need to frame the story of boarding schools within a larger context. In *A Typology of Colonialism* (Shoemaker 2015), Nancy Shoemaker differentiates the concepts of colonialism and “settler colonialism” through which large numbers of settlers “attempt to engineer the disappearance of the original inhabitants everywhere except in nostalgia.” The updated exhibition will powerfully frame the issues that gave rise to these U.S. federal policies of settler colonialism, shedding light on the intertwining relationships of land and sovereignty, and showing how boarding schools were an instrument to implement these policies.

The exhibition will also include an examination of how “Education” is defined, and by whose standards. In the 19th century, American geographic expansion gave rise to the idea of an “Indian Problem.” Rhetorically, that “problem” was expressed as an idea that education in Native communities was insufficient, leading to an altruistic desire to enable the American Indian to enter “civilized” Euro-centric society through education and assimilation. But other agendas were paramount – especially the interest in assuming control of sovereign tribal lands that the U.S. government saw as necessary to achieve its interests – and led to the establishment of Indian boarding schools. The exhibition shows that these agendas had roots that were established long before federal boarding schools: in 1803, Thomas Jefferson said, “While they [Indians] are learning to do better on less land, our increasing numbers will be calling for more land.”

Outcomes of the boarding school system

Since 2000, much more has been documented about events – both positive and negative – that occurred at Indian boarding schools. Adam Fortunate Eagle’s first-person account of his years as a young student at Pipestone Indian Boarding School in the 1930s and 1940s in *Pipestone: My Life in an Indian Boarding School* (Fortunate

Eagle 2010) revealed new insights into the complexity of student stories, with the author describing his time there as “a little bit of heaven,” while also recounting abuses and neglect. Like Fortunate Eagle, Basil Johnston in *Indian School Days* (1989), uses humor and compassion to tell of his days at Spanish, a residential school in Ontario, Canada an institution with a reputation for incidents of physical, emotional and sexual abuse.

Through Indian boarding schools, American Indian children were forcibly separated from their families and homelands and sent hundreds of miles or more away. They were only allowed to communicate in English, which most students did not speak or understand. Their hair was forcibly cut – an act typically laden with cultural significance, such as mourning, for many tribes. Traditional clothing was taken and students were required to wear government-issue institutional uniforms. Students were not allowed to practice their traditional religions or ceremonies, and were severely punished if they were found doing so. Classroom education was centered on teaching trades that would prepare students for a lifetime of menial jobs and servitude instead of providing well-rounded academic instruction. During the summer, students were often sent to work in farms, homes and businesses of “civilized” society, rather than returning to their families and home communities.

For Indian people across the United States, the effects of the federal boarding school system were culturally devastating, emotionally debilitating, and insidiously permanent. Not only did students face terrible loss of family and cultural connection, they also endured physical hardships such as the spread of diseases like tuberculosis, a radically-altered diet, and intense feelings of isolation and depression. Incidents of physical or sexual abuse have been documented. Many students perished as a result of these circumstances, in some cases due to exposure during attempts to run away, and in other cases because they were unable to adapt to such a radically changed environment or were simply given little or no healthcare. However, the system ultimately was unable to achieve its primary objective: to “kill the Indian in him and save the man” (Richard Henry Pratt, 1879). Though Native individuals and communities were transformed, American Indians survived.

The unexpected outcomes of boarding schools and the move towards choice and self-determination

The change in Indian boarding schools from repressive instruments to institutions that embraced Native heritage and culture has also been a significant source of study in recent years. In *Education Beyond the Mesas: Hopi Students at Sherman Institute* (Gilbert 2010), project advisor Dr. Matthew Sakiestewa Gilbert tells of generations of Hopi schoolchildren who resisted assimilation efforts at the Sherman Institute in California, and who used their schooling as a means of advocating for change. This transformation is documented in project advisor Dr. Jon Reyhner’s book, *American Indian Education: A History* (Reyhner & Eder 2004) which offers a comprehensive history of American Indian education from U.S. colonial times to the present.

Student accounts tell of coping mechanisms, resistance and rebellion to deal with isolation, homesickness and the oppression of cultural traditions. In *They Called It Prairie Light* (Lomawaima 1994), project advisor Dr. K. Tsianina Lomawaima describes accounts of students demonstrating their resilience by going into the woods to parch corn and participate in “stomp” dances, meeting in tribal cliques and speaking their Native language, and participating in ceremonies in dorm rooms. Students recalled bonding and sharing cultural knowledge and traditions among students from the multitude of Native communities in the boarding schools.

Boarding schools were influential in shaping American Indian people, even as they sought to eradicate their culture. Arts programs provided a means for personal expression, quiet resistance, and cultural preservation. Several schools developed arts programs with respected instructors who encouraged students to depict familiar subject matter with European painting techniques. Recognizable styles emerged from these schools which helped to define commercial Indian art, while shaping the artists’ own perception of “Indianness.” Music instruction, sports and pageants also eventually changed from assimilative programs to sources of pride and cultural celebration.

Today’s Pan-Indian movement most likely had its birth in the boarding school experience, as students from disparate geographical areas, formerly separated by language, culture and distance, were brought together in the schools. The students enjoyed cross-cultural exchanges and bonded through shared song, stories and music. Graduates of federal boarding schools often married classmates, found employment in the Indian Service, or became tribal leaders or political activists. There are many stories of former boarding school students becoming

leaders in shaping modern treaty and sovereignty movements and the establishment of Native organizations such as Society of American Indians, National Congress of the American Indian and National Indian Youth Council.

Although the boarding schools were designed to change American Indians, it was American Indians who eventually changed the schools.

The complexity of the story and healing from historical traumas

Accounts like Adam Fortunate Eagle's and scholarship contextualizing the history of boarding schools have contributed to a much more nuanced understanding of the schools' impact. In multiple essays, Dr. Lomawaima argues that presenting students at boarding schools primarily as victims oversimplifies the understanding of what actually happened. She questions the dominant narrative that boarding schools are the primary cause of every problem in modern Native communities.

Little understood are the lingering psychological impacts of the boarding school system and the need for on-going counseling and support for those who attended boarding schools or their descendants. The exhibition will examine the interdisciplinary studies of historical trauma, the impact of cultural suppression, and the history of oppression that goes beyond boarding schools to the enduring impact of colonization on Native people.

Tragedy and Triumph examines these issues from an American and Canadian perspective, including the parallel policies implemented that established Canada's Indian Residential Schools. By exploring the nationwide Indian education system and the federal policies and actions that surrounded them, the exhibition moves beyond the Southwest to address the larger issues and cultural forces that persist to this day.

The updated exhibit will show the transformation in student experiences and also answer the questions so many visitors have asked – do the schools still exist and what are they like now? The experiences expressed by students, teachers and administrators in today's schools reveal a new story which will be reflected in the exhibit, and will be told in first-person voices. While acknowledging a tragic and harrowing past, *Tragedy and Triumph* will also pay tribute to the schools that exist today in which Native languages are learned and spoken, traditions are celebrated, and young students are encouraged to embrace their heritage while looking to their future.

First Lady Michelle Obama delivered a powerful commencement address in May 2016 at the Santa Fe Indian School, a highly regarded modern boarding school and one of the few that continues to operate since opening in the 19th century. Mrs. Obama said to the graduating students, "we all know this school was founded as part of a deliberate, systematic effort to extinguish your culture; to literally annihilate who you were and what you believed in. But look at you today. The Native languages that were once strictly forbidden here now echo through the hallways. The traditions that this school was designed to destroy are now expressed in every square foot of this building." *Tragedy and Triumph* will celebrate this spirit of resilience and triumph, acknowledge a dark past, celebrate transformation and survival, and look to the future.

PROJECT FORMATS

Tragedy and Triumph: The American Indian Boarding School Experience is designed to engender feelings of recognition and identification in visitors by offering a range of intellectual or emotional points of entry. Its diverse audience brings with it many learning styles and a mix of prior knowledge, and the exhibition will be widely accessible through the employment of varied delivery mechanisms.

Immersive Experience:

As in the original exhibition, *Tragedy and Triumph* places visitors in an immersive setting, inviting them to feel personally connected to the themes and ideas presented. A new crosswalk leads from the museum's central gallery into the exhibition, immediately enveloping visitors in a multisensory experience and framing the big question: "Who's land are you standing on?" A floor-to-ceiling wall treatment runs the length of the crosswalk and shows the vastness of American Indian homelands before "assimilation" efforts began. Digital "windows" show archival images of Native peoples on their land, and ambient audio features Native voices and natural sounds. Exiting the crosswalk, visitors see life-sized photos of Indian boarding school students from many generations. Large wall projections and ambient sounds depict the vastness of American Indian homelands.

As visitors move further into the exhibition, the setting changes to reflect the establishment of boarding schools – from natural environments to harsh, institutional surroundings. Concrete floors lead visitors through hallways

lined with life-sized archival photos showing students who were taken from homes and families. Ambient audio is used throughout the exhibit to bring to life actual recollections and writings, offering emotional glimpses into student experiences. As they pass under an archway connoting the entrance to school grounds, visitors see a period barber's chair surrounded by shorn hair and braids conveying the sense of shock and horror students experienced upon arrival – made all the more emotional by the ambient sound of snipping shears and voices of students recalling the experience. Further on, they find the brick façade of a school building – based on an actual structure at Phoenix Indian School. Moving inside the school facade, visitors enter a replicated 19th century classroom, dorm, and dining hall.

Digital Technologies:

New animated and interactive displays will be created and installed to enhance the visitor's understanding of the boarding school story, and especially to engage the exhibition's younger visitors.

- Timelines: Interactive timelines will be installed at five locations in the gallery, allowing visitors to choose and explore specific periods in boarding school history, from the 19th century to present, and watch, for example, a filmed interview with Dr. Reyhner discussing the evolution of American Indian education or view images of Phoenix Indian School and hear project advisor Patty Talahongva, a Hopi student from the late 1970's, recount some of her experiences.
- Maps: At the entrance of the exhibit, an animated map will show how the dispossession of Native peoples from their land occurred during the 19th and 20th centuries, associating land loss with the growth of boarding schools. An interactive map at the conclusion shows boarding schools that still exist today and allows users to choose individual student or teacher stories from a contemporary school.
- Scrapbooks: An in-depth photo archive was acquired for the original exhibit and several collections of photo archives have been donated to the Heard library since the exhibit opened, adding to the museum's historical documentation. As a result of the NEH planning grant, those collections have now been processed and will also be displayed through digital scrapbooks in the exhibition. The visitor can scroll through the images as they hear oral histories relating to a specific topic.
- Works of Art: To illustrate the wide range of art works that have been produced by boarding school students about the boarding school history, and an interactive tablet in Section 12 (described in the Walkthrough) will allow visitors to swipe and change digital images of works of art displayed on a large wall monitor.

Thematic Sections:

The exhibition's themes are explored in the sections outlined below. Detailed descriptions of each thematic section follow in the Walkthrough.

Homelands

The American Indian connection to land is represented with archival images, objects, works of art, wall treatments and didactics from the moment visitors enter the crosswalk. These images are contextualized with quotations from 19th century American Indians, politicians, and thought leaders, and didactics documenting the social and cultural forces that led to federal policies of assimilation and the creation of Indian boarding schools.

Separation, Arrival, and the Human Toll

Students were forced by the federal government – sometimes through the use of its military – to leave their homes and taken to far away boarding schools. As visitors move further into the exhibition, archival photos, historic and representative objects, ambient audio recordings of student recollections, and didactics show that upon arriving, all vestiges of their life and culture – clothing, hair, food, language, coming of age customs and family support – were stripped away as they entered a harsh and militaristic system. Illness became commonplace. Many students ran away, and some died in the attempt. At the request of many visitors, a new area for reflection adjacent to this thematic section will feature artwork, seating, and ambient audio to encourage introspection and contemplation. Visitors may continue through the exhibition from this area of reflection, or they may exit if needed.

Instruction & Outings

Boarding schools offered vocational and domestic training to students while endeavoring to diminish their perceptions of themselves as Indians. Model programs imparted minimal academics and maximal behavioral and social restructuring. As students acquired skills, they were placed in “practice” work settings – usually as manual

laborers or household servants and often at great distance from school. Some students never returned from their outing: some deserted or died. Even into the late 20th century after school reform had taken root, students were still allowed to be “checked out” by non-Natives for menial chores and labor.

Institutional Life

Segregated by gender, students lived in military-style dorm rooms and ate in regimented dining halls. They were issued uniforms or western-style clothing and permitted to keep only a minimal number of personal items. Months or years often passed before children were allowed to visit family. Despite being forbidden, secret societies and new familial bonds were formed, from which a sense of Pan Indianism began to grow.

Arts, Sports and Clubs

School organizations, sporting, and arts programs in the boarding schools were popular forms of recreation that further instilled Eurocentric values. Pageants that featured stereotyped versions of American Indians were often presented with Native performers, including Longfellow’s “Hiawatha” and, ironically, reenactments of the first Thanksgiving. School bands and choirs originated out of the military model and members performed a varied repertoire with musical instruments and banners. Instruction in visual arts helped to prevent some Native arts traditions from being totally lost and some new Indian art forms such as quilt-making were established. Sports offered a physical and social outlet for students and often served as a rare point of pride for the school community as well as for nearby non-Indian residents.

Self-Determination

Because of the activism of Native students and leaders, boarding school reforms were slowly enacted over decades, leading to some closings and the transformation of schools that remain open today. Today’s schools are marked by choice and celebration of American Indian cultures, traditions and languages. Students are now encouraged to explore and celebrate their heritage, and to prepare for their future lives as they see fit.

PROJECT RESOURCES

Archival collections

The Heard has ten major collections with American Indian boarding school material in addition to many singular photos and documents related to boarding schools in its archives. Collections include:

- RC235: Photography, clippings, Phoenix Indian School ephemera from a member of the museum’s American Indian Advisory Committee, Dr. Wayne Lee Mitchell (added 2004)
- RC284: Phoenix Indian School Collection. Photographs from 1900s-1980. Video from 1980s. Clippings from 1940s – 1980s (processed 2008)
- RC360: Phoenix Indian School Collection from are Bureau of Indian Affairs Office, Phoenix. Collection includes trophies, photographs, scrapbooks, school rosters, award plaques (added 2014)
- RC77: Oral histories of Geronima Montoya & Fred Kabotie about Santa Fe Indian School (processed 2001)
- RC125: Archival material from the original exhibit, *Remembering Our Indian School Days: The Boarding School Experience*. This includes original and copy photography used in the exhibit and publication, 60 oral histories and transcripts, research and exhibit notes (in process by Assistant Museum Archivist)
- RC182: .5 linear feet of boarding school yearbooks, memorabilia, student drawings and photographs (processed 2002)

Art collections and types of artwork

The Heard Museum has organized works of art in its collection related to American Indian Boarding Schools into two categories: art made with boarding schools as subject matter and art made at boarding school. The museum’s collection contains around 60 works that fall into one of these categories which will be featured throughout the exhibition and rotated occasionally. Collections continue to be added and researched as the focus on boarding schools grows. *Tragedy and Triumph* will borrow from other collections outside of the museum as well, drawing again from Arizona Historical Society, Riverside Indian School, the Sherman Museum, and Tuba City Boarding School, as well as individual loans from former boarding school students.

Although the exhibition will include examples of historical artworks, such as basketry, pottery, and beadwork drawn from its extensive collection, most of the artworks utilized in *Tragedy and Triumph* are works created at

boarding school or that feature boarding school as subject matter. The Heard Museum is commissioning several works of art including a yet untitled work by Susan Hudson (Navajo) telling the story of ancestors forced to attend boarding schools. In 2014, the museum purchased a basket by Shan Goshorn (Eastern Band of Cherokee) juxtaposing images of traditionally-attired children with boarding school students with the intention to include it in the boarding school exhibit. Works of art used reflect a wide range of traditions from across North America.

The Billie Jane Baguley Library and Archives

The Heard Museum is home to an extensive research facility offering comprehensive information about Indigenous art and cultures from around the world and an unparalleled database resource on nearly 25,000 American Indian artists. The library houses over 750 titles on the subject of Indian Education and over 100 titles on the subject of federally-operated, off-reservation boarding schools, plus 15 video recordings on the subject.

Interviews and Oral Histories

The Heard Museum maintains an extensive video collection of oral histories from boarding school alumni, teachers, relatives, and scholars which will be shown at viewing stations and interactives throughout the exhibit.

Artifacts

While authentic artifacts from boarding schools are rare, the exhibition incorporates authentic objects and artifacts from the boarding school era. For example, the section of the exhibition that addresses student healthcare and illness will include 19th century institutional medical tools, apothecary bottles, and medicine cases. Traditional clothing from the Heard Museum collection worn by American Indians in the 19th and 20th century will be paired with replications of the prison-like institutional uniforms students were required to wear. Costumes from student performances, actual school uniforms from marching bands and sports teams, and regalia from pageant princesses show how school pride developed as the institutions changed and are presented along with period musical instruments, trophies, yearbooks, and school banners.

To heighten the exhibition's immersive quality, artifacts are used to convey institutional and classroom life. The 19th century classroom features period books, a globe, a wall clock, and desks. The dorm room and dining hall environments feature a bunk bed, steamer trunks, ceramic dining pieces with Native motifs, and institutional utensils and tools.

PROJECT HISTORY

In 1995 the Museum was awarded a NEH Planning Grant of \$45,000. The planning process included meetings of a project advisory team (two of whom will continue to serve on the advisory team for this project), visits to archival repositories, collection of oral histories, and a front-end evaluation gauging audience's prior knowledge about American Indian boarding schools. Supplemental activities included publication of a special issue of the *Journal of American Indian Education* (vol.35:3) in 1996.

In 1998 the Heard received a NEH Implementation Grant of \$200,820. Funds were used to fabricate and install the exhibition, collect oral histories, produce a companion publication, and conduct several community events and scholarly conferences. In the 16 years since the exhibition opened, more than 1.5 million museum visitors have toured *The Boarding School Experience*.

The companion publication, *Away from Home: American Indian Boarding School Experiences*, was written by scholars involved in the planning of the exhibit, and includes photographs, archival images, and additional visual and written content not contained in the exhibit. Now in its third printing, *Away from Home* remains a relevant and emotionally powerful companion to the boarding school story.

In September 2015, the Heard Museum received a planning grant from the National Endowment for the Humanities of \$60,445. To date, the planning process has involved item-level processing of the vast collection of materials from the original exhibit by the Assistant Museum Archivist; exploration of digital interactive technologies with a leading exhibit design and software developer; a comprehensive redesign of the exhibition layout; and the creation of a Traveling Panel Exhibit for use with local schools. The planning grant also funded two planning meetings with advisors and the Heard Museum team in December 2015 and June 2016.

Comparison to Other Boarding School Exhibitions:

Several former or currently active boarding schools have opened their own museums, such as Haskell Institute in Kansas and Sherman Indian High School in Riverside, California. Those institutions uniquely interpret local stories about this history and legacy of their particular institution. The Autry National Center in Los Angeles has substantial holdings in their Library and Archives related to Indian boarding schools. Using materials from their Library, researchers at the Autry have written articles on boarding schools which are posted on the Autry Blog. They have also encouraged Native writers through their Native Voices Artists Ensemble, whose 2014 theme was “Legacy and Loss: Stories From the Indian Boarding School.” The National Museum of the American Indian is preparing an upcoming exhibition with the opening coinciding with the 100th anniversary of the closing of the Carlisle Indian Industrial School.

Factors distinguishing *Tragedy and Triumph* from other exhibitions and programs include:

- The Heard Museum is situated amid one of the nation’s largest urban Native communities. Over 125,000 American Indians reside off-reservation in the greater Phoenix metropolitan area. Arizona’s 22 sovereign tribes inhabit more land than any other state in the nation, and dozens of boarding schools are active on Indian reservations. The history of boarding schools has deep personal and communal resonance with an enormous part of the state’s population, and no other institution in the Southwest has the resources, collection, history, or mission to document this story.
- The exhibition embraces a comprehensive, national and international look at the entire experience of Native children and their families, rather than the history of a single school.
- The exhibition will be presented in the context of the Heard’s broader scope that reflects the history of Native peoples as well as the all-too-often underrepresented fact that American Indian culture is a living culture, not one frozen at a particular moment in time. Upon exiting the boarding school gallery space, visitors will move into a new exhibition, *NDNNow*, showcasing contemporary Native visual arts.
- *Tragedy and Triumph* incorporates new scholarship that explores the lingering impact of the schools in the 21st century on current and former students and entire communities, and addresses the process of healing and recovery as well as the resilience exhibited by the students.
- The complexity of experiences – negative and positive – that students recounted from boarding schools will be explored in ways that other exhibitions have not. As Dr. Lomawaima states, “people want one story” – usually one that portrays American Indians as victims – but, “sadness and tragedy are not the only stories.”

AUDIENCE, MARKETING AND PROMOTION

The update of *Tragedy and Triumph* offers distinct opportunities to reach new audiences who have never visited the museum, to motivate return engagement by infrequent or one-time visitors, and to affirm its importance and relevance to our core audience. The exhibition is designed to appeal to all visitors, but is also an opportunity to build relationships with specific audiences including Arizona’s large population of American Indians, the 717,000 public school students in Maricopa County, and the more than 16 million tourists who visit Phoenix each year.

Core Messaging

Core messages about the museum and exhibition will inform targeted marketing efforts. They include:

- The Heard Museum is the largest private museum in the U.S. dedicated to the American Indian experience, and is among the most important and unique cultural institutions in the nation. The museum is a must-see for both residents and visitors.
- Indian boarding schools represent an important piece of America’s history, and their legacy continues to impact Native Americans.
- Those who are familiar with Indian boarding schools often do not know the social, political, and cultural context that led to their establishment. Similarly, the story of boarding schools may be more complicated than “what you think you knew” about them.
- *Tragedy and Triumph* offers a unique multisensory experience that engages visitors of all ages.

Press and Promotions

Prior to opening, the update of a landmark, longstanding exhibition warrants press coverage, particularly regionally. In the months leading up to opening, the museum’s PR staff will offer a variety of story angles, based

on core messages, to important Arizona print outlets such as the Arizona Republic (known online as AZCentral.com), Phoenix New Times, and Prensa Hispana. Electronic media coverage will be pitched to KAET (PBS), Cronkite News (a statewide outlet of Arizona State University), KJZZ (NPR), and local news programs on major network affiliates. The exhibition update offers a unique opportunity to present special “behind the scenes” looks into the exhibition design and installation process. Interviews may be made available with advisors, curators, museum executive staff, boarding school alumni, and artists.

Feature story placements with national periodicals and websites will be pursued. Timing of feature articles would ideally correspond with the exhibit opening. Among those outlets are *Native Peoples Magazine*, *Native American Art*, *Cowboys & Indians Magazine*, *Indian Country Today*, and *Native American Times*.

The exhibition opening itself offers another opportunity to cultivate a significant media presence, particularly with local outlets. In addition to coverage around the unveiling of the new exhibition by aforementioned news media, the exhibit opening offers an opportunity to engage social press as well.

Social Media

Social media will play an essential – and cost-effective – role in promoting *Tragedy and Triumph*. The Heard Museum has active followings and presence on Facebook, Twitter, YouTube, Vimeo, Pinterest, and Instagram. A coordinated effort to promote the exhibition across all networks will be launched 2-3 months prior to opening, with an emphasis on Facebook and Twitter which have the largest number of followers. The museum will also update information available through searches on Google, TripAdvisor, Yelp, and other digital platforms. The exhibition will also be prominently featured on the Heard Museum’s website, which attracts 150,000 unique visits per month.

Promotional content that is easily reposted and re-Tweeted will be developed and shared with the museum’s members, volunteers, and advocates. Museum interns and staff will also be encouraged to post photos and videos documenting the exhibition installation on their personal social media networks. Corporate donors to the museum such as banks and retail outlets will be pursued for promotional partnerships using their institutional social media networks, offering them an unique opportunity to support the museum while at the same time providing content which demonstrates their commitment to the community.

Partnerships & Public Programs

The Heard Museum is one of Arizona’s most treasured cultural assets, and maintains a close connection to staff and leadership at the Greater Phoenix Convention and Visitors Bureau. The museum’s marketing department will share information about the exhibition in routine meetings held with the CVB, and will collaboratively identify promotional opportunities to leverage their networks, advertising plans, and digital platforms.

Information about the exhibit will be shared with tribal communities nationwide, with an emphasis on Arizona’s 22 tribes. Tribal leaders and key community advocates will be invited to preview the exhibition as it is installed as well as to the opening events. Participating tribes will be asked to assist in promoting the exhibition through their own print, electronic, and social networks.

The Heard has strong relationships with Native American Connections (NAC) and the Phoenix Indian Center (PIC), organizations that are establishing a cultural and community center at the site of Phoenix Indian School (PIS). The Heard partnered with NAC to display objects and plans for the community center and for the update of *Remembering Our Indian School Days*. The Heard is jointly planning a Phoenix Indian School Reunion in October with advisor Patty Talahongva who is project manager of the PIS community center. Both organizations will be active partners in promoting *Tragedy and Triumph* through their networks and collateral materials.

Special programming and events that support the exhibition will use existing platforms to further awareness of the exhibition. For example, in November 2017, the Heard Museum plans to present the Royal Winnipeg Ballet’s newly commissioned ballet entitled “Going Home Star” that tells the story of a young Native woman who confronts the history of Canada’s residential schools. The ballet will be presented as a Heard Museum “First Friday” event and will be free and open to the public. The Canadian Consul General will participate in the First Friday event, and the embassy’s networks will be leveraged to further promotion.

Advertising

An integrated marketing campaign will be developed to reach non-members, and/or first time visitors. This campaign will include print, radio, and digital advertisements to drive visitation from strategically selected local and regional markets. These outlets will work in synergy to create a strong call to action and paint the immersive experience offered by the exhibition. The campaign will launch approximately 60 days prior to the exhibition opening, to inform and build excitement for the event. It will then extend 60 days into the opening to sustain attendance.

Concurrently, marketing activities will also be utilized to announce the re-opening of the exhibition to stakeholders of the museum. These activities will begin 30-60 days prior to the public openings and will largely leverage internal assets such as www.Heard.org, institution publications, environmental signage, and email marketing. The purpose of this initial phase is to build excitement and re-introduce the exhibition to repeat visitors, encouraging them to participate in the opening of the new exhibition.

Reaching Schools and Underserved Communities

Like the original boarding school exhibition, *Tragedy and Triumph* will be an important resource for educators across the state of Arizona, and the exhibit update presents an opportunity to further the museum's efforts to reach and teach students. Schools representing historically underserved or "at-risk" communities will be a particular focus of the Heard's outreach efforts.

Maricopa County is home to over 1,100 public schools, plus nearly 700 charter and private schools. The Heard's education department will reach out to educators, with a focus on 4th through 8th grades. A package that includes information about school tours will be delivered electronically to schools and teachers. In order to better assist instruction of this sometimes challenging subject for younger visitors, Heard Museum education staff will create teaching guides for multiple grade levels, which will be included in marketing materials.

57% of Maricopa County students are minorities, including large communities with a majority of students using English as a second language. The museum's education department maintains relationships with schools across the system, with a focus on those that are the most diverse and those with the highest poverty rates, including Cartwright, Alhambra, Kyrene, Phoenix Union, and Mesa – several of which have specific programs to support American Indian students. In order to reach as many underserved schools and communities as possible, the museum will implement three primary strategies:

First, in partnership with a local foundation, the Heard offers bus subsidies for school tours. Lack of funding for buses is frequently cited as one of the major obstacles to school visits, and museum education staff will actively promote the availability of bus funding, focusing on underserved communities and schools that have not visited the museum. Students, teachers, and chaperones are provided free admission to the entire museum when visits are scheduled in advance through the Heard education department. School visits include specialized guided tours of the museum with trained docents and schools may opt for "bonus" tours for small fee that include snacks and student activities to extend learning.

Second, NEH planning grant funds included the creation of a Traveling Panel exhibit on American Indian boarding schools that are delivered and installed by museum staff in local school libraries and classrooms. The traveling panels present information in the exhibition, including a feature about the Phoenix Indian School specifically. Heard museum education and curatorial staff will accompany the panels and give a presentation about Indian boarding schools, funded through the museum's Guild Speakers Bureau. The panels will remain on view after the presentation is given. Delivering the Traveling Panels to underserved schools will be a focus of museum's efforts.

Third, the Heard Museum will develop a distance-learning package around *Tragedy and Triumph* in partnership with Arizona State University. The package will be available to schools nationwide through ASU's satellite network, and will incorporate a guided tour of the exhibition with curatorial staff, video content used in the exhibition, and a chat session during live broadcasts during which students may ask questions of museum curatorial and education staff and project advisors.

AUDIENCE EVALUATION

In Fall 2015, Heard Museum Membership Manager, Allison Lester, conducted an evaluation of *Remembering Our Indian School Days* as part of her Master's program at Johns Hopkins University, using a comprehensive written survey. The purpose of her evaluation was to identify the effectiveness of the exhibit in conveying its themes and content, discover areas in need of clarification or reorganization, and to solicit recommendations for project formats and technology. Most visitors found the content compelling, appreciated its immersive qualities, video displays easy to access, and every visitor watched at least one video while they were in the exhibit. Many responses pointed to a desire for more interactive content within the exhibit. Some respondents stated that they would have liked to know more about the positive outcomes of the boarding school experience. Almost half of those surveyed asked for more information about the schools today.

As the exhibit update is in process, curatorial staff will monitor all phases of the project to ensure that all timelines and deliverables are met and fall within budget. Once open, visitors to the museum will receive e-surveys immediately after their visit asking for ratings of exhibition content, educational value, and visitor experience. Surveys will utilize numerical scoring and open-ended questions soliciting feedback and recommendations. School groups and educators will be surveyed uniquely by education staff using similar evaluation methods.

In Fall 2016, the Heard Museum will host a reunion of Indian boarding school alumni in partnership with the Phoenix Indian Center as part of the NEH planning grant. Attendees will be asked for feedback on the current exhibition and to contribute personal stories. Alumni will be invited to the re-opening of the exhibition and their evaluation of the update will be sought through a focus group setting with project advisors and curatorial staff.

To better evaluate all of its programs, including *Tragedy and Triumph*, the Heard Museum is installing interactive kiosks in prominent locations inside the museum for visitors to evaluate their experience and offer anecdotal feedback. This practice will offer real-time insights to curatorial and education staff, and, as feedback is evaluated, provide content for use in marketing and social media. Attendance and audience demographics will be closely monitored and evaluated as another measure of success.

Criteria for Success:

1. Visitors should leave with the understanding that boarding schools are an important part of U.S. history.
2. The project successfully conveys to the visitor the understanding that Indian boarding schools were the result of a federal policy of assimilation, innately connected to the U.S. government's agenda of land expansion.
2. The Heard Museum's mission to educate the public on the arts and heritage of American Indian peoples is enhanced by learning through the exhibition.
3. *Tragedy and Triumph* will further the Heard Museum's recognized use of the first person perspective in telling American Indian stories and the inclusion of Native voices.
4. The exhibition will creatively present scholarship around the history of Indian boarding schools.
5. Technology is embedded in the updated exhibition in a way that deepens the visitor experience and that engages younger visitors.
6. *Tragedy and Triumph* will enable visitors to develop an appreciation for and understanding of Native communities as vital, living cultures.
7. The exhibition and its updated content continue to be a source of pride, healing, and understanding for the Native peoples whose families or own lives may have been touched by boarding school experiences.

ORGANIZATIONAL PROFILE

The mission of the Heard Museum is to educate visitors about and promote greater public understanding of the arts, heritage and life-ways of the Indigenous peoples of the Americas, with an emphasis on American Indian tribes and other cultures of the Southwest. The museum's collection of Indigenous art spans more than 1,700 years and includes generations of fine art, weavings, pottery, basketry, sculpture, katsina dolls and more. The Heard is the oldest private museum in Arizona and is one of the most recognized Phoenix landmarks. Since its founding in 1929, the museum has become recognized nationally and internationally for the quality of its collections, educational programming, and annual cultural festivals.

The museum's annual operating budget exceeds \$10,000,000, and it employs 106 full and part time employees, 20% of whom are American Indian. More than 120,000 people from across the nation and around the world visit the museum each year, and the Heard website (www.heard.org) attracts over 1 million unique visits annually. The museum sits on an eight acre campus featuring lush lawns, fountains, sculpture gardens, an amphitheater, and desert landscaping. 11 galleries, an extensive library and archives, a renowned Museum Shop, dining, meeting spaces, and administrative offices, occupy 130,000 square feet of space in a Spanish Colonial style facility.

Humanities Resources

The museum stewards an immense collection of rare indigenous art from throughout the western hemisphere dating from 500 CE to the present. The Heard Museum's collection consists of more than 44,000 objects with comprehensive collections from the Greater Southwest and contemporary Native fine art from North America.

The museum's Billie Jane Baguley Library and Archives is a comprehensive research facility offering extensive information about Indigenous art and cultures from the western hemisphere. It has an unparalleled archival database on nearly 25,000 American Indian artists and a wide range of materials that document American Indian history, culture and art.

PROJECT TEAM – HEARD MUSEUM STAFF

Janet Cantley, Curator, Project Manager, has been a curator with the Heard Museum since 1998. She received her MA degree in Anthropology from Universidad de las Americas, Puebla, Mexico, and her BA in Anthropology from the University of Minnesota. She was assistant to the curator of *Remembering Our Indian School Days*. As Project Manager, Ms. Cantley will manage all aspects of each phase of the project.

Ann Marshall Ph.D., Director of Curation and Education, Project Co-Manager, began her work at the Heard Museum in 1974. She manages the Heard's curatorial, exhibitions, education and library departments. Marshall received her MA in anthropology from the University of Arizona and a doctorate in public administration from Arizona State University. She has been responsible for many of the museum's major exhibitions during her tenure including serving as project director for *Home: Native People in the Southwest*.

Jaclyn Roessel, Public Programs and Education Director, was born and raised in Arizona on the Navajo Nation. She received a B.A. in Art History from Arizona State University in 2005 and a Master's in Public Administration, also from ASU, in 2012. Roessel is responsible for developing and implementing the museum's educational and outreach programming and will develop the exhibition's educator resources and public programs.

Caesar Chaves, Creative Director, has been with the Heard Museum since 2007 and manages the graphic, web, and exhibit design staff. He has a degree in Graphic Design from the Corcoran College of Art + Design and was formerly Design Manager for NPR in Washington, DC, and Program Head of Graphic Design for the Corcoran. He will oversee the creative staff in developing the exhibition's schematic and graphic design.

Betty Murphy, Librarian, has been with the Billie Jane Baguley Library and Archives at the Heard Museum since 2004. She received her Master of Arts in Information Resources and Library Science from the University of Arizona in May 2010. Ms. Murphy supervises the Assistant Museum Archivist in processing the archival collections used to develop the original exhibition.

HUMANITIES SCHOLARS, CONSULTANTS AND COLLABORATING INSTITUTIONS

Project Advisors

Dr. Brenda J. Child (Ojibwe) is on the faculty at the University of Minnesota in the Department of American Studies and is author of *Boarding School Seasons* (1998) and co-editor of *Indian Subjects* (2014). She teaches classes on Native peoples of the Midwest--Lands and Homelands, and Ojibwe language classes. Dr. Child served as an advisor to the original exhibition, during the recent planning phase, and will continue as an advisor to the project during implementation. She will also be a contributor to the publication.

Dr. K. Tsianina Lomawaima (Mvskoke / Creek Nation) joined as faculty at Arizona State University, School of Transformation, in January 2014. From 1994-2014 she served on the faculty of American Indian Studies at the University of Arizona, serving as head from 2005-2009. Dr. Lomawaima's teaching interests include U.S. history, American Indian policy history, Indigenous knowledge systems, and research issues in American Indian

education. Dr. Lomawaima served as an advisor to the original exhibition, during the recent planning phase, and will continue as an advisor to the project during implementation. She will also be a contributor to the publication.

Dr. Jon Reyhner is on the faculty at Northern Arizona University in the College of Education. He has written numerous books on American Indian education, bilingual education and revitalization of indigenous languages. Dr. Reyhner served as an advisor in the development of *Tragedy and Triumph* during the planning phase and will continue as an advisor to the project during implementation. His expertise on the history of American Indian education and U.S. government policies will be used for placing experiences in historical context.

Dr. Matthew Sakiestewa Gilbert (Hopi) is on the faculty at the University of Illinois at Urbana-Champaign. Centering his research and teaching on Native American history and the history of the American West, he examines the history of American Indian education, the American Indian Boarding School Experience, and American Indians and sports. Dr. Sakiestewa Gilbert will serve as an advisor during the implementation phase of *Tragedy and Triumph*, bringing his expertise to the subject of Indian boarding schools as well as his knowledge of American Indians and sports. He will contribute an essay to the publication.

Patty Talahongva (Hopi) is a film-maker, journalist and educator. She currently is project director for the Phoenix Indian School Legacy Project to restore and open an interpretive site and community center on the grounds of Phoenix Indian School. She produced five video documentaries on Native communities from across the U.S. for the University of Pennsylvania Museum’s exhibit, *Native American Voices*. Ms. Talahongva served as an advisor in the conceptual development of *Tragedy and Triumph* during the planning phase and will continue as an advisor to the project during implementation.

Project Consultants

Dr. John Troutman earned his master’s degree in American Indian Studies at the University of Arizona, and his doctorate in history at the University of Texas at Austin. As an associate professor of history at the University of Louisiana at Lafayette, he teaches courses in public history, U.S. cultural and music history, and indigenous studies. Dr. Troutman will serve as a consultant to *Tragedy and Triumph*, providing his expertise in American Indian music to the exhibition, the touring exhibition, and in the crafting of public programs.

WORK PLAN

Task	2017 May	2017 June	2017 July	2017 Aug	2017 Sept	2017 Oct	2017 Nov	2017 Dec	2018 Jan	2018 Feb	2018 Mar	2018 April	Responsibility
EXHIBITION													
Advisory Group Meetings													Project Manager
Conduct additional oral histories / interviews													Project Manager, Co-Manager, Advisors
Digitize archival materials for interactives													Assistant Museum Archivist
Captioning of digital and video elements													Curatorial Assistant
Finalize gallery layout & design													Project Manager, Creative Director
Interactive software development													Project Manager, Creative Director, Tech Consultant
Photo rights clearances													Assistant Museum Archivist
Editorial review: label text, graphics, drawings													Project Manager, Co-Manager, Advisors
Digitize existing and new Audio & Video content													Creative Director
Conservation of existing objects & materials													Project Manager
Edit new oral history content for gallery use													Project Manager, Co-Manager, Advisors
Interactive software testing													Project Manager, Creative Director
Final technical drawings													Creative Director

Execute loan agreements & shipping arrangements													Project Manager, Curatorial Assistant
Bid specs for case work													Creative Director
Graphics layout													Creative Director
Develop visitor e-surveys													Project Manager, Education Director
Receive object loans, loan conservation													Project Manager, Curatorial Assistant
Gallery construction, case work, installation													Creative Director
Installation of visitor feedback kiosks													Creative Director, Education Director
A/V media installation & testing													Project Manager, Creative Director
Installation of interactives & testing													Creative Director
Object installation													Project Manager, Co-Mgr, Creative Director
Graphics production & installation													Creative Director
Exhibition Opening													Project Manager
Visitor evaluations (ongoing after opening)													Education Director with Visitor Services Dept
EDUCATION & PUBLIC PROGRAMMING													
Educational program planning													Project Manager, Education Director
Curriculum development													Education Director
Symposia planning, contract with lecturers													Project Manager, Education Director
Partnership development for collateral programs													Education Director
Docent training													Project Manager, Education Director
DIGIAL COMPANTION / WEBSITE													
Contract with essayists and other contributors													Project Manager, Co-Manager
Writing / Content Development													Project Manager, Co-Manager, Project Advisors
Editorial Review													Project Manager, Co-Manager, Advisors
Design & Layout													Creative Director
Beta Testing & Rollout													Project Manager, Creative Director

PROJECT FUNDING

The total project cost for *Tragedy and Triumph: The American Indian Boarding School Experience* is \$2,052,080. The Heard Museum is requesting \$400,000, or 19% of the total project cost, from the National Endowment for the Humanities. Funding in the amount of \$1.1 million has been received from the Nina Mason Pulliam Charitable Trust and will support the building of a gallery crosswalk and new exhibition entrance, which will physically connect the *Tragedy and Triumph* gallery to the museum's Crossroads Gallery, add 125' of exhibit wall space, and significantly increase the exhibition's visibility and ease of access. Patrons with accessibility needs will also find easier and more convenient access to the exhibition as well. The (b) (4) is also reviewing a request for additional funding for the exhibition. \$50,000 from the Virginia M. Ullman Foundation has been confirmed for the exhibition's update. Funding proposals, each for \$150,000, are currently under review by two local tribes (Tohono O'odham and Ft. McDowell Yavapai Nation). The Heard will also solicit original contributors to the 2000 exhibition to support the exhibition update. Funding from the NEH would provide significant leverage to motivate support from all prospects.