

**The original documents are located in Box 8, folder “Cultural Coordinators Project”
of the Norman Ross Files, 1974-75
at the Gerald R. Ford Presidential Library.**

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NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

September 4, 1974

MEMORANDUM

TO: Brad Patterson
Executive Assistant to Leonard Garment
The White House

FROM: Anne Hartzell
Staff Assistant

Anne Hartzell

Per our conversation many weeks ago, I am enclosing the original and several copies of the background paper on the Indian Cultural Coordinators Project which you requested. Since it was an internal document, it has been revised slightly for outside distribution. I hope it is helpful and am sorry I have been so long in getting it to you.

*9/6 cc sent to KDO & MT
for distribution to BIA
Area Directors.*



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INDIAN CULTURAL COORDINATORS PROJECT

Background Paper prepared by Margery Aronson
for the National Endowment for the Arts

In November 1973, a conference was held at the Institute of American Indian Arts in Santa Fe, New Mexico, to discuss how to improve communications between Native Americans and the various Federal and state agencies involved with cultural programming. Originally, the conference had been thought of as a module or prototype for a much larger conference which would bring together representatives from tribes in the Midwest and West, representatives from the arts and humanities agencies in those states where there was a significant tribal population, representatives from the National Endowment for the Arts, from the National Endowment for the Humanities, from the Department of the Interior and the Bureau of Indian Affairs, representatives from various regional organizations (such as the Western States Arts Foundation) and individuals from foundations and the private funding sector.

It became apparent that the success of the Santa Fe conference was due largely to the fact that there were only 25 people involved, thereby allowing those present at the conference to relate to one another on a direct and personal level. Obviously, this kind of success would have been difficult to achieve with the larger conference because it would have involved at least 200 people; they would have been talking at one another instead of to one another.

Having rejected the idea of a large conference, and in discussing possibilities for follow-up of the Santa Fe conference, we thought of using the model of the National Endowment for the Arts regional coordinator position for solving the problem of dissemination of information about



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the Endowment and the various state and local agencies to the Indian community while at the same time drawing out from them what kinds of cultural programming and development they would like to see. It was hoped that with this direct input and with the consequent network of key resource people, real participation of the Indian community in, by and for their own interests and needs would result.

Dr. David Warren, Director of the Research and Cultural Studies Development Center located at the Institute of American and Indian Arts in Santa Fe, has been working with the Indian community for four years and has developed relationships with key individuals in this field. It was decided that some of these people might be the proper ones to participate in the project as liaisons to the Indian community. Program Development funds from the Endowment's Federal-State Partnership program were offered to the states of Arizona (for Ruth Roessel of the Navajo), Idaho (for Allen Slickpoo, Jr. of the Nez Perce), New Mexico (for Mr. Robert Lewis, Governor, Zuni Tribe), Oklahoma (for Howard Goodbear of the Cheyenne-Arapaho and for Hickory Starr of the Cherokee) and Utah (for James Jefferson of the Southern Ute), to provide travel and consultant fees for these Indian cultural coordinators from April 1, 1974 to March 31, 1975. The National Council on the Arts, at its February and May meetings approved the use of these funds and at the same time approved an application for funds for a Director of this project and for administration and travel for the Director, Miss Margery Aronson, and for Dr. Warren. Headquarters for the project will be the Research and Cultural Studies Development Center at the Institute of American Indian Arts in Santa Fe.

The most important reason for the establishment of a network of Indian cultural coordinators is to develop effective communication between the Indian community and the Federal, state and local agencies concerned with cultural programming. Realization of this goal will lead to a better understanding



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of programs, services, and needs from all levels touched by this project and will finally result in increased awareness, both on the part of the Federal, state and local agencies and on the part of the Indian community, as well as a knowledge of potential problem areas. Through exchange of information and joint planning efforts, more effective support of Indian programs can occur and more sensitive and better program development can be achieved on all levels involved, especially by utilizing the particular concerns and local resources of the Indian communities.

It is anticipated that this pilot project in its first year will be involved with determining how to best achieve effective communication and coordination of resources. Evaluation of the methods used during the first year of the project and the results achieved should be happening constantly, the goal being to make recommendations for the continuation of, expansion of, and further implementation of this kind of project, or its discontinuation.

Although the Indian coordinators will serve as consultants to the five states named above, their services should not necessarily be limited to their own tribes, or even to tribes in the states which they serve as consultants. It is thought that they will be called upon to work regionally and that the resultant program will supplement and complement the efforts of the Federal, state and local agencies, especially in deriving feedback from the Indian communities about what cultural programming they would like to see developed for themselves. The coordinators will also assist in orienting the Indian communities on program policies and practices of the cultural agencies as well as working with the agencies in advising them on significant developments in the Indian cultural community that could apply to programs and policies of these agencies.



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In addition to these somewhat general goals, the Indian cultural coordinators will clarify policies and programs of the National Endowment for the Arts and other agencies, and will assist Indian communities in developing and submitting proposals for consideration by Federal, state and local agencies. They will consult with and advise the agencies on services and ways of reaching the Indian communities and also assist in evaluating cultural projects which relate to these groups. It is hoped that ultimately individuals from Indian communities will become consultants to the agencies, members of their staffs, and members of review panels. Moreover, there is a good possibility that a number of mini-conferences (patterned on the Santa Fe conference of November 1973) will be held in various regions. These conferences would involve persons from the cultural agencies participating in this project with key persons from the Indian community for dialogue and planning purposes. This project should not be considered pre-emptive or duplicative of any established Endowment program; its purpose is to clarify and improve assistance by the Endowment and the state arts agencies to the Indian community.

Naturally, the success of this project will be determined by a combination of factors. Certainly, the individuals serving as liaison personnel are critical elements; almost as important is the necessity for the cooperation and willingness to be flexible of the agencies involved and their desire to participate in this most important dialogue. Constructive criticism is most highly desirable in all phases of this project, but if there are problems which can be anticipated and foreseen, discussion of them at the earliest opportunity is most preferable. Questions and commentary, central to the establishment of any effective dialogue, will always be welcome.



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It became apparent that the success of the Santa Fe conference was due largely to the fact that there were only 25 people involved, thereby allowing those present at the conference to relate to one another on a direct and personal level. Obviously, this kind of success would have been difficult to achieve with the larger conference because it would have involved at least 200 people; they would have been talking at one another instead of to one another.

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It is anticipated that this pilot project in its first year will be involved with determining how to best achieve effective communication and coordination of resources. Evaluation of the methods used during the first year of the project and the results achieved should be happening constantly, the goal being to make recommendations for the continuation of, expansion of, and further implementation of this kind of project, or its discontinuation.

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Naturally, the success of this project will be determined by a combination of factors. Certainly, the individuals serving as liaison personnel are critical elements; almost as important is the necessity for the cooperation and willingness to be flexible of the agencies involved and their desire to participate in this most important dialogue. Constructive criticism is most highly desirable in all phases of this project, but if there are problems which can be anticipated and foreseen, discussion of them at the earliest opportunity is most preferable. Questions and commentary, central to the establishment of any effective dialogue, will always be welcome.



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Grants awarded under the Endowment's Federal/State Partnership Program as follows:

- o Grant to Oregon Arts Foundation \$32,000
Funds are for costs of a headquarters office which will coordinate arts activities between the state arts agencies and the major Indian tribes. The project will be supervised by David Warren, from the Bureau of Indian Affairs, and administered by Margery Aronson. The project will be headquartered in the Institute for Indian Arts in Santa Fe.
- o Grants to five state arts agencies. \$ 8,000 each
Funds are for consultant fees and travel expenses for five consultants to act as Coordinators of Indian Programs for five state arts agencies. They will serve as liaison between their tribe, the state arts agencies, and the Endowment, providing information to the tribe, identifying needs in the area of Indian arts, and acting as a catalyst in stimulating state and local support of Indian culture programs. It is hoped that the efforts of the Indian Coordinators will be an important element in encouraging improved relations between the Federal government and the Indian tribes. Coordinators will work both within their own state and with tribes in other states. States to be involved in the project are: Arizona, California, Colorado, Idaho, Kansas, Montana, New Mexico, Oklahoma, Oregon, Texas, Utah, Washington, and Wyoming.

<u>Coordinator</u>	<u>Tribe</u>	<u>State Art Agency Receiving Grant</u>
Ruth Roessel	Navajo	Arizona Commission on the Arts & Humanities
Allen Slickpoo	Nez Perce	Idaho State Commission on Arts & Humanities
Robert Lewis	Zuni	New Mexico Arts Commission
Howard Goodbear	Cheyenne- Arapaho	Oklahoma Arts & Humanities Council
James Jefferson	Ute	Utah State Division of Fine Arts

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Having rejected the idea of a large conference, and in discussing possibilities for follow-up of the Santa Fe conference, we thought of using the model of the National Endowment for the Arts regional coordinator position for solving the problem of dissemination of information about the NEA and the various state and local agencies to the Indian community while at the same time drawing out from them what kinds of cultural programming and development they would like to see. It was hoped that with this direct input and with the consequent network of key resource people, real participation of the Indian community in, by and for their own interests and needs would result.



In December 1973, a meeting was held at the National Endowment for the Arts in Washington, D.C. to discuss the proposal of the Indian Cultural Coordinators Project. Present were: Nancy Hanks, Chairman, NEA; Michael Straight, Deputy Chairman, NEA; Clark Mitze, Director, Federal-State Partnership, NEA; John Spencer, Director, Museum Programs, NEA; Lani Lattin, Secretary to the Federal Council on the Arts; Sandra Zimmerman, Crafts Coordinator, NEA; Don Dillon, Assistant Director, Federal-State Partnership, NEA; Phil Hyde, Assistant Director, Federal-State Partnership, NEA; Gordon Braithwaite, Assistant Director, Expansion Arts, NEA; Pamela Coe, Department of the Interior; Jim Hawkins, Bureau of Indian Affairs, Stan Turetsky, representing the NEH; Dr. Dave Warren, Director of the Research and Cultural Studies Development Center located at the IAIA in Santa Fe, and Margery Aronson, Coordinator of the Santa Fe Conference. After extensive discussion, Miss Hanks voiced support of this project and suggested that it should be implemented as soon as possible.

Because Dr. Warren has been working with the Indian community for four years and because he already has developed relationships with key individuals in this field, it was decided that some of these people might be the proper ones to participate in the project as liaisons to the Indian community. Program Development funds from the NEA Federal-State Partnership program were offered to the states of Arizona (for Ruth Roessel of the Navajo), Idaho (for Allen Slickpoo, Jr. of the Nez Perce), New Mexico (for Mr. Robert Lewis, Governor, Zuni Tribe), Oklahoma (for Howard Goodbear of the Cheyenne-Arapaho) and Utah (for James Jefferson of the Southern Ute), to provide travel and consultant fees for these Indian coordinators from April 1, 1974 to March 31, 1975. The National Council on the Arts, at its February meeting, approved the use of these funds and at the same time approved an application for funds for a Director of this project, administration and travel for the Director (Miss Aronson) and for Dr. Warren. Headquarters for the project will be the Research and Cultural Studies Development Center at the Institute of American Indian Arts in Santa Fe.

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