

SIT Graduate Institute/SIT Study Abroad

## SIT Digital Collections

---

Capstone Collection

SIT Graduate Institute

---

August 2022

# Beyond Field Trips: Partnerships Between Schools and Tribal Museums

Lauren Cooke

Follow this and additional works at: <https://digitalcollections.sit.edu/capstones>



Part of the [International and Comparative Education Commons](#)

---

### Recommended Citation

Cooke, Lauren, "Beyond Field Trips: Partnerships Between Schools and Tribal Museums" (2022).  
*Capstone Collection*. 3266.

<https://digitalcollections.sit.edu/capstones/3266>

This Thesis (Open Access) is brought to you for free and open access by the SIT Graduate Institute at SIT Digital Collections. It has been accepted for inclusion in Capstone Collection by an authorized administrator of SIT Digital Collections. For more information, please contact [digitalcollections@sit.edu](mailto:digitalcollections@sit.edu).

BEYOND FIELD TRIPS: PARTNERSHIPS BETWEEN SCHOOLS AND TRIBAL  
MUSEUMS

Lauren Cooke  
PIM 80

A Capstone Paper submitted in partial  
fulfillment of the requirements for a Master of  
International Education at SIT Graduate  
Institute in Brattleboro, Vermont, USA.

August 8, 2022

Adviser: Dr. Sora Friedman

### **Consent to Use of Capstone**

I hereby grant permission for World Learning to publish my Capstone on its websites and in any of its digital/electronic collections, and to reproduce and transmit my CAPSTONE ELECTRONICALLY. I understand that World Learning's websites and digital collections are publicly available via the Internet. I agree that World Learning is NOT responsible for any unauthorized use of my Capstone by any third party who might access it on the Internet or otherwise.

Student name: Lauren Cooke

Date: August 8, 2022

## Acknowledgements

To my family, thank you for supporting me through anything I put my mind to and pushing me to take on new opportunities. Also, thank you for editing everything that I send you.

To Rachel and Kayla, I cannot believe my first group project in graduate school gave me two of my best friends. Thank you for teaching me how to use voice memos.

To PIM 80, we did it! I cannot imagine going through this journey with any other group.

To SIT and Sora, thank you for challenging me. I could not have grown without it.

To Kayla and Billy, thank you for celebrating every moment even if I never got those chocolate covered strawberries. Your constant love and support are even better.

To Luke, thank you for picking up my calls even when I forget about the time difference.

To the Newburgh Enlarged City School district, thank you for sparking my love for learning.

To the Bard College community, thank you for fostering my passion for international education as a student and an employee. I have learned so much from you all.

To my friends, family, and colleagues; thank you for all the support and compassion throughout the years.

To the participants, thank you for trusting me with your knowledge.

And lastly, this project is dedicated to those that have not been able to find a safe space in schools.

## Table of Contents

|  |           |
|--|-----------|
| <i>Abstract</i>  | <b>1</b>  |
| <i>Introduction</i>  | <b>3</b>  |
| <b>Terminology</b>   | <b>5</b>  |
| <b>The Pueblo People</b>   | <b>5</b>  |
| <b>The Participating Tribal Museums</b>  | <b>6</b>  |
| <i>The Indian Pueblo Cultural Center</i>   | 6         |
| <i>Sky City Cultural Center &amp; Haak'u Museum</i>  | 6         |
| <i>A:shiwí A:wán Museum and Heritage Center</i>  | 7         |
| <b>A Note About the Relationship between Indigenous People and the U.S. Education System</b> | <b>8</b>  |
| <i>The Federal Indian Boarding Schools</i>   | 8         |
| <i>The Albuquerque Indian School</i>   | 10        |
| <i>Literature Review</i>   | <b>12</b> |
| <b>Tribal Museums</b>  | <b>13</b> |
| <b>The History of Field Trips</b>  | <b>14</b> |
| <b>The Preservation of Indigenous Knowledge</b>  | <b>16</b> |
| <i>Theoretical Framework</i>   | <b>16</b> |
| <i>Research Design</i>   | <b>19</b> |
| <b>Research Methodology</b>  | <b>19</b> |
| <b>Population Selection</b>  | <b>19</b> |
| <b>Data Collection Methods</b>   | <b>19</b> |
| <b>Data Analysis Methods</b>   | <b>20</b> |
| <b>Credibility and Trustworthiness of Research</b>   | <b>20</b> |
| <b>Researcher Positionality</b>  | <b>21</b> |
| <b>Ethics of Research</b>  | <b>21</b> |
| <b>Limitations and Delimitations</b>   | <b>22</b> |
| <i>Findings and Discussion</i>   | <b>22</b> |
| <b>Indigenous Identity Matters</b>   | <b>23</b> |
| <b>Work as Responsibility</b>  | <b>27</b> |
| <b>Stewardship of Knowledge</b>  | <b>32</b> |
| <b>Educational Programming and Outreach</b>  | <b>34</b> |
| <b>Engagement with Schools</b>   | <b>38</b> |

|   |           |
|---|-----------|
| <b>The Future of Tribal Museums</b>       | <b>42</b> |
| <i>Conclusions</i>                        | <b>44</b> |
| <b>Practical Applicability</b>            | <b>45</b> |
| <b>Recommendations for Future Inquiry</b> | <b>47</b> |
| <i>References</i>                         | <b>48</b> |
| <i>Appendices</i>                         | <b>52</b> |
| <b>Appendix A: Interview Guide</b>        | <b>52</b> |

## **Abstract**

This study emerged from a desire to understand how schools and tribal museums collaborate with one another to increase access to tribal museums for K-12 students. For this project, I had the opportunity to work with the Indian Pueblo Cultural Center, Sky City Cultural Center & Haak'u Museum, and the A:shiwi A:wan Museum and Heritage Center to further understand each institution's educational programming and partnerships. The question examined was, how do schools and tribal museums collaborate with one another to increase access to tribal museums for K-12 students? Interviews were conducted with staff members to discuss the work of these institutions, specifically their educational outreach. These interviews gathered insight from the participants regarding their work, which suggested six ways in which the participating tribal museums operate and conduct educational program and outreach. The themes revealed were: (a) Indigenous identity matters, (b) work as responsibility, (c) stewardship of knowledge, (d) educational programming and outreach, (e) engagement with schools, and (f) the future of tribal museums. From their museum exhibits to restaurants, these institutions are multifaceted resources for all that engage with them. To support the work of tribal museums, it is essential that schools continue collaborating with these institutions to expand learners' knowledge and access to educational institutions. As tribal museums look to the future, more support needs to be provided to Indigenous peoples to enter the museum field whether it is through professional development or academic programs. While this project cannot fully encapsulate the variety of experiences of Indigenous peoples in the United States and the work of tribal museums, it offers a glimpse into the educational programming at tribal museums and the partnerships that stem from this programming to understand how schools and tribal museums work together.

Our historic shrines, our parks, our restorations, our pageants, and our monuments constitute a vast textbook across the land, wherein millions of people may deepen their experience, renew their acquaintance with the roots of their institutions, and occasionally encounter those rare moments of understanding and insight that regenerate our strength.

- Dr. Julian P. Boyd, "The Uncherished Past" (as cited in Alexander, 1960)

## Introduction

There have been numerous calls for decolonization around the world with many guides appearing online and throughout social media in recent years. While these guides have provided instructions on how to decolonize many aspects of life, one of the main focuses has been the decolonization of education. For schools, the process of decolonization has included changing the names of buildings and producing land and/or labor acknowledgements. In addition to these efforts, there has been increased pressure to examine entire education systems for other areas to decolonize. The efforts of decolonization within the classroom go as far back to those originally displaced by colonialism in the United States: Indigenous peoples.

My interest in the relationship between Indigenous peoples and educational systems began during my first term in graduate school. Initially, I was interested in multiculturalism within the United States and what actions occur following post-colonialism to continue to challenge and dismantle colonialism within educational systems. This interest subsequently led me to focus on Indigenous Methodologies in the course Practitioner Inquiry. Following the completion of this course, I looked for other opportunities to continue learning about Indigenous peoples and enrolled in a course with the University of Alberta: Indigenous Canada. At the time, I was also taking the course Theory, Practice, and Policy (TPAP) with the School for International Training (SIT). Through taking these courses simultaneously, I was able to make many connections between both courses' content with the primary overlap being the Canadian Indian residential school system. For my final paper in TPAP, I compiled an overview of the education of Indigenous peoples in Canada prior to European contact and subsequent colonization until its current state. This paper concluded by discussing further steps to actively decolonize the Canadian education system. While I put away this work for a few months to focus on other

topics, I could not stay away for long. In July 2021, I traveled to New Mexico for the first time and visited the Indian Pueblo Cultural Center (IPCC). I was amazed by the amount of programming available at the IPCC including tours, museum exhibits, cultural performances, and a restaurant. It offered more programming than I was used to seeing in other cultural centers or museums. Following this visit, I looked further into the IPCC to truly understand all the programming that it facilitates. During this research, I learned that it is a tribal museum.

While museums throughout the United States have been grappling with the inclusion of Indigenous history and culture within their exhibits, tribal museums have been challenging colonization since their inception. Tribal museums are museums and cultural centers in the United States that focus on Indigenous culture created by and for Indigenous peoples. The goal of tribal museums is to provide a more accurate depiction of what is being taught (or not taught) about Indigenous people in classrooms. Despite these existing efforts of decolonizing education and including Indigenous history and culture within learning spaces, many efforts of tribal museums exist separately from those of schools. To address this gap, this paper considers how schools and tribal museums collaborate to increase access to tribal museums for K-12 students.

Indigenous peoples within the United States are an incredibly diverse and multifaceted population. There are 574 federally recognized Indigenous nations in the United States that vary greatly in culture and history (National Congress of American Indians, 2020). This number of nations demonstrates the diversity of this population which means that academic resources regarding one Indigenous nation do not necessarily apply to all Indigenous nations and their varying cultures and histories. Thus, it was necessary to select a specific population to focus on in efforts to represent information as accurately as possible. This study focuses on the tribal museums of the Pueblo people in New Mexico.

## **Terminology**

The population this capstone focuses on has been called by a variety of terms throughout history, some of which they did not choose. This includes American Indians, Native Americans, Indigenous, tribes, tribal nations, and nations as well as an array of derogatory terms. As per guidance from Baker et al. (2021), the original writing in this paper will use the terms Indigenous, Indigenous peoples, Indigenous nation(s), Pueblo people and Pueblo Nation(s) as appropriate. Quotations, including participants' interviews, will feature the original language as dictated by the individual.

## **The Pueblo People**

The Pueblo people are part of the population of Indigenous peoples within the United States. Predominately located in the southwestern United States, the Pueblo people are “known for living in compact permanent settlements known as pueblos” (The Editors of Encyclopaedia Britannica, 2020). Within New Mexico, there are 19 Pueblo Nations known as the 19 Pueblos of New Mexico (Indian Pueblo Cultural Center, n.d.b). The 19 Pueblos of New Mexico are as follows: the Pueblos of Acoma, Cochiti, Isleta, Jemez, Laguna, Nambé, Ohkay Owingeh, Picuris, Pojoaque, Sandia, San Felipe, San Ildefonso, Santa Ana, Santa Clara, Santo Domingo, Taos, Tesuque, Zia, and Zuni (New Mexico True, n.d.c.). Each of these Pueblo Nations is “a sovereign nation with its own government, life-ways, traditions, and culture” (New Mexico True, n.d.c.). While the 19 Pueblos of New Mexico have their individual identities, cultures, and histories; the “Pueblo beliefs and actions are still guided by Pueblo Core Values, which include love, respect, compassion, faith, understanding, spirituality, balance, peace, and empathy” (Indian Pueblo Cultural Center, n.d.b). Thus, these nations have their own individual culture and history in addition to a shared identity through these common values.

## **The Participating Tribal Museums**

### ***The Indian Pueblo Cultural Center***

The Indian Pueblo Cultural Center (IPCC) was established by the 19 Pueblos of New Mexico in 1976 (New Mexico True, n.d.b). Located on the former campus of the Albuquerque Indian School in Albuquerque, New Mexico; the IPCC is situated in an area now “owned by the 19 Pueblos and governed by the 19 Pueblos District (a sovereign government formed by the Tribal Councils of the 19 New Mexico Pueblo Communities)” (Indian Pueblo Cultural Center, n.d.a). While it is a physical hub for the 19 Pueblos of New Mexico, the services it provides makes the IPCC an integral part of New Mexico and the United States. The IPCC “[preserves] and [perpetuates] Pueblo culture, and [advances] understanding – by presenting with dignity and respect – the accomplishments and evolving history of the Pueblo people of New Mexico” (Indian Pueblo Cultural Center, n.d.a). To support this undertaking, the IPCC hosts initiatives such as the “We Are of This Place: The Pueblo Story” museum exhibit, the Indian Pueblo Kitchen restaurant, the Indian Pueblo Store, numerous educational resources, artist resources, events, and additional programming. Through these initiatives, it serves as a nucleus of Pueblo culture and knowledge for all that visit the institution or participate in its programming in other ways.

### ***Sky City Cultural Center & Haak’u Museum***

Located in western New Mexico, the Sky City Cultural Center & Haak’u Museum highlights Acoma Pueblo and the Acoma Pueblo people. Acoma Pueblo is “considered to be the oldest continuously inhabited community in North America” with its establishment dating back to approximately 1100 A.D. (Acoma Sky City, 2020). To sustain this history and culture, the Sky

City Cultural Center & Haak’u Museum facilitates a wide array of initiatives to “offer more insight on Acoma's living history and culture” for all visitors (New Mexico True, n.d.a). These initiatives include exhibits in the museum, videos presented in the Ts’ikinum’a Theater, the Acoma traditional foods and contemporary American fare served at Yaak’a (Corn) Café and items sold in the Gaits’i (Beautiful) Gift Shop. Additionally, the Sky City Cultural Center & Haak’u Museum staff provide guided tours of the Acoma Pueblo villages. Through these activities and services offered, the Acoma Pueblo people are the guides to their homeland. Currently, Acoma Pueblo and the Sky City Cultural Center & Haak’u Museum are closed for visitation due to the COVID-19 pandemic (Sky City Cultural Center & Haak’u Museum, n.d.).

### ***A:shiwí A:wán Museum and Heritage Center***

Established by tribal members of the Zuni Nation in 1992, the A:shiwí A:wán Museum and Heritage Center (AAMHC) is located in Zuni, New Mexico. The AAMHC “is a Pueblo of Zuni Tribal Program dedicated to serving the Zuni community with programs and exhibitions that help us reflect on our past and are relevant to our current and future interests” (A:shiwí A:wán Museum and Heritage Center, n.d.a). This tribal museum was created “for the Zuni people and by the Zuni people” in order to “provide learning experiences that emphasize A:shiwí ways of knowing, as well as exploring modern concepts of knowledge and the transfer of knowledge” (A:shiwí A:wán Museum and Heritage Center, n.d.a). The AMMHC also welcomes non-Zuni Pueblo people to visit and learn more about the Zuni Pueblo. The AAMHC hosts numerous exhibitions and collections including the Hawikku: Echoes from the Past exhibition and the Zuni Day School exhibition as well as a traveling exhibition, A:shiwí A:wán Ulohanne – The Zuni World, which has been exhibited at institutions such as the American Museum of Natural History and the Indian Pueblo Cultural Center (A:shiwí A:wán Museum and Heritage

Center, n.d.c). The AAMHC also partners with other institutions in the United States and abroad. The primary goal of these partnerships is to “‘set the record straight’: to correct inadequate, inaccurate and/or wrong representations of our collections housed at satellite museums and archives” (A:shiwi A:wan Museum and Heritage Center, n.d.a). Collaborative projects include the A:shiwi Map Art collection, Shalako Film Remade project, and the Amidolanne Collections Database (A:shiwi A:wan Museum and Heritage Center, n.d.b). Additionally, the AAMHC assists in the repatriation of Zuni objects and “knowledge associated with those objects” through initiatives such as Native American Graves Protection and Repatriation Act (NAGPRA) related consultations with other institutions (A:shiwi A:wan Museum and Heritage Center, n.d.a).

## **A Note About the Relationship between Indigenous People and the U.S. Education System**

### ***The Federal Indian Boarding Schools***

To discuss the relationship that Indigenous peoples have with educational systems, it is crucial to recognize the impact of the Federal Indian boarding schools on the Indigenous peoples in the United States. With the earliest school dating back to 1801, the U.S. government established the Federal Indian boarding schools to force the assimilation of the Indigenous peoples “into white American society” (Blakemore, 2021; Indian Affairs, 2022a, p. 6). These schools were also part of the efforts of the U.S. Government to remove Indigenous peoples from their homelands through “Indian territorial dispossession” (Indian Affairs, 2022a, p. 21). To enact both goals, the U.S. government urged Indigenous peoples to send Indigenous children away from their families, homelands, and culture to be assimilated into the United States through “strict [educational practices including] language lessons and studies in subjects like manual labor, housekeeping, and farming” (Blakemore, 2021). The United States passed a law in 1891

which made “attendance compulsory for Indigenous children” (Blakemore, 2021). By making these schools compulsory, Indigenous children were forcibly removed from their communities to enroll in these schools. This law supported the already existing schools and provided support for the establishment of hundreds of other schools resulting in 408 Federal Indian boarding schools within the United States (Indian Affairs, 2022a, p. 6). These schools, along with more than 1000 other Federal and non-Federal institutions such as Indian day schools, sanitariums, asylums, orphanages, and stand-alone dormitories, operated for about two centuries (Indian Affairs, 2022a, p. 87).

In the mid-1900s, U.S. lawmakers began to regard the boarding schools as archaic and no longer necessary to enforce assimilation. In the following years, many of these schools began to shut down. Following the Indian Self-Determination and Education Assistance Act (ISDEAA) in 1975, some were even taken over by Indigenous peoples. ISDEAA “granted tribes the ability to assume responsibility for programs that had been administered by the federal government” (Blakemore, 2021). While these schools began to close or change leadership, their impact has become more evident as former students have come forward to share their experiences.

The reviews of historical records have revealed that these schools were epicenters of abuse and subsequent trauma. Following the discovery of many mass graves at the former locations of the Canadian Indian residential school system in 2021, U.S. Secretary of the Interior Deb Haaland announced the establishment of the Federal Indian Boarding School Initiative to review the history and impact of the boarding schools within the United States. In this announcement, she stated that:

While it may be difficult to learn of the traumas suffered in the boarding school era, understanding its impacts on communities today cannot occur without acknowledging

that painful history. Only by acknowledging the past can we work toward a future we are all proud to embrace. (The Secretary of the Interior, 2021)

In 2022, the first oversight hearing regarding the Federal Indian Boarding School Initiative Investigative Report occurred and the first volume of this report was released to the public. By investigating this traumatic history, the U.S. government is looking to acknowledge and mourn the students subjected to these schools while also working to rectify the injustices it has perpetrated.

### *The Albuquerque Indian School*

The Indian Pueblo Cultural Center did not open until 1976, but the campus it is located on has been a site of education for Indigenous peoples since the late 1800s. Established in 1881, the Albuquerque Indian School previously operated on this campus until its closure in 1981. The Albuquerque Indian School was one of the Federal Indian boarding schools. Most notably, this school is regarded as one of the oldest and largest “off-reservation industrial boarding schools in the [United States]” (National Park Service, 1982).

Established by the Presbyterian Church, the objective of this school was “to educate and assimilate Native children into white Anglo society” (Albuquerque Museum, n.d.). During this time, students learned practical trades and remained at the school for nine months with the ability to travel back to their communities for the summer recess. The Department of the Interior (DOI) took over the school in 1886. This transfer of leadership also marked a transition in the school in which it moved towards “the militaristic tactics that would darken the reputation of government boarding schools for generations of Indian people” (Linthicum, 2002, B5). This approach was widespread throughout the Federal Indian boarding schools, but it did meet resistance from many Indigenous peoples.

In Albuquerque, this resistance occurred quickly with the Pueblo people choosing to keep their children at home. This resistance is further seen when “[a] lawsuit was filed on behalf of an Isleta boy who was prevented from leaving the school. The parents prevailed and the school quickly softened its militaristic tone” (Linthicum, 2002, B5). While the outcomes of these moments of resistance varied throughout the United States, the Albuquerque Indian School is one instance of a school modifying its practices based on the local Indigenous community.

The Albuquerque Indian School continued to operate until its decline in the 1950s. With the 1953 Indian Termination Act, “Indian students were encouraged to enroll in public schools on or near their reservations” (Linthicum, 2002, B5). In 1981, the remaining students and staff were transferred to the Santa Fe Indian School while the physical buildings were abandoned. At the time, the physical campus belonged to the All Pueblo Council of Governors (formerly the All Indian Pueblo Council). The following year, the All Pueblo Council of Governors closed the school to make way for a new generation of institutions focused on Indigenous peoples.

The Albuquerque Indian School officially closed in 1981, but its legacy and impact has spanned across generations. Many former students and the descendants of these students have come forward with horrific stories of what took place at these schools in the name of assimilating Indigenous children. Despite the immense pain perpetuated by these schools, there is still a sense of loss in the aftermath of their closure. For instance, some descendants of Albuquerque Indian School students expressed concerns that the loss of the physical school building represents a loss of the history of the students that attended the school (Linthicum, 2002, B5). There is a sense of loss for the victims of these schools and the history of these schools with both being acknowledged on the campus that once held the Albuquerque Indian School.

In 1976, the Indian Pueblo Cultural Center (IPCC) was established on the same campus as this former Federal Indian boarding school. This is a specific instance of a tribal museum existing at a former site of a Federal Indian boarding school, but it is not uncommon considering the widespread nature of these schools. For example, the Zuni Boarding School was located in Black Rock, New Mexico which is within the Pueblo of Zuni where the A:shiwí A:wán Museum and Heritage Center is presently located (Indian Affairs, 2022b, p. 16). These tribal museums signify a new era of the education of Indigenous peoples in the United States, specifically one that is led by Indigenous peoples.

Tribal museums facilitate various kinds of programming and represent many Indigenous nations, but the overall focus is consistent: to educate the public about Indigenous culture and history as well as reaffirm the identity of Indigenous peoples. To further contextualize this study, the literature review discusses the creation of museums, the concept of tribal museums, the history of field trips, and the preservation of Indigenous knowledge.

### **Literature Review**

The form of museums has changed throughout the years, but their primary goal has remained the same: to gather, preserve, and disseminate historical materials (Alexander, 1960, p. 173). Initially, museums were only frequented by the wealthy class until the establishment of the public museum in the nineteenth century. To increase public access, public museums would stay open at night which led to the use of gas lighting in some communities (Alexander et al., 2017, p.67). In doing so, these museums established themselves as institutions at the service of the people in their communities. The current concept of museums stems from public museums, specifically the focus on providing services to the public. The American Alliance of Museums

(AAM) defines museums as “an organized and permanent non-profit institution, essentially educational or aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them, and exhibits them to the public on some regular schedule” (Alexander et al., 2017, p. 1). Thus, the AAM establishes that museums have an educational purpose and therefore are spaces for learning.

### **Tribal Museums**

Despite Indigenous peoples being the first peoples of North America, museums and cultural centers created by Indigenous peoples in the United States were predominately established in the early 1960s. This group of institutions are what have become known as tribal museums. Tribal museums are “designed to tell the story of the history and beliefs of indigenous people to [North America] from their viewpoint” (Fuller & Fabricius, 1992, p. 224). Presently, the National Congress of American Indians estimates that there are 236 tribal museums in the United States (Abrams, 2004, p. 3). Since their inception, tribal museums have provided a more authentic narrative regarding Indigenous culture and history in the museum field through their content and their structure. These museums were built for Indigenous peoples by Indigenous peoples with their primary goal of “cultural retention of the tribal group and service to the local Indian community” (Abrams, 2004, p. 7). As the stewards of these museums, Indigenous peoples also oversee the sharing of their own history and culture in these spaces. The services offered include multiple forms of cultural preservation and educational programming from museum exhibits to restaurants serving Indigenous cuisine. By taking on this responsibility, tribal museums demonstrate that their priority, and thus primary audience, is the local Indigenous peoples.

Another goal of many of these museums is to educate all visitors whether they be "school groups, tourists, casual visitors, and others from outside the community" (Abrams, 2004, p. 7). For these groups, tribal museums may be the first space where they are able to learn about Indigenous culture and history from Indigenous peoples. The Association of Tribal Archives, Libraries, and Museums (2012) reported that "seven of 10 (69% of 114 organizations) offer programming at schools" (p. 12). Despite the high percentage of educational programming, this educational programming was still primarily for the local Indigenous nations. The Association of Tribal Archives, Libraries, and Museums (2012) notes that half of the tribal museums that responded to its survey indicated that they "occasionally" work with non-tribal educational institutions (p. 13). This limited collaboration indicates a disconnect between non-tribal schools and tribal museums. While these spaces were created to primarily provide services for Indigenous peoples, they have become crucial education sites for non-Indigenous people as well. By focusing on how schools and tribal museums work together, this study seeks to examine how access to tribal museums can be increased through collaborations between schools and tribal museums.

### **The History of Field Trips**

One of the main connections between schools and museums is field trips. The Center for Research in Vocation Education (1977) defines field trips as "a visit to a place outside the regular classroom designed to achieve certain objectives which cannot be achieved as well by using other means" (p. 6). By utilizing institutions outside of schools, teachers expand the idea about where learning takes place thus allowing the students to think outside the confines of the classroom. Scarce (1997) notes that "[field trips] are experiences, lived social events that become ways of knowing" (p. 219). Through facilitating these experiences, teachers are implementing

experiential learning practices within their curricula. The process of experiential learning has four stages: “[e]xperiencing, reflecting, thinking, and acting” (Passarelli & Kolb, 2012, p. 152). By including field trips within their curricula, teachers introduce students to new spaces and ways of learning which these students can further reflect, think, and act upon their return to the classroom.

As field trips have become more popular, they have been an integral part of the curriculum in the United States with popular destinations including different types of museums (art, natural history, and science), theaters, zoos, and historical sites. These trips acknowledge that “schools exist not only to provide economically useful skills in numeracy and literacy, but also to produce civilized young [people] who would appreciate the arts and culture” (Greene et al., 2014). In further incorporating field trips into the curriculum, these visits also open these sites to a wider audience.

Field trips have been integral in providing access to cultural institutions. As Greene et al. (2014) note:

More-advantaged families may take their children to these cultural institutions outside of school hours, but less-advantaged students are less likely to have these experiences if schools do not provide them. With field trips, public schools viewed themselves as the great equalizer in terms of access to our cultural heritage.

By incorporating field trips into the curriculum, schools provide more access to these institutions. This benefits the students and the field trip host. Students receive a new experience that might not have been feasible otherwise. Field trips also benefit the host institutions by expanding their audience. Despite these benefits, there is increased pressure to reduce field trips primarily due to school budget limitations. Another limitation is that even when field trips are

possible, there has been a shift away from culturally enriching trips such as visits to museums and historical sites to those that are more recreational including visits to amusement parks, sporting events, and movie theaters (Greene et al., 2014). Considering this movement away from museums as the primary sites of field trips, there is a need to revisit what connects schools and museums and how these ties can be strengthened to increase access to various types of museums.

### **The Preservation of Indigenous Knowledge**

Some methods of knowledge preservation by Indigenous peoples differ from European-influenced practices. As Fuller and Fabricius (1992) note, one method for the transfer of knowledge among Indigenous peoples is oral tradition. While this practice holds great significance to Indigenous peoples, there is the risk that this knowledge may decrease as tribal elders pass away. As audio recordings have become more prevalent in museum practices, this information is able to be preserved in a medium that is similar to oral tradition. Regardless, the preservation of this knowledge in this way means that it is entering the public sphere and no longer strictly under the stewardship of one Indigenous Nation or group (Fuller and Fabricius, 1992, p. 233). This perceived loss of intellectual stewardship has cultural implications, especially considering the number of Indigenous artifacts that are no longer under the protection of their original people. Considering that Indigenous peoples oversee their own history and culture within the context of tribal museums, this also means they can choose to divulge or not divulge certain information to the public.

### **Theoretical Framework**

This capstone draws from two bodies of thought: decolonization and internationalization. Decoloniality “endeavors to delink from the theoretical tenets and conceptual instruments of

Western thought” (Mignolo & Walsh, 2018, p. 7). One of the initiatives of decolonization is demonstrated by the concept of popular education. Popular education “promote[s] a critical reading of social reality and criticize[s] the role of education in its role of reproduction of society” (Villaseca, n.d.). In response to the efforts of the dominant group to maintain the status quo, historically oppressed and excluded groups create initiatives that challenge this dominance and thus the status quo.

Due to the self-preserving nature of dominant systems and groups, these initiatives have typically occurred outside of the dominant systems and thus outside of schools and other educational institutions. Dominant systems are designed to preserve and perpetuate their ideals thus they are not hospitable to anything that interferes with that process (Botanika Films Chile, 2014). By existing outside of the dominant systems, marginalized groups were able to create their own educational spaces without the hindrance of these dominant systems. With that said, dominant groups are the creators of the systems that set the parameters for how marginalized groups create their own spaces. For instance, the International Labor Organization (1989) outlines in the Indigenous and Tribal Peoples Convention that Indigenous peoples could “retain some or all of their own social, economic, cultural and political institutions.” While this allowed for these spaces to exist, it did so under the control of the dominant group. Despite this, decolonization efforts are still taking place outside of the dominant systems and thus outside of the dominant educational institutions. This can be seen through learning spaces that exist outside of schools such as tribal museums, which are created by and for a historically excluded group: Indigenous peoples.

There has been a wave of inclusion efforts in schools as seen through initiatives such as comprehensive internationalization. Hudzik (2011) states that “[c]omprehensive

internationalization is a commitment, confirmed through action, to infuse international and comparative perspectives throughout the teaching, research, and service missions of higher education” (p. 6). These initiatives mainly occur within schools but also through partnering with educational institutions throughout the world. Internationalization was initially seen as a possibility to be added on to existing initiatives if feasible, but it is now being more widely regarded as “an institutional imperative” (Hudzik, 2011, p. 7). By internationalizing these systems, various groups and knowledge are brought together to broaden the educational content within schools as well as their networks and communities. Many of these cultures and knowledge systems have been historically excluded from the dominant systems. Their absence makes countries appear to only have one culture (the dominant culture) thus ignoring the many cultures within these countries. To better enact internationalization, it is imperative that decolonization occurs to ensure all cultures (domestic and international) are included within interculturalization efforts.

Despite schools, museums, and cultural centers being places of learning, schools are compulsory while museums and cultural centers are voluntarily sought out. This hierarchy is typically determined by dominant groups. Through this hierarchy, there is a gap between these two sets of institutions with the primary connection being school sponsored field trips to tribal museums. To address this gap, this study seeks to examine how schools and tribal museums work together to increase access to tribal museums. This study specifically focuses on tribal museums of the Pueblo people in New Mexico.

## **Research Design**

### **Research Methodology**

This study used qualitative ethnographic methods to answer the question: how do schools and tribal museums collaborate to increase access to tribal museums for K-12 students?

Ethnographic methods focus on “patterns of interactions, roles, ceremonies and rituals, and artifacts of that cultural group” by analyzing qualitative data through looking for specific interactions between various cultural groups (Marshall & Rossman, 2016, p. 17). Considering the focus on the relationship between schools and tribal museums, an ethnographic approach was best suited to examine these interactions.

### **Population Selection**

This study focuses on tribal museums of the Pueblo people in New Mexico. The population included in this study are staff members from the Indian Pueblo Cultural Center, the Sky City Cultural Center & Haak’u Museum, and the A:shiwí A:wán Museum and Heritage Center. This study utilized purposive sampling which occurred through reaching out to senior staff members at the three institutions. Upon agreement of participation on behalf of these tribal museums, an email inviting staff members to participate in this study was distributed through the senior staff. In this email, the interested staff members were invited to schedule a Zoom interview with me.

### **Data Collection Methods**

To gather data regarding the interactions between schools and tribal museums, staff members were invited to share their experiences working with schools and other institutions.

Potential participants were invited to participate in an interview to collect data regarding current educational programming, participation numbers, external partnerships, and visions for the future.

Three interviews were conducted over the video conferencing platform, Zoom. Participants answered a set of questions (see Appendix A) with follow up questions occurring during the interviews due to the nature of it being a live interaction. The interviews were scheduled for an hour to allow for ample time for discussion. Interviews were recorded at the consent of participants for further observation and review. Each interview was transcribed for further analysis.

### **Data Analysis Methods**

To holistically analyze the data collected, inductive analysis was used. Inductive analysis is the process of “discovering patterns, themes, and categories in one’s data” (Marshall & Rossman, 2016, p. 222). Each transcription was read twice to deeply analyze the data for coding. This approach also followed an inductive approach in which emic concepts were primarily utilized. Like inductive analysis, emic concepts seek to discover information as the coding process takes place instead of predicting what might be present. Through this method, the data determined the themes present and not the other way around. Following this, themes were mapped out to construct patterns among the interviewees.

### **Credibility and Trustworthiness of Research**

To ensure credibility, this study utilized member checking and researcher reflexivity. Firstly, member checking occurred during interviews through me asking for clarification or providing a summary of my interpretation of a statement. Following the completion of the

transcription of the interviews, the participants reviewed these transcripts to ensure their thoughts and words were recorded accurately. As for researcher reflexivity, that was facilitated through the reflective practice component of the capstone process at SIT. Specifically, this work was constantly submitted for feedback from my peers with whom I have already established a working relationship.

### **Researcher Positionality**

I am a white, college educated American woman in my mid-twenties. Due to this, I do not have first-hand knowledge of the experience of Indigenous peoples within the United States and I will never have that experience. I also have certain assumptions regarding how culture is preserved and how it should be made accessible to the public. These assumptions might not align with Indigenous practices, such as the expectation that all resources are written materials and learning spaces should be fully open to all. Throughout this project, it was necessary that I reflect on my privilege to ensure that I took a step back to learn from this population without being clouded by my own assumptions and bias.

### **Ethics of Research**

The goal of this study was to examine the partnerships between schools and tribal museums. While there are no direct benefits to the participants, their contributions helped demonstrate the connections between schools and tribal museums thus shedding light on potential collaborations for their institution or other tribal museums. Participants have not received any compensation for their time. I have offered to share with them the completed study if they are interested in the final report.

## **Limitations and Delimitations**

While this study seeks to illuminate the relationships between schools and tribal museums; it does so with a small set of tribal museums and without the participation of teachers. Therefore, it only examines one side of this relationship within a specific group of Indigenous peoples within the United States. There are many Indigenous nations within the United States. This study does not seek to address all of these nations and tribal museums.

## **Findings and Discussion**

This research revealed several themes relating to the research question, how do schools and tribal museums collaborate to increase access to tribal museums for K-12 students. While these themes demonstrate commonalities between the work of the participating tribal museums, these institutions still have their own unique approaches and initiatives. The themes discussed as they relate to the research question are as follows:

- Indigenous identity matters
- Work as responsibility
- Stewardship of knowledge
- Educational programming and outreach
- Engagement with schools
- The future of tribal museums

For this study, there were three participating sites: the Indian Pueblo Cultural Center (IPCC), the Sky City Cultural Center & Haak'u Museum, and the A:shiwi A:wan Museum and Heritage Center (AAMHC) with one representative from each site. Participants gave permission

for their identities to be shared. These staff members are listed below along with their position title, corresponding institution, and location:

- Jon Ghahate, Museum Cultural Educator at the Indian Pueblo Cultural Center (IPCC), Albuquerque, New Mexico
- Melvin Juanico, Operations Manager at the Sky City Cultural Center & Haak'u Museum, Pueblo of Acoma, New Mexico
- Curtis Quam, Museum Technician and Cultural Educator at the A:shiwí A:wán Museum and Heritage Center (AAMHC), Zuni, New Mexico

The following information comes from the interviews with them regarding collaborations between schools and tribal museums.

### **Indigenous Identity Matters**

At their core, tribal museums are focused on the identity of Indigenous peoples. When Jon Ghahate described the primary role of the Indian Pueblo Cultural Center (IPCC), he stated that it “is a platform for all the current 19 Pueblos of the state of New Mexico” (personal communication, March 3, 2022). For all participating tribal museums, their focus is on the formation and reaffirmation of Pueblo identity as a larger community and individual nations. As Fuller and Fabricius (1992) note, tribal museums were established by Indigenous peoples to preserve their history and culture from their perspective and lived experiences (p. 224). By facilitating the preservation of the Pueblo culture and heritage, the participating tribal museums sustain this culture and history for future generations of Pueblo people. Ghahate continued to discuss the history of the Pueblo people, specifically the formation of a shared Pueblo identity.

The Indigenous nations now known as the 19 Pueblo of New Mexico were initially autonomous nations. Following the arrival of Spanish colonists in the late 1500s, this autonomy

was threatened partly due to the generalization of the Indigenous population by these colonists. For instance, the Spanish colonists began calling these individual nations by the same term: Pueblo. This term “in Spanish literally means a village or a town” (J. Ghahate, personal communication, March 3, 2022). Despite this, these Indigenous peoples began to band together in order to build up resistance to the oppressive actions of these colonists. As Ghahate stated:

[O]ur predecessors began to realize that the only way we can survive and be resilient is if we find some commonalities in this particular case, it was the oppressive treatment by the Spanish colonists, and that's what drew them together. (personal communication, March 3, 2022)

By finding these commonalities, a shared identity was created: the Pueblo people.

While there is strength in this larger community, the Pueblo Nations still maintain their individuality. Ghahate further affirmed this when he stated:

[T]hat's what the Indian Pueblo Cultural Center does, helps us or helps our guests understand that this culture is uniquely different as compared to many of the others different Indigenous native tribes that currently the United States government acknowledges as sovereign and uniquely different. (personal communication, March 3, 2022)

While the IPCC highlights the 19 Pueblos of New Mexico and additional Indigenous nations, the Sky City Cultural Center & Haak'u Museum and A:shiwi A:wan Museum and Heritage Center (AAMHC) primarily focus on individual nations. Regardless, they all aspire to provide a platform for these nations and reaffirm the shared and individual Pueblo identities. Melvin Juanico stated that “primary mission of reaching out [at the Sky City Cultural Center & Haak'u Museum] is to educate the general public, educate them about the history of who we are and how

we came about, how we first migrated here centuries ago, and how we still preserve” (personal communication, May 25, 2022). Curtis Quam echoed this sentiment as he said that:

[O]ne of the things that [AAMHC does] is just welcome people, visitors coming in to get a better understanding of Zuni whether they are Zunis themselves or people that are interested about Zuni and [...] want to learn more about the history and the culture. (personal communication, June 6, 2022)

Through assisting in creating identity and community, the participating tribal museums honor and reaffirm the identity of the Pueblo people and the individual Pueblo Nations as well.

This focus on identity is grounded in honoring those who came before the establishment of tribal museums. Ghahate noted that while the IPCC is a platform to exhibit Pueblo culture to visitors, “it has been always sustained by those who came before us, and we have always lived here” (personal communication, March 3, 2022). Juanico stated that:

[W]hen you educate people and tell them that this is basically how our ancestors lived, what they went through. And look at us now, we're still protecting, preserving. And people out there are so amazed and appreciative of who we are, how we continue to teach our younger generation to be able to continue to be proud of our heritage, to be a part of our culture. (personal communication, May 25, 2022)

Quam looked towards the past and future when he stated that the AAMHC aspires to “still make things that are relevant to our ancestry, to our history, to today” (personal communication, June 6, 2022). Through preserving the ways of their ancestors, the participating tribal museums continue to sustain Pueblo culture and history for the future generations to come. This work is not the only thing that connects the participating tribal museums to their ancestors, Juanico and

Ghahate discussed the connections the Sky City Cultural Center & Haak'u Museum and the IPPCC have to their ancestors due to their physical locations.

The Sky City Cultural Center & Haak'u Museum is located within Acoma Pueblo which is the oldest continuously inhabited spaces in the United States. Considering its location, the Sky City Cultural Center & Haak'u Museum still has a direct physical connection to its ancestors. Visitors can take a guided tour of Acoma Pueblo where the Acoma Pueblo people still live in the “old traditional way on the Mesa top” (M. Juanico, personal communication, May 25, 2022). Juanico noted that there is a spirituality to this way of living, specifically stating that it is a reminder of “how our ancestors came about [and] what they brought for us” (personal communication, May 25, 2022). In the case of Acoma Pueblo, this includes rebuilding after many battles with conquistadors such as Juan de Oñate.

The IPCC is in a location that “has always been a learning environment” for Indigenous people but with varying consequences (J. Ghahate, personal communication, March 3, 2022). As previously mentioned, the campus that houses the IPCC was also the site of a Federal Indian boarding school: the Albuquerque Indian School. The IPCC and the Albuquerque Indian School existed on the same campus simultaneously for approximately six years with the IPCC opening in 1976 and the school closing in 1981. Within the IPCC, there is a portion of its museum addressing the impact that the Albuquerque Indian School and other Federal Indian boarding schools had on Indigenous peoples and education within the United States. Ghahate stated that:

[This site] was an Indian school with the dubious history of being traumatic for many of our ancestors simply because they were taken. They were not given a choice to come to this school. And certainly, then there were attempts [...] to acculturate them to a culture that was really not their own. And so, this place has that history of it. But now we're

taking ownership [...] We need to understand it and acknowledge that, but now this is different. We're being stewards of our knowledge [...] (personal communication, March 3, 2022)

With this statement, Ghahate acknowledged the significance of this location and how it impacts the work of the IPCC. The work the participating tribal museums facilitate is seen as a responsibility and connection to those that came before, Indigenous peoples, its local community, and all groups that engage with it through its various programming.

### **Work as Responsibility**

The various activities and initiatives of the participating tribal museums are regarded as a sacred responsibility. As Ghahate described his position at the IPCC, he segued into how he views what he does as “the responsibility I have and I look at it [...] not just a job per se” (personal communication, March 3, 2022). Ghahate expanded on this when he stated that this responsibility “is to help anyone who inquires from us and [to] our guests to learn a little bit about [...] those who came before us, our predecessors, our ancestors. That the culture, the heritage, the history, the concepts and skills sets [our ancestors] acquired and [...] the languages we speak give us our sense of identity” (personal communication, March 3, 2022). Quam echoed this sentiment when he stated that “the legacy of our community is not to one person or one thing, it's a communal thing to where we all have this responsibility to [...] learn and teach one another” (personal communication, June 6, 2022). By regarding this work as a responsibility, the work of the tribal museums comes back to their role in reaffirming the identity of the Pueblo people and honoring those that came before and those to come. As Ghahate mentioned, the IPCC is providing a platform for the culture and history developed by the ancestors. Regarding the IPCC’s platform, Ghahate stated that “we’re not speaking on behalf of the Pueblo people. We’re

simply speaking because of those who came before us, because they were resilient, because they created a culture and a heritage and a legacy” (personal communication, March 3, 2022). This legacy continues with the current generation of Pueblo and non-Pueblo Indigenous peoples.

The primary audience of tribal museums tends to be Indigenous peoples. To begin with, the phrase A:shiwí A:wán within the name of the A:shiwí A:wán Museum and Heritage Center means that this institution belongs to the Zuni Pueblo people (C. Quam, personal communications, June 6, 2022). Through its name, it is established that the AAMHC is a resource for the Zuni Pueblo people. This sense of responsibility to Indigenous peoples again comes back to the catalyst for the establishment of tribal museums, as while Indigenous peoples are already the facilitators of these institutions; they are also the primary audience. For tribal museums, the primary objective is to advance cultural retention and provide support for Indigenous peoples (Abrams, 2004, p. 7). For example, Quam described the goal of AAMHC as being able to “[provide] services to our community and to [...] make things that are aesthetically pleasing from artistry and conveying our history and our sensibilities of who we are as a community and to keep that going” (personal communications, June 6, 2022). This commitment to the Pueblo people is also seen at IPCC as Ghahate noted that its “first partnership [...] is initially with all [the] current 19 Pueblos as well as [...] [its] Navajo neighbors, [its] Apache neighbors as well as other Indigenous groups throughout the Southwest” (personal communication, March 3, 2022).

Tribal museums have a multifaceted approach to facilitating partnerships with Indigenous peoples including preserving the Pueblo culture and history through museum exhibits, classes, restaurants, and events in addition to providing Indigenous artisans a space to sell their artwork either at events or within shops. Despite being closed due to the COVID-19 pandemic, the Sky

City Cultural Center & Haak'u Museum has continued to provide Acoma Pueblo artisans with the opportunity to sell their artwork on its website and other spaces in Acoma Pueblo (M. Juanico, personal communication, May 25, 2022). The IPCC has partnerships with performance groups composed of Pueblo and non-Pueblo Indigenous performers such as a White Mountain Apache dance group. The IPCC also hosts conferences and meetings for the National Indian Education Association and the National Congress of American Indians. It also hosts weekly meetings for the All Pueblo Council of Governors (J. Ghahate, personal communication, March 3, 2022). In addition to these activities, the IPCC works with business partners located across the road at Avanyu Plaza. Established and owned by the 19 Pueblos of New Mexico, Avanyu Plaza seeks to provide “economic and employment opportunities for Pueblo and local community members” through “hosting dozens of enterprises including office and commercial tenants, lodging, retail operations, food service, and security operations” (Avanyu Plaza, n.d.). This includes two hotels which the IPCC partners with during conferences and other large-scale events hosted at the IPCC. These initiatives demonstrate the commitment to the local Indigenous peoples. In addition, the participating tribal museums also have a commitment to all Indigenous peoples.

While not physically facilitated at the tribal museum, AAMHC staff provides Native American Graves Protection and Repatriation Act (NAGPRA) consultations for other museums. The NAGPRA is a U.S. Federal law that “has provided for the repatriation and disposition of certain Native American human remains, funerary objects, sacred objects, and objects of cultural patrimony” (National Park Service, n.d.). These consultations entail the AAMHC staff and tribal leadership going to “different museums and [...] [seeing] the collections and we learned a lot of [the] sensitivities that few collections can go through from our leadership here” (C. Quam,

personal communication, June 6, 2022). In this case, sensitivities entail additional information to contextualize certain subjects or the removal of some objects from display due to the different meanings that they have to Indigenous peoples such as it being a sacred item. This is typically done in partnership with external organizations with some consultations resulting in remains and objects being repatriated back to Indigenous peoples. Through providing a variety of services, the participating tribal museums operate as multifaceted resources for Indigenous peoples.

The participating tribal museums are prominent educational resources preserving and sustaining Pueblo history and culture. Ghahate remarked that this is one of the primary components of the IPCC, specifically the responsibility “to educate the public” (personal communication, March 3, 2022). Expanding on this, Quam spoke about how the AAMHC aims to provide a better understanding of the Zuni Nation and teach visitors about the Zuni history and culture. Juanico also echoed these thoughts when he stated that “[Sky City Cultural Center & Haak’u Museum’s] mission [is] to let people know. Yes, we are a peaceful people. We are a spiritual people” (personal communication, May 25, 2022). The participating tribal museums aspire to help all those that engage with it to learn about Pueblo culture and history.

While the primary audience of tribal museums is predominately Indigenous peoples, non-Indigenous peoples are also invited to engage and learn from these institutions. Ghahate stated that this engagement can be “anyone who's going to read [this paper] [...] as well as those who come to the Indian Pueblo Cultural Center” (personal communication, March 3, 2022).

Additionally, the AAMHC partners with other organizations and museums such as the Smithsonian Institution, the Field Museum, and the American Museum of Natural History either through providing travelling exhibitions or guidance regarding collections focused on the Zuni Pueblo people. Quam stated that these partnerships with other museums are in efforts to:

develop an ethical perspective of Zuni collections on how we approach that. It's not really confronting current museum standards [but] more of making it fit us better [...] [T]here's collections [...] that we want to mirror our sensitivities a little bit more from our perspective, and also have the museum standards [...] right there alongside [...] to make sure that things are preserved that protected on into the future. (personal communication, June 6, 2022)

Through engaging with various groups and organizations, the participating tribal museums are an educational resource for all to expand knowledge about the Pueblo people and combat stereotypes regarding the Pueblo people and non-Pueblo Indigenous peoples.

This theme of responsibility and support continues to expand to the broader community. For instance, the IPCC is part of the local business community within Albuquerque. The IPCC supports events hosted in the community by being the registration location for events such as the Fun Run hosted by the local zoo. It also regularly hosts the local Boy Scout and Girl Scout Troops for visits at the IPCC. The Sky City Cultural Center & Haak'u Museum facilitates larger scale events to bring more people to Acoma Pueblo including the Tour de Acoma. Occurring annually in September, the Tour de Acoma is a major fundraiser for the Haak'u Museum specifically "for continuous educational gallery exhibits that showcase the unique history of the Acoma community" (Tour de Acoma, n.d.) This event is a "cycling event for pro, elite, and recreational cyclists" that travels through Acoma Pueblo. (M. Juanico, personal communication, May 25, 2022). These activities with the greater community are reminiscent of the role that museums have played in their local communities, primarily seen through the accessibility measures taken by public museums to support their visitors and communities. Through this community outreach, the role of the participating tribal museums as a resource continues to

expand further beyond their local communities. While there is this sense of responsibility to educate all visitors, there is a limit to what is shared with the public.

### **Stewardship of Knowledge**

The foundation of the participating tribal museums is identity and responsibility. These core values are seen through the educational programming and outreach facilitated at these sites as well as in the knowledge that is chosen to not be shared. Ghahate specifically stated “we choose to be protective of the culture and the heritage of those who came before us so that's why we may not always accommodate every request” (personal communication, March 3, 2022). For Quam, this cultural sensitivity is knowing “what's appropriate to share and what's not appropriate to share” and noted that the Zuni Pueblo people have been “building a better understanding” of what this means for them (personal communication, June 6, 2022). At the Sky City Cultural Center & Haak’u Museum, Juanico noted that the Acoma Pueblo people are “inviting” external visitors to their sacred grounds to learn about their history through the guided tours (personal communication, May 25, 2022). They are initiating this outreach, thus there is an expectation of respect for what is shared and not shared.

When participating tribal museum staff members discussed the typical parameters, Ghahate and Juanico specifically mentioned that these boundaries tend to be set around the sharing of religious and spiritual practices of the Pueblo people. For instance, Ghahate stated that:

Perhaps we maybe had to say, ‘well, this is what we can't address,’ like learning about the spiritual belief systems of a school. Or maybe they want to perform, want us to do a performance and think of it as a show [...] [M]any of the dances and the performances we do [...] [are] oftentimes [...] connected to some existential constructs. So, we are very

conscious of how much we want to divulge and contribute to exposing it to the general public. (personal communication, March 3, 2022)

Juanico went on to echo this sentiment as he said that: “there's certain information [we] cannot tell [...] like [...] ‘How do you pray?’ We don't tell you that, [...] that's our secret. That's our way of how we communicate with the Creator, the creators” (personal communication, May 25, 2022).

While discussing the work and corresponding outreach of the participating tribal museums, all participants kept coming back to the commitment to the Pueblo culture and history created by their ancestors. Quam noted the Zuni Pueblo people, specifically the AAMHC staff, are the caretakers of the AAMHC and its collections (personal communication, June 6, 2022). Even when Ghahate discussed the partners of the IPCC, the first group he listed was the 19 Pueblos of New Mexico. The commitment to these groups is seen in the amount of reverence these staff members have for their work. Ghahate stated that:

[W]e see it as a stewardship, as a responsibility: the knowledge, the wisdom, the skill sets that our predecessors develop, the existential belief systems, our regalia, the apparel we wear, the crops we grow. All this information that constitutes the Pueblo culture, it was created for those who came before us, and we speak [...] because of them. It's through that experience that we now are here, and so that's why we look at it as a great deal of responsibility. (personal communication, March 3, 2022)

Following this statement, Ghahate went on to express concerns on sharing certain elements of this culture due to possible disrespect and misappropriation. Juanico also discussed the sacredness of this work when he mentioned that most of the groups that he has interacted with have been respectful of the boundaries that have been set by the Sky City Cultural Center &

Haak'u Museum. Through keeping sacred information and knowledge such as this within their communities, tribal museums are stewards of Indigenous knowledge within the United States.

### **Educational Programming and Outreach**

Educational programming at tribal museums can take many forms such as visits to these institutions, online programming, and events in collaboration with external partners. In the case of the participating tribal museums, the primary form of engagement is through in-person visits. At the IPCC, visitors can access various museum exhibits, the Indian Pueblo Kitchen restaurant, and Indian Pueblo Store. The Sky City Cultural Center & Haak'u Museum also has similar features including the Haak'u Museum, Ts'ikinum'a Theater, Yaak'a (Corn) Café, Gaits'i (Beautiful) Gift Shop, and guided tours of Acoma Pueblo. Additionally, the A:shiwí A:wán Museum and Heritage Center facilitates multiple programs including Hawikku: Echoes from the Past, the Zuni Day School, and the A:shiwí A:wán Ulohanne – The Zuni World exhibits as well as the A:shiwí Map Art collection, Shalako Film Remade project, and the Amidolanne Collections Database.

All participating tribal museums noted a decrease in visits due to COVID-19, but many are starting to see the numbers gradually build as of 2022. The AAMHC sees many visitors each week with approximately 100 visitors during the week of May 29 to June 4, 2022 (C. Quam, personal communication, June 6, 2022). Prior to the COVID-19 pandemic, Juanico noted that the Sky City Cultural Center & Haak'u Museum hosted an average of approximately 75,000 to 80,000 visitors of all ages per year (personal communication, May 25, 2022). Juanico stated that the financial support from in-person visits and museum memberships “will continue to support us” in continuing the operations of the participating tribal museums and developing additional

programming (personal communication, May 25, 2022). Unfortunately, the Sky City Cultural Center & Haak'u Museum is still closed to visitation due to the COVID-19 pandemic.

At the IPCC, educational programming also includes the Indigenous Wisdom Curriculum Project, the Indian Pueblo Cultural Center Library & Archive, Traditional Teachings Camp, Seasons of Growth classes, school tours, the Pueblo Book Club, the Counter Narrative lecture series, the Bob Chavez Scholarship for the Arts, a teaching kitchen, and the Indian Pueblo Innovative Entrepreneurship program. For the Sky City Cultural Center & Haak'u Museum, educational programming includes classes on a variety of subjects as they relate to Acoma Pueblo and the Acoma Pueblo people. Juanico specifically mentioned that Sky City Cultural Center & Haak'u Museum hosts pottery and Acoma language classes for the Acoma youth to ensure these traditions continue with the new generation of Acoma Pueblo people (personal communication, May 25, 2022).

The participating tribal museums also offer services focused on political and cultural preservation. For instance, the IPCC assists in developing diversity trainings and land acknowledgement statements for various outside groups, such as U.S. governmental organizations and higher education institutions (J. Ghahate, personal communication, March 3, 2022). Through this work and partnerships, Ghahate noted that “we're able to help provide, more accurate and accountable and credible narrative of our Pueblo history, legacy and language and they get to be educated on what we want to help them with” (personal communication, March 3, 2022). The AAMHC also demonstrates this commitment to preservation by providing consultations to other museums through its NAGPRA work and facilitating a travelling exhibition which has been featured in museums such as the American Museum of Natural History. Within the AAMHC, there are numerous exhibits including the Map Art exhibition

which “shows like the [...] world through our eyes” (C. Quam, personal communication, June 6, 2022). The AAMHC also is home to archives of photos, films, and audio recordings relating to the Zuni Pueblo people. The archives are a record of Zuni Pueblo life highlighting a variety of topics ranging from parenting practices to the Zuni River (personal communication, June 6, 2022). Archives such as this are incredibly useful in preserving knowledge to ensure it is passed down to future generations.

Over the past few years, some of these programs have adapted to the virtual space. While demonstrating the archive of audio recordings to students visiting the AAMHC, Quam noticed that the students became more engaged with these audio recordings as he began to act them out. Following this experience, Quam stated that he started to ask “how can we keep doing that? How can we keep this alive?” (personal communication, June 6, 2022). Thus, the Winter Storytelling Production was created. The Winter Storytelling Production began as a play based on this audio archive. Through this activity, it seeks to “encourage people to really have conversations in Zuni as much as [they] can so that the language continues [...] and that perspective continues” (C. Quam, personal communication, June 6, 2022). By adapting this program, the AAMHC was able to reinvigorate engagement with the audio archive and provide a form of programming. This programming adaptation became a useful blueprint for programming shifts as the COVID-19 pandemic impacted in-person programming.

As in-person operations ceased in March 2020 due to the COVID-19 pandemic, Ghahate stated the IPCC looked to see what “tools [were] available [and] to what extent that an organization can use the tools” (personal communication, March 3, 2022). The primary motivation to investigate this new technology was that:

At some point, we decided [...] [that] people still want to learn, even though they're not out and about. They still want to learn, so we started recording tours through our museum and we posted them online and we had some podcasts that our librarian set up so that we have presentations for different events and activities, so we use those tools. (J. Ghahate, personal communication, March 3, 2022)

Through utilizing these tools, the IPCC was able to continue its programming during the pandemic while also expanding its presence online. Due to the pandemic, the Winter Storytelling Production was also forced to adapt. Instead of a play, it took on the form of an animation and then a film (personal communication, June 6, 2022). While some of these tools were specifically used to fill a gap in programming due to the pandemic, some continued to be used even as these museums have resumed in-person programming.

Three years ago, the Sky City Cultural Center & Haak'u Museum expanded its online presence through a website update. With its website, interested parties can “get some history [and] information” about Acoma Pueblo (M. Juanico, personal communication, May 25, 2022). The website hosts multiple videos including a guided tour of Acoma Pueblo with Juanico noting that its role is “a backup for not being able to come out to visit us” (personal communication, May 25, 2022). As the Sky City Cultural Center & Haak'u Museum has suspended most of its programming due to the COVID-19 pandemic, this website has become an integral part of its outreach. It is still closed to visitation, but its website refers potential visitors to other tribal museums. For Juanico, these referrals are part of the partnerships that tribal museums have with one another as he stated that:

collaborating with these programs [...] we tell them we're going to refer visitors that can't come to Acoma to come to your site. Please [...] welcome them accordingly, which they

do. So again, that's all part of partnerships. That's all part of networking. (personal communication, May 25, 2022)

In the case of the Sky City Cultural Center & Haak'u Museum, Juanico has been encouraging those interested to visit the IPCC during this time. Despite not being currently open to the public, the Sky City Cultural Center & Haak'u Museum has continued some level of operation during the COVID-19 pandemic. For instance, Juanico participated in a Zoom event with the American Indian Alaska Native Tourism Association (AIANTA) to “get students from the other local areas to be interested in becoming tour guides for other locations, [but] not so much Acoma” (M. Juanico, personal communication, May 25, 2022). While Juanico has shifted his focus primarily to the operations side of the Sky City Cultural Center & Haak'u Museum, he continues to brainstorm additional programming for the Center. Two future possibilities that Juanico mentioned were expanding the on-site research library and creating more permanent exhibits highlighting traditional Acoma homes and attire.

### **Engagement with Schools**

Through various educational programming, tribal museums are educational resources for all visitors. However, all participants mentioned a specific type of excitement when schools visit the tribal museums for field trips. For some of these students, these field trips may be their first time engaging with these institutions and the knowledge held within them. Tribal museums provide a more accurate depiction of U.S. history and culture by including Indigenous history and culture as conveyed by Indigenous peoples. When describing how field trips operate at the Sky City Cultural Center & Haak'u Museum, Juanico noted this gap in knowledge by stating that “students come to learn about the history book, because really, we're not in history books” (personal communication, May 25, 2022). This sentiment was expanded by Ghahate who stated

that the IPCC seeks to “help students understand a little bit about what knowledge they have. Not to say it's wrong, but simply to say, ‘maybe this is what you learned, but we're simply contributing more to an expanded knowledge base’” (personal communication, March 3, 2022).

The participating tribal museums receive a variety of visiting school groups. At the Sky City Cultural Center & Haak’u Museum, Juanico estimated that out of the 40 group bookings a year about 25 are school groups (personal communication, May 25, 2022). Quam stated that there were “at least 500 or so in-person [visitors] pre-COVID” at the AAMHC through school field trips with entire grade levels visiting at any given time (personal communication, June 6, 2022). While in-person visiting numbers have decreased due to COVID-19, the AAMHC is now also seeing digital visitors through engagement with virtual programming. For the participating tribal museums, the origin locations of these groups range from their local communities to overseas. This is especially true as the reach of the participating tribal museums has expanded with virtual programming including “Zoom meetings and Zoom opportunities” (C. Quam, personal communication, June 6, 2022). Considering the diversity of these groups, the structure of these visits is typically adapted to each visiting group. For instance, Ghahate reflected on working with a translator accompanying a group from Kazakhstan to ensure information was clearly communicated to these visitors.

Due to the variety of groups accessing the participating tribal museums, there is a need to adapt the delivery of this content for the most impact in relation to the grade levels and thus ages of these visitors. Juanico noted that the schools that visited the Sky City Cultural Center & Haak’u Museum were a “balance between high school and elementary students” with some colleges as well (personal communication, May 25, 2022). Ghahate echoed similar school levels accessing the IPCC across “private schools, charter schools, [and] public schools” (personal

communication, March 3, 2022). Considering this range of schools, the participating tribal museums extensively work with the visiting schools to create programming that satisfies the needs of the visiting students and teachers. At the IPCC, Ghahate works with the teachers prior to their visits to discuss the desired learning outcomes. For these discussions, Ghahate has a series of questions prepared:

What have you presented to your students about our Native American tribes? What have you presented about Pueblos? What do they know? What is it, your expectation? Are there certain concepts or skill sets that you're going to test them on? (personal communication, March 3, 2022)

Through addressing these learning needs and outcomes, the IPCC staff is exemplifying the process of experiential learning. While the experience stage is the field trip visit to the tribal museum, the museum staff is interested in how the students are reflecting, thinking, and acting in the museum and in the classroom upon their return (Passarelli & Kolb, 2012). Juanico noted a similar process of working with teachers regarding the desired learning outcomes and how they would be utilizing the information gained at the Sky City Cultural Center & Haak'u Museum in their classrooms. This sentiment was also echoed by Quam as he stated that the AAMHC seeks to address "whatever the teacher might need" which could include Zuni Pueblo history, agriculture, tribal governments, or the Pueblo Revolt.

To satisfy the variety of possible desired learning outcomes, the participating tribal museums offer a variety of programming. For example, at the IPCC:

[W]e try to make this experience fun, but at the same time, [...] incognito is learning that you're going to learn something today that you didn't anticipate learning. But we're going to talk about science. We're going to talk about physics. We're going to talk about

astronomy. We're going to talk about what allowed these civilizations to exist, but we're going to make it fun. We're going to make it [...] so you can draw things. You can have a scavenger hunt. You have a word find, you have a puzzle, a maze that students can use. And this can be then used in the classroom to re-enhance what they learned here so that what information they were presented with is not simply lost. (J. Ghahate, personal communication, March 3, 2022)

Ghahate went on to describe how the IPCC staff relates biology lessons to the Three Sisters, chemistry lessons to cooking in the Indian Pueblo Kitchen, astronomy lessons to solstices and equinoxes, and physics and architecture lessons to Chaco Canyon and Mesa Verde. In addition to these activities, the IPCC staff also puts on puppet shows for the younger groups to tell the story of the Pueblo people and “make it fun so students feel engaged” (personal communication, March 3, 2022). The Sky City Cultural Center & Haak’u Museum also hosts other activities considering the desired learning outcomes of the visit. Juanico stated that:

If the organization or the schools [...] request for an artisan to do a pottery demonstration, we can set that up so the class will have a room reserved for them and will have one of our Acoma artists chose to come in and do a demonstration. (personal communication, May 25, 2022)

Field trips at the tribal museums acknowledge that parts of the school curriculum need to be expanded or supplemented through this additional programming. For example, the AAMHC addresses this potential gap in knowledge by inviting new teachers to visit for an orientation to Zuni Pueblo. Through this visit, these teachers can learn more about Zuni Pueblo and see how the AAMHC could be used as a resource for their classes (C. Quam, personal communication, June 6, 2022). While there is a variety of programming provided covering numerous topics at

tribal museums, the participating tribal museums still have a desire to expand their programming and partnerships.

### **The Future of Tribal Museums**

As tribal museums continue to evolve, there is interest in how the future generations will continue the stewardship of these institutions. While tribal museums were established primarily to preserve and reaffirm the identities of various Indigenous nations, they have also assisted in the continued development and evolution of these identities, cultures, and histories. Quam noted that “one of the most enriching moments within my work is making the place available and [...] taking a step back and letting people from the community take the show over and [...] speak from their experience” (personal communication, June 6, 2022). One of these moments included a tour that Quam’s daughters conducted of the AAMHC. For Quam, this was an empowering moment particularly in seeing how this history and culture is “shaping their identity as young Zuni women” (personal communication, June 6, 2022). At the Sky City Cultural Center & Haak’u Museum, there is a focus on hiring Acoma Pueblo and other Indigenous peoples for various roles such as tour guides (M. Juanico, personal communication, May 25, 2022). With these employees, Juanico mentioned the importance of teaching quality customer service to help build up the self-esteem of this staff in order to “be positive and welcoming and educate the people about our history” (personal communication, May 25, 2022). Through these professional development opportunities, the participating tribal museums are providing another layer of education for Indigenous peoples with the future development of these museums in mind.

The partnership between the AAMHC and the Smithsonian Institution has provided opportunities for various trainings and assessments regarding different museum practices and standards. While Quam has been through several of these trainings, other AAMHC staff

members are experiencing them for the first time. Quam noted that while he has been at the forefront of conversations regarding the stewardship of the AAMHC:

[A]t some point [...] it'll be somebody else that can [...] carry this conversation on and refine and maybe even correct some of the conversations that we had previously into something that really fits and mirrors the tribe in the best possible way. (personal communication, June 6, 2022)

Quam went on to discuss the need for more training and workshop opportunities, especially as more Indigenous peoples enter the museum profession (personal communication, June 6, 2022).

With continued professional development and increase of Indigenous peoples in museum professions, tribal museums can honor their ancestors while continuing to evolve. During his closing remarks, Quam reflected on the inception of the AAMHC:

Because do we need a museum? If you asked when it was first created, the percentage of the community saying “probably not” was probably louder than today. Now they see this as a really important learning institution where they can come in and bring their kids in and learn from different things that are culturally appropriate and that we can mirror our sensibilities. (personal communication, June 6, 2022)

As Quam looks to the future, he mentioned the need to expand and reshape the AAMHC to fit the Zuni Pueblo people better as it continues to evolve in which he stated that “we can put our museum shoes on, but if it doesn't have the right fit, you know, I think we need to make it wearable for us 'cause we have to walk that walk” (personal communication, June 6, 2022). This demonstrates that despite the unknown nature of the future, the main goal of tribal museums remains: to educate.

## Conclusions

These findings demonstrate the multifaceted nature of tribal museums. First, Indigenous identity is the core of the work of the participating tribal museums, through assisting in the creation and reaffirmation of the Pueblo identity. Second, the goal of the participating tribal museums is driven by a sense of responsibility to the ancestors, Indigenous peoples, the local community, and the general population. Third, a major component of these educational partnerships is the role that participating tribal museums have as stewards of Pueblo culture and history. Fourth, participating tribal museums are the site of many forms of educational programming from exhibits to conferences and workshops. Fifth, school partnerships address a variety of subject areas and have adapted due to the COVID-19 pandemic. Finally, these institutions are beginning to look to the next generation to guide them into the future. These six themes all lead back to the overall goal of tribal museums which is to educate.

Since their inception, museums have been used as spaces to collect and preserve a variety of information which is then used to educate all visitors that engage with it. With tribal museums, there is an additional layer to their programming considering that their focus is on a long-ignored history and culture as well as historically excluded population. In doing so, tribal museums are an integral component to the decolonization of education within the United States. Decolonization occurs through many initiatives such as popular education which fosters a more critical analysis of society and how education can be used to maintain the dominant systems. To challenge these systems and disrupt this cycle, historically oppressed and excluded groups create their own initiatives outside of the dominant systems. This process can be seen in the establishment of tribal museums by Indigenous peoples. It is also demonstrated through programs such as the Indigenous Wisdom Curriculum Project at the IPCC, Winter Storytelling

Production through the AAMHC, and Acoma language classes at the Sky City Cultural Center & Haak'u Museum. Through this programming, tribal museums highlight Indigenous culture and history in the United States as told by Indigenous peoples.

By focusing on the history and culture of Indigenous peoples, tribal museums are a platform to another perspective and group within the United States. In the educational field, internationalization is one of the ways to diversify curricula. With that said, internationalization primarily focuses on the inclusion of multiple groups from around the world. To ensure all groups and perspectives are included, decolonization of education must occur in individual countries to truly demonstrate their multicultural nature and thus more fully enact interculturalization. Tribal museums expand the knowledge of visitors whether it is providing a more accurate narrative to prior education or an introduction to this history and culture. In doing so, tribal museums provide a fuller picture of the history of the United States from the perspective of Indigenous peoples.

### **Practical Applicability**

This study sought to showcase the existing collaborations between schools and tribal museums to demonstrate the need for increased collaboration between these two types of institutions. Tribal museums are facilitating a variety of programming inside and outside of schools for Indigenous and non-Indigenous peoples of all ages. The primary goal of this educational outreach is to include Indigenous perspectives on the various topics being addressed in the classroom from history to science. By providing instruction to visiting students, tribal museums are supplementing the curriculum of visiting schools by teaching students and teachers about Indigenous peoples within the United States. Regardless of what is or is not being taught in the classroom, this programming expands the knowledge of these students. These visits along

with additional educational programming outreach also introduce many students to tribal museums. It is imperative that these collaborations continue in order to expand students' knowledge and access to educational institutions outside of schools. For this to occur, there needs to be more awareness of tribal museums as educational institutions and resources to schools. This project hopes to provide an additional platform for these institutions by demonstrating the educational importance of tribal museums and the vast array of programming that they facilitate for learners of all ages.

The future of tribal museums is under the stewardship of the future generations of Indigenous peoples. To prepare these upcoming generations to take up this charge, there is a need to invest in the education of future museum professionals. This could entail more professional development programming and support focused on museum practices and their applicability to tribal museums. With that said, professional development typically occurs once an individual is already employed in a specific field. Thus, this educational programming regarding museum practices should be introduced at an earlier stage of career planning. This could be through offering more internships or training programs for Indigenous peoples facilitated by tribal museums or affiliated organizations such as the American Indian Alaska Native Tourism Association (AIANTA). Other support such as scholarships could be offered to Indigenous peoples seeking to enter the museum field through undergraduate, graduate, or vocational studies.

Additionally, it is imperative that tribal museums are included in museum studies programs. The inclusion of tribal museums in these programs brings a historically excluded perspective into the museum field with their own standards and practices. By increasing educational opportunities for Indigenous peoples seeking to enter the museum field and

including tribal museums in these programs, this would ideally increase the number of Indigenous scholars in the museum field which would continue to provide stewardship to tribal museums for future generations.

### **Recommendations for Future Inquiry**

This project sought to understand the collaborations between schools and tribal museums, but the participant population only includes tribal museum staff and does not focus on schools. This project had initially included teachers in the intended participant population. Unfortunately, it had to continue without teacher involvement due to scheduling complications. While the data collected illuminates some of the connections between schools and tribal museums, it only does so from the perspectives of tribal museum staff. To fully understand the relationship between schools and tribal museums, it is imperative to include teachers in future research.

This project also focused on a select group of Indigenous nations and institutions due to the desired length of this project and scheduling logistics. If this further research is pursued with an expanded paper length and timeline, the invited participant pool could be expanded to include more Indigenous nations and tribal museums as well as other tribal institutions such as archives and libraries.

Lastly, this research focused on Indigenous peoples within the United States. There are Indigenous peoples throughout the world with their own unique institutions that collaborate with the schools in their countries. Through looking at the collaborations between these Indigenous institutions and schools around the world, there could be a greater understanding of how a variety of countries include Indigenous culture, history, and peoples in educational systems.

## References

- A:shiwi A:wan Museum and Heritage Center. (n.d.a). *About the Museum*. A:shiwi A:wan Museum and Heritage Center. <http://www.ashiwi-museum.org/about/>
- A:shiwi A:wan Museum and Heritage Center. (n.d.b). *Collaborations*. A:shiwi A:wan Museum and Heritage Center. <http://www.ashiwi-museum.org/collaborations/>
- A:shiwi A:wan Museum and Heritage Center. (n.d.c). *Exhibitions*. A:shiwi A:wan Museum and Heritage Center. <http://www.ashiwi-museum.org/exhibitions/>
- Abrams, G. H. (2004). *Tribal museums in America*. American Association for State and Local History. [www.atalm.org/sites/default/files/tribal\\_museums\\_in\\_america.pdf](http://www.atalm.org/sites/default/files/tribal_museums_in_america.pdf)
- Acoma Sky City. [Acoma Sky City]. (2020, June 25). *Welcome to Acoma Sky City*. [Video]. YouTube. <https://youtu.be/17o-YLpVGk0>
- Albuquerque Museum. (n.d.). *Albuquerque Indian School and Indian Child Removal*. CABQ. <https://www.cabq.gov/artsculture/albuquerque-museum/exhibitions/seven-generations-of-red-power-in-new-mexico/ais-indian-child-removal/albuquerque-indian-school>
- Alexander, E. P. (1960). *History museums: from curio cabinets to cultural centers*. The Wisconsin Magazine of History, 173-180.
- Alexander, E. P., Alexander, M., & Decker, J. (2017). *Museums in motion: An introduction to the history and functions of museums*. Rowman & Littlefield.
- Association of Tribal Archives, Libraries, and Museums, & Jorgensen, M. (2012). *Sustaining Indigenous culture: The structure, activities, and needs of tribal archives, libraries, and museums*. Association of Tribal Archives, Libraries, and Museums.
- Avanyu Plaza. (n.d.). *Avanyu Plaza*. Avanyu Plaza. <https://www.avanyuplaza.com/home-page/>

- Baker, T., Little Elk, W., Pollard, B., & Yellow Bird, M. (2021, May 12). *How to talk about Native Nations: A guide*. Native Governance Center. <https://nativegov.org/news/how-to-talk-about-native-nations-a-guide/>
- Blakemore, Erin (2021, July 9). *A century of trauma at U.S. boarding schools for Native American children*. National Geographic. <https://www.nationalgeographic.com/history/article/a-century-of-trauma-at-boarding-schools-for-native-american-children-in-the-united-states>
- Botanika Films Chile. (2014, July 9). *José Quidel Lincoledo - "Educación e Interculturalidad"* [Video]. YouTube. <https://www.youtube.com/watch?v=-U-qqKiCAAI>
- The Center for Research in Vocation Education. (1977). Direct field trips: Module C-1 of category C-Instructional execution professional teacher education module series. *The Ohio State University*. <https://files.eric.ed.gov/fulltext/ED149065.pdf>
- The Editors of Encyclopaedia Britannica. (2020, May 15). *Pueblo Indians*. *Encyclopedia Britannica*. <https://www.britannica.com/topic/Pueblo-Indians>
- Fuller, N. J., & Fabricius, S. (1992). *Native American museums and cultural centers: Historical overview and current issues*. *Zeitschrift für Ethnologie*, 223-237.
- Greene, J. P., Kisida, B., & Bowen, D. H. (2014). The educational value of field trips: Taking students to an art museum improves critical thinking skills, and more. *Education Next*, 14(1), 78-87.
- Hudzik, J.K. (2011). *Comprehensive internationalization: From concept to action*. Washington DC: NAFSA.

Indian Affairs. (2022a). *Federal Indian Boarding School Initiative Investigative Report*. U.S.

Department of the Interior. [https://www.bia.gov/sites/default/files/dup/inline-files/bsi\\_investigative\\_report\\_may\\_2022\\_508.pdf](https://www.bia.gov/sites/default/files/dup/inline-files/bsi_investigative_report_may_2022_508.pdf)

Indian Affairs. (2022b). *List of Federal Indian Boarding Schools*. U.S. Department of the

Interior. [https://www.bia.gov/sites/default/files/dup/inline-files/appendix\\_a\\_b\\_school\\_listing\\_profiles\\_508.pdf](https://www.bia.gov/sites/default/files/dup/inline-files/appendix_a_b_school_listing_profiles_508.pdf)

Indian Pueblo Cultural Center. (n.d.a). *About us*. Indian Pueblo Cultural Center.

<https://indianpueblo.org/about-us/>

Indian Pueblo Cultural Center. (n.d.b). *The 19 Pueblos of New Mexico*. Indian Pueblo Cultural

Center. <https://indianpueblo.org/new-mexicos-19-pueblos/>

International Labor Organization (ILO). (1989). *Indigenous and Tribal Peoples Convention*,

1989. No. 169.

[https://www.ilo.org/dyn/normlex/en/f?p=NORMLEXPUB:55:0::NO::P55\\_TYPE,P55\\_LANG,P55\\_DOCUMENT,P55\\_NODE:REV,en,C169,/Document](https://www.ilo.org/dyn/normlex/en/f?p=NORMLEXPUB:55:0::NO::P55_TYPE,P55_LANG,P55_DOCUMENT,P55_NODE:REV,en,C169,/Document)

Linthicum, L. (2002, August 11). *Gone, but not forgotten*. *New Mexico & the West*, B1, B5.

Marshall, G. & Rossman, C. (2016). *Designing qualitative research* (6th ed.). Sage Publications.

Mignolo, W. D., & Walsh, C. E. (2018). *On decoloniality: concepts, analytics, praxis*. Duke

University Press.

National Congress of American Indians. (February 2020). *Tribal Nations & the United States:*

*An introduction*. NCAI. <https://www.ncai.org/about-tribes>

National Park Service. (n.d.). *Native American Graves Protection and Repatriation Act*. National

Park Service. <https://www.nps.gov/subjects/nagpra/index.htm>

National Park Service. (1982). *National Register of Historic Places Registration Form:*

*Employees' New Dormitory and Club.*

<https://npgallery.nps.gov/pdfhost/docs/nrhp/text/82003310.PDF>

New Mexico True. (n.d.a). *Acoma (Sky City)*. New Mexico. [https://www.newmexico.org/native-](https://www.newmexico.org/native-culture/native-communities/acoma-sky-city/)

[culture/native-communities/acoma-sky-city/](https://www.newmexico.org/native-culture/native-communities/acoma-sky-city/)

New Mexico True. (n.d.b). *Indian Pueblo Cultural Center*. New Mexico.

<https://www.newmexico.org/listing/indian-pueblo-cultural-center/73/>

New Mexico True. (n.d.c). *New Mexico's unique Native American communities*. New Mexico.

<https://www.newmexico.org/native-culture/native-communities/>

Passarelli, A.M., & Kolb, A.M. (2012). Using experiential learning theory to promote student learning and development in programs of education abroad. In M. Vande Berg, R.M.

Paige, & K.H. Lou (Eds.) *Student learning abroad: What our students are learning, what they're not, and what we can do about it.* (pp. 137-158). Stylus.

Scarce, R. (1997). Field Trips as Short-Term Experiential Education. *Teaching Sociology*, 25(3),

219–226. <https://doi.org/10.2307/1319398>

The Secretary of the Interior. (2021). *Federal Indian Boarding School*

*Initiative*. [https://www.doi.gov/sites/doi.gov/files/secint-memo-esb46-01914-federal-](https://www.doi.gov/sites/doi.gov/files/secint-memo-esb46-01914-federal-indian-boarding-school-truth-initiative-2021-06-22-final508-1.pdf)

[indian-boarding-school-truth-initiative-2021-06-22-final508-1.pdf](https://www.doi.gov/sites/doi.gov/files/secint-memo-esb46-01914-federal-indian-boarding-school-truth-initiative-2021-06-22-final508-1.pdf)

Sky City Cultural Center & Haak'u Museum. (n.d.). *Tour Acoma Pueblo*. Acoma Sky City.

<https://www.acomaskycity.org/page/tours>

Tour de Acoma. (n.d.). *Tour de Acoma*. Tour de Acoma. <https://www.tourdeacoma.com/>

Villaseca, R. (n.d.). *Popular Education: Roberto Villaseca notes about Popular Educators*

*Carmen Colomer, Mónica Bonefoy and Edgardo Alvarez*. Canvas.

## Appendices

### Appendix A: Interview Guide

1. Please state your name and pronouns.
2. What is your position at the [name of cultural center]?
3. What is your educational program affiliation at the [name of cultural center]?
4. What is the mission of this program?
5. How does this program achieve said mission?
6. Does this program have existing external partnerships? If so, with whom?
7. How did these partnerships form?
8. How many people participate in this program each year?
9. What groups do these participants generally come from? (i.e., schools, organizations, other groups).
10. Do schools (elementary, middle, high school, and colleges) utilize this program? If so, which schools?
11. How has this program been adapted considering COVID-19?
12. Approximately how many school groups do you host each year?
13. To what degree does the [name of cultural center] staff work with teachers regarding field trip planning and other activities?
14. Have field trip visits led to further programming with these schools? If so, how?
15. How have field trips and other educational programming been impacted by COVID-19?
16. How often do you collaborate with local schools regarding field trips and other activities?
17. What academic areas are these collaborations focused on?
18. Have you ever denied a school visit? If so, why?
19. Do children access these programs separately from a school partnership?
20. Do you work with any institutions outside of your local community and/or [state]? If so, how did these partnerships form?
21. What educational programming is currently in development?
22. Is there any additional information that you would like to share?