



**TEXAS
HISTORICAL
COMMISSION**
REAL PLACES TELLING REAL STORIES

**Consultation and
Collaboration: A Starting
Point for Museums and
Indigenous Tribes**

Welcome!

The workshop will begin at 8:30am

1



**TEXAS
HISTORICAL
COMMISSION**
REAL PLACES TELLING REAL STORIES

Museum Services

The Museum Services Program provides support, resources, and training to museums in Texas.

- Consultations
- Webinars and workshops
- Resources

2

www.thc.texas.gov/museum-services

On our webpage:

- Webinars
- Workshops
- Grants and Fundraising
- Helpful Resources
- Connect and Learn

3

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4

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5

Workshop Ground Rules

1. Use “I” statements and speak only from your own experience
2. Assume good intent and be aware of your impact
3. Maintain confidentiality—what is said here stays here, what is learned here leaves here
4. Share the air—leave room for everyone to speak and don’t interrupt
5. Seek first to understand—ask questions to clarify, not to debate
6. Participation may be verbal, but it is also deep listening
7. Challenge yourself and engage with discomfort
8. Be willing to make a mistake and be understanding when others make them
9. Seek to learn from differences—everyone’s unique backgrounds give us different life experiences
10. Please silence your cell phones

6



TxDOT and Tribes

Rebekah Dobrasko
Cultural Resource Management Section Director



Spring 2023

7

Did You Know?

Fast Fact from TxDOT **Archeology.**

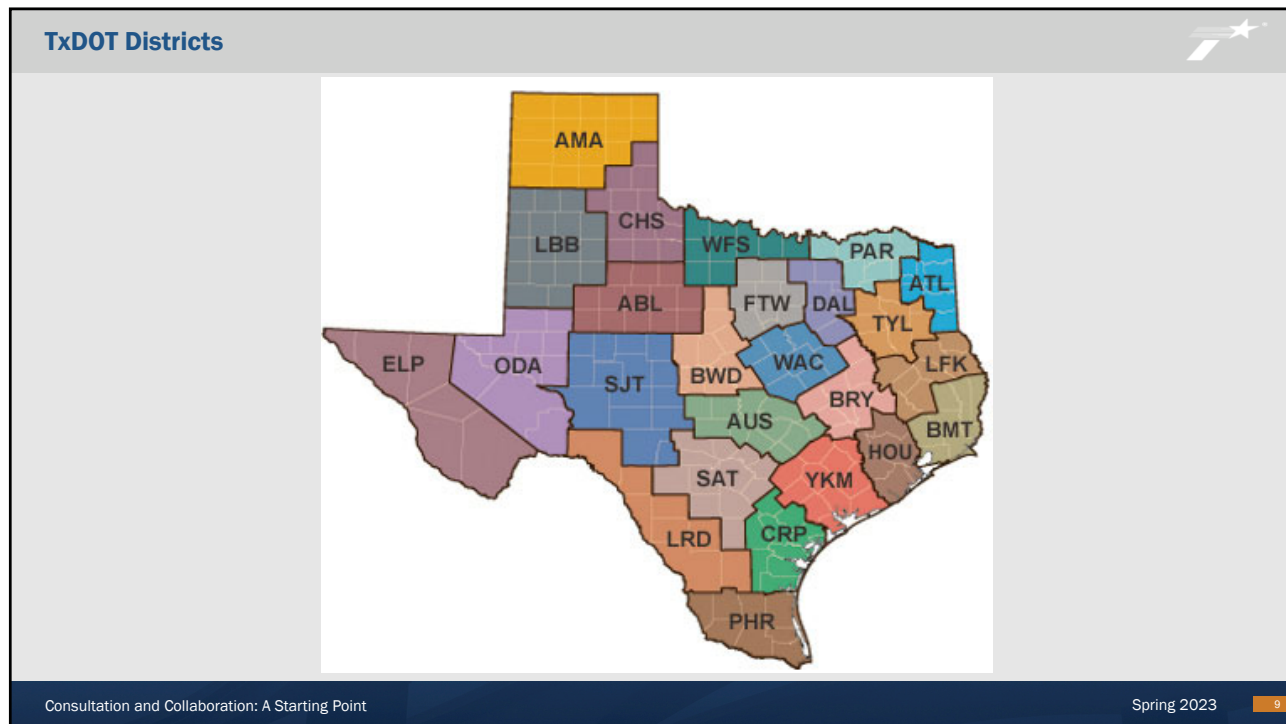
TxDOT projects account for
40% of permitted archeological excavations in Texas.

BRIDGING THE *Past & Present*

Consultation and Collaboration: A Starting Point

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8





9



10


TxDOT and Historic Preservation





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11

Public Involvement





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12 Spring 2023



12

Tribal Consultation

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13

13

Tribal Consultation

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14

14

Tribal Consultation

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15

15

Cultural Landscapes

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16

16

Tribal Partnerships



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17

17

Telling a Full Story

EARLY WAXAHACHIE RESIDENTS

Native people lived on the banks of the Waxahachie Creek more than 700 years ago.

Archaeologists found evidence of their life nearby. They named the location the Waxahachie Creek Site based on the cultures that lived here. At this site, archaeologists uncovered stone tools that hunters used to kill bison and deer. They also found cooking pits where people prepared their food. Special dating methods show that this site is 700 to 1700 years old.

The name "Waxahachie" is believed to be a combination of words from many cultures. This name comes from the Wichita-Caddoan word *waka'ahets'i*, meaning "fat carnivore," and the Koasati-Muskogean (Coushatta) words, *wa-kasi* meaning "calf," and *hah-chi* meaning "stream."

In the 1700s, the Wichita had many villages in this area. Traveling groups of hunter-gatherers settled next to water and traded with tribes who spoke similar languages. These Native Americans lived in beehive-shaped grass houses. Early people grew corn, pumpkins, and sunflowers. The Wichita braided pumpkin skins and strips of dried squash to make mats for food storage.

Other tribes like the Kickapoo, Lenape and Tonkawa migrated to this area too. Many tribes are still connected to the lands. Native Americans keep their culture by harvesting medicinal and edible plants, as well as performing traditional dances and ceremonies. Studying archeology, in addition to talking to modern day Native American tribes, allows us to learn about how the people at this site lived. These practices help us to better understand the modern problems we face today.



The Muscogee (Creek) who had ancestors living around Waxahachie, Muscogee often used mud to make baskets, tools, weapons, and structures.



Wichita tribes lived in the area. Their members used animal skins and bark to make baskets and structures.



In this historic photograph, a small Wichita village is shown in a wooded region to provide as a source of food, medicine, and construction.



Muscogee (Creek) women in traditional clothing and turban. They were often seen in the area because of their position and role in the community.



Archaeologists dig at the Waxahachie Creek Site. Over time, Waxahachie Creek floods the site and ruins of old and new buildings and structures are left behind in the site before moving the remains by hand.



At the Waxahachie Creek Site, archaeologists found a large stone tool, which is possibly 2,000 years old. Stone tools and other items are found in the site and are used to prepare food to eat. Stone tools are found in archaeological sites across Texas.

BEYOND
THE ROAD

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18

18

Join Us "Beyond The Road!" 

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THE ROAD**
TxDOT 

www.txdot.gov

Keywords:

Beyond The Road
Historic Preservation
Archeology and History

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19

Join Us "Beyond The Road!" 

**BEYOND
THE ROAD**
TxDOT 

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Consultation and Collaboration: A Starting Point Spring 2023 **20**

20



21

Consultation & Collaboration: A Starting Point for Museums & Indigenous Tribes

Who We Are: Introductions

Welcome!

Texas Historical Commission

- Laura Casey, Museum Services Program Coordinator
- Marie Archambeault, Tribal Liaison/Archeological Reviewer
- Emily Hermans, Museum Services Program Specialist

Texas Department of Transportation

- Rebekah Dobrasko, Section Director, Cultural Resource Management, Environmental Affairs Division

Bullock Texas State History Museum

- Josefa González Mariscal, Deputy Director of Interpretation
- Angie Glasker, Curator



22

Introductions — Continued

Workshop Tribal Advisors

- ❖ Bryant Celestine, Alabama-Coushatta Tribe of Texas
- ❖ Holly Houghten, Mescalero Apache Tribe
- ❖ Martina Minthorn, Comanche Nation
- ❖ Rick Quezada, Ysleta del Sur Pueblo
- ❖ Ben Yahola, Seminole Nation of Oklahoma



Workshop Facilitators

- Angie Glasker, Curator, Bullock Museum
- Matthew Davila, Standing Rock Sioux Tribe, Tribal Advisor, Bullock Museum
- Nan Blassingame, Cheyenne and Arapahoe Tribes, Tribal Advisor, Bullock Museum



23

Workshop Topics Covered

1. **Why consultation and collaboration are necessary**
2. **Key methods to working with Tribes**
3. **Listening to Tribes, their members and stories**



By the end of today's workshop, you will learn:

- how to enrich museum experiences through collaborative interpretation;
- why it is important for Tribes to have voice in the interpretation of their own history;
- to work with Tribal representatives in a culturally appropriate way;
- changes to implement in museum exhibitions and program planning processes.



24

Activity 1: Getting To Know Each Other

Introduce yourself and tell us what your object is



25

Part 1: Why are consultation & collaboration necessary

In session one, we'll do five things:

1. Review the **history** of relationships between museums and Tribes;
2. Review what **inclusive exhibition practices** look like;
3. Give **examples** of the types of information museums gain through consultation;
4. Define culturally informed **object care** and handling;
5. Discuss **first steps** museums can take before reaching out to Tribes.

26

Museum/Tribal History: Cultural Separation

"Collecting objects from our communities severed the relationships we had with these materials."

— First Americans Museum

The World's Historical Columbian Exposition Guide

THE DEPARTMENT OF ETHNOLOGY.

This department will have interest for the curious, as well as the highest value for the ethnologist and archaeologist. The lost civilizations of Palenque, the Aztecs, the Incas, and the Mound-builders; the singular relics of the Cliff-dwellers of Arizona and New Mexico; the almost extinct civilization, if civilization it is to be called, of the aborigines of this country; these all will have the fullest possible representation.

15

Anthropology building, Centennial Exposition, 1876



27

Museum/Tribal History: Repatriation



NAGPRA consultation at San Diego's Museum of Us, Courtesy NPS NAGPRA

"NAGPRA is an important law that helps us heal from some of the more painful times in our past by empowering Tribes to protect what is sacred to them."

— Assistant Secretary of Indian Affairs, Bryan Newland



28

Museum/Tribal History: Critiquing Traditional Display Techniques



Crow Bison Hunt, Milwaukee Public Museum, 2022



Anthropology Hall, National Museum of Natural History, 1911



29

Museum/Tribal History: Exposing American Indian Stereotypes



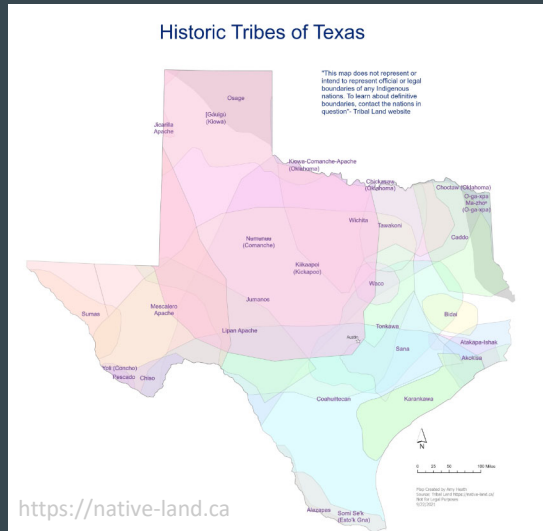
Stereotypes exhibit at First Americans Museum, 2022

- No cultural differences
- No longer exist
- Image of the "Noble Savage"
- Part of nature
- Stoic People



30

Museum/Tribal History: Richness of Diversity



- 574 Federally recognized Tribes in the United States
- They have unique histories, cultures, languages, and perspectives.
- Which Tribes' histories and cultures exhibited should depend on location, collection, and institutional mission.



31

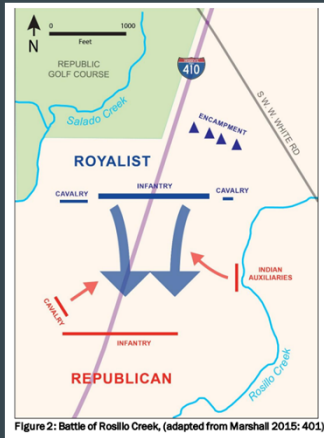
Museum/Tribal History: Richness of Diversity

- Federal Recognition is a legal term meaning the United States recognizes a government-to-government relationship with a Tribe and that a Tribe exists politically in a "dependent nation" status. Federally recognized Tribes possess certain inherent powers of self-government and entitlement to certain federal benefits, services, and protections because of a special trust relationship.
- The State of Texas does not have a state recognition process.



32

Inclusive Exhibition Practices: Example 1



TxDOT Tribal Histories Project,
Alabama-Coushatta Research
Report

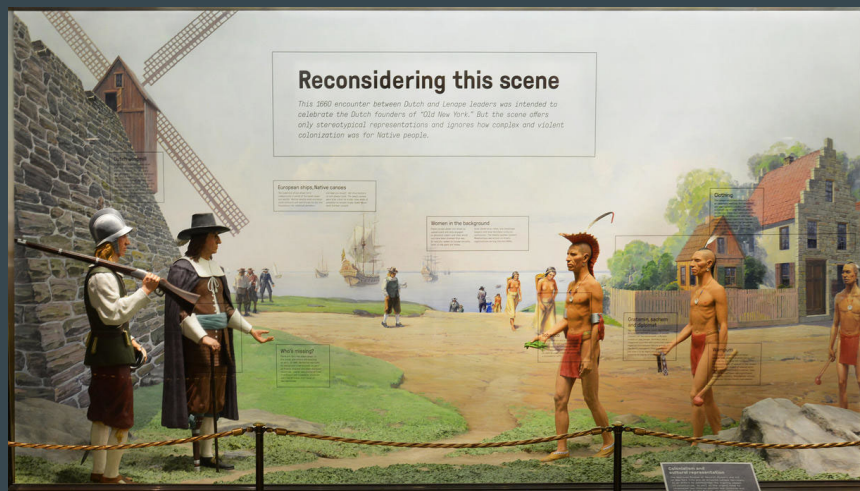
TIGUA INDIANS. The Tigua (Tiguex, Tiwa, Tihua) Indians of Ysleta del Sur Pueblo of El Paso are descendants of refugees from the Rio Abajo or lower Rio Grande pueblos who accompanied the Spanish to El Paso on their retreat from New Mexico during the Pueblo Revolt of 1680. The settlement established for them was named Ysleta del Sur, or Ysleta of the South, to distinguish it from their former home in Isleta, New Mexico, near what is now Albuquerque. Their original language was Tiwa, which is almost extinct. The New

TSHA Handbook of Texas



33

Inclusive Exhibition Practices: Example 2



American Museum of Natural History



34

Inclusive Exhibition Practices: Example 3



First Americans Museum Flip Interactive



35

Inclusive Exhibition Practices: Example 4

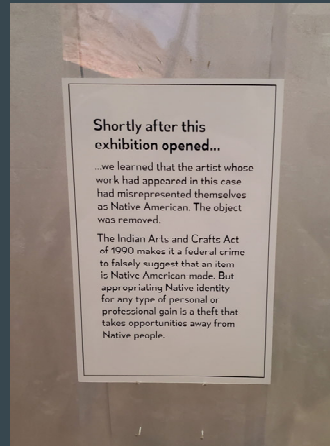


Great Bear Hunt mat, Oneida, 2021



36

Inclusive Exhibition Practices: Example 5



Empty exhibit case at the Field Museum, 2022



37

Consultation Benefits: Object Details Provide Insights to Tribal Histories

"History is not about time — it's about place."

— Patty Loew, PhD (Bad River Band of Lake Superior Ojibwe) from Field Museum exhibit, 2022



Pine needle baskets, Alabama-Coushatta Tribe, 2015



38

Inclusive Exhibition Practices: Including the Present



Men's fancy dance regalia, worn by Darwin St. Clair, Eastern Shoshone Nation

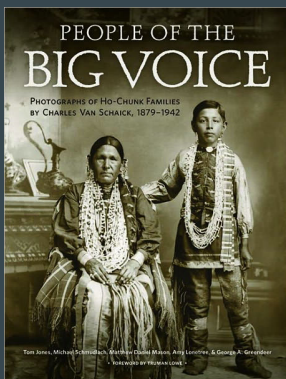


Red jingle dress, made by Nan Blessingame, Cheyenne & Arapaho Tribes



39

Consultation Benefits: Humanizing and Naming



Albert Johnson (HunkChoKah) & Annie Bessie Arthur Johnson Standingwater (WeHunKah)



Annie Blowsnake Thundercloud (WaConChaSkaWinKah)



40

Consultation Benefits: Building collections



Intro wall for the Chicago Field Museum's
Native Truths exhibition



41



Break



42

Part 1 continued: Why is consultation & collaboration necessary?

Activity 2: Writing and Interpretation



43

Writing and Interpretation Activity

What is the object's meaning and purpose and why is it special to you?

What stories can you tell with the object?

What does the object say about you and who you are?

44

Writing and Interpretation Activity

With your partner(s):

- Review the information provided for your object and take notes
- Write new interpretive text for your object explaining what it is and its significance

45

Writing and Interpretation Activity



46

*“Imperative is the recognition of the spiritual life
reverberating within our cultural items.
It is a spiritual essence not meant
for everyone to understand,
but simply for all to acknowledge and respect.”*

– Welana A. Fields Queton (Osage/Muscogee (Creek)/Cherokee)



47

Object Care and Handling



Wisconsin Historical Society, Preservation Storage
Facility care room



Wisconsin Historical Society, Preservation Storage
Facility outdoor care space



48

Object Care While On View — Case Study



Why is the Dress Hidden?

This Arapaho Ghost Dance dress is “hidden” from direct view. It is considered a highly sensitive religious item by the Tribes that practiced the Ghost Dance ceremony.

The Arapaho tribe has given our museum permission to display the dress. However, some people are uncomfortable viewing it directly. Out of respect for this sensitivity, we display it this way so that the dress cannot be inadvertently seen.

The dress is viewable for those who chose to see it.

— Image & label text from First Americans Museum



49

Object Care — Dioramas



Native American Church exhibition,
Comanche Nation Museum, 2022



50

First Steps Prior to Consultation

- **Evaluate existing exhibitions and/or ones in development:**
 - Do visitors infer from your exhibition(s) that Tribal cultures are only of the past?
 - Are you highlighting that change & adaptation are consistent with the Tribes' experiences?
 - Do you acknowledge Indigenous history does not begin at European contact, nor does it end with the Reservation Period? (During the forced removal of Tribes to reservations, 1850 to 1887.)
 - Do you emphasize American Indian history is American history?



51

First Steps Prior to Consultation — continued

- Evaluate perspective & if correct language is used on labels:
 - Review and replace inaccurate or outdated information
 - Identify people in photographs and the makers of objects
- Determine if your Tribal narratives have a connection to your geographic location and institutional mission.
- Remove artifacts from display that should not be on display such as objects identified by Tribes to be sacred.
- Update collections inventory lists.



52

Lunch & Activity 3: Tablemate Discussion

How would you convince your board and/or senior leadership that working with Tribes and including Indigenous perspectives is imperative?



53

Part 2: Listening Session with a Tribal Representative



Martina Minthorn, Tribal Historic Preservation Officer, Comanche Nation



54

Part 3: Working with Tribes

Recap of Skill-building Objectives:

- approach successful & productive consultation(s);
- reach out to Tribes;
- appropriately acknowledge & compensate Tribal members;
- work with Tribal representatives in a culturally appropriate way.



55

Respectful Reciprocal Relationships

Consultations bring museums many benefits.

What opportunities can museums offer to the Tribes?

- Participation in exhibition evaluation & development
- Access to collections
- Access to audiences
- Educational Programming
- Research
- Seat on board
- Internships or opportunities for students



56

Reciprocal Relationships Case Study: Tribal Access to Collections

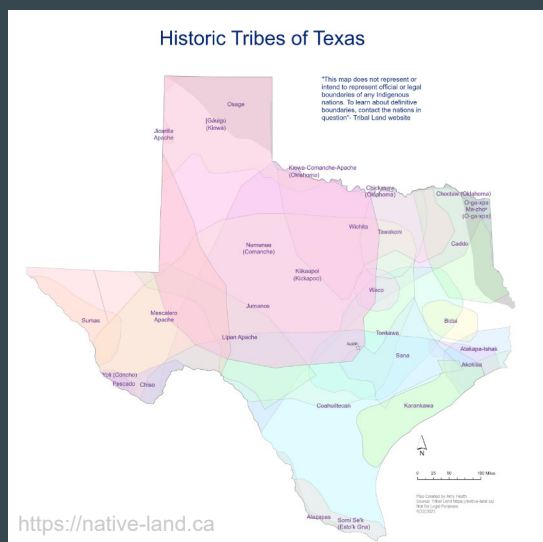


Judy Helgesen & Julie Yates-Fulton (Haida Nation) with Judy's grandfather's Sea Grizzly Cape in the Chicago Field Museum



57

Which Tribes Have History in Your Geographic Area?

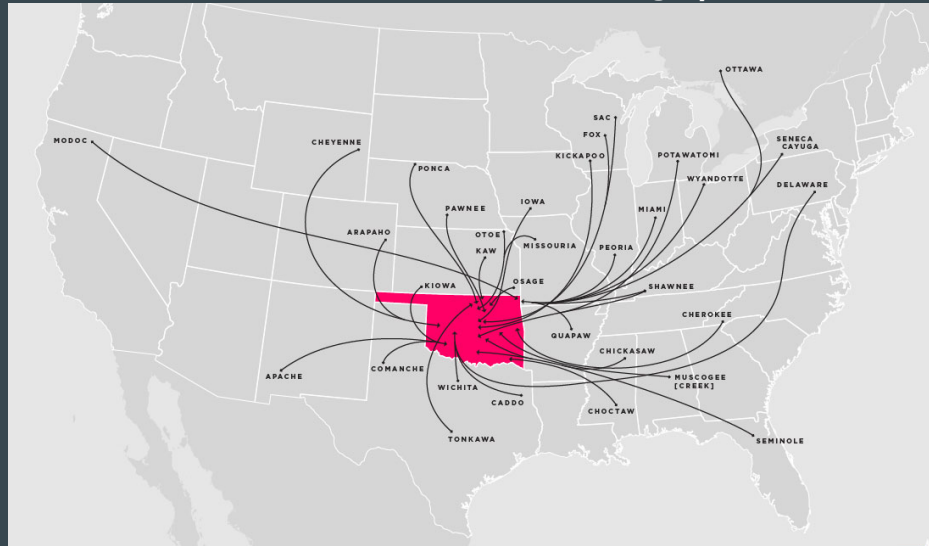


- 29 Federally Recognized Tribes maintain a connection to Texas
- 3 of those Tribes are located in Texas — the Alabama-Coushatta Tribe, the Ysleta del Sur Pueblo, and the Kickapoo Traditional Tribe of Texas



58

Which Tribes Have History in Your Geographic Area?

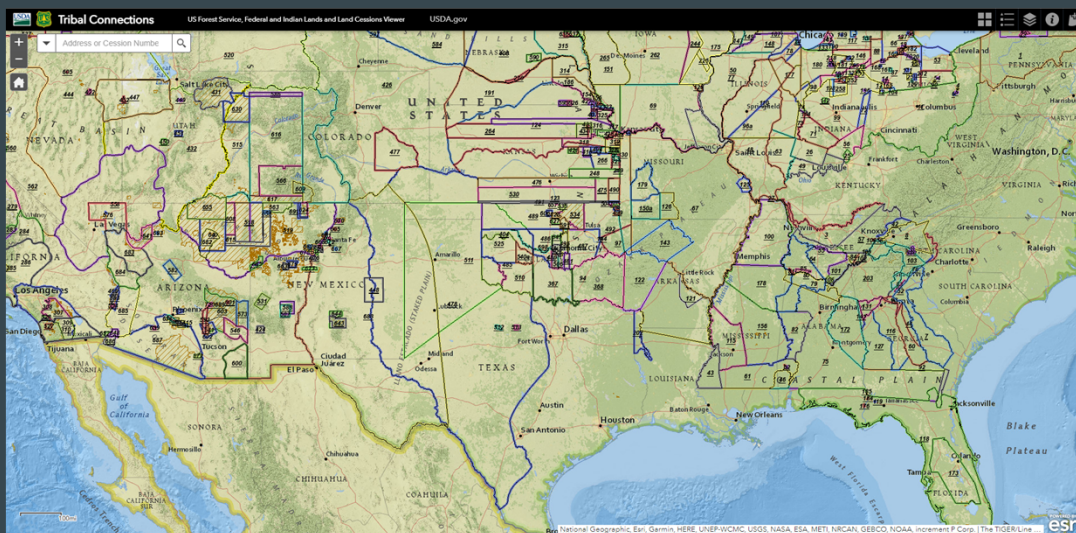


First Americans Museum



59

Which Tribes Have History in Your Geographic Area?



U.S. Forest Service Map



60

Where to Start Contact

Federally Recognized Tribes typically have designated staff.

- Tribal Historic Preservation Officer (THPO)
- Cultural preservation department
- Language preservation department
- Other tribal members as designated by Tribe



61

Define the Goals of Your Project

- Begin consultation at the start of your project
- Understand process is not about checking off a box on a list
- Leave room for adjustments
- Prepare questions ahead of time, but listen carefully during consultations
- Avoid rigid timelines



62

Basic Tips

- Do your homework
- Document your efforts
- Consider appointing one or two people as primary point(s) of contact



63

Working with Tribes

- Recognize, respect, and encourage cultural differences
- Gift-giving is appreciated and respectful
- Be aware of tribal political changes —
you are consulting with Sovereign governments



64

Compensation and Recognition

- Acknowledge Tribal representatives as authorities on subject
- Compensate as you would any outside consultant
- Consultation expenses should be factored into project budget



65

Break



66

Consultation in Practice

Consultation is a process that involves gathering information, sharing ideas, and seeking input from stakeholders. Effective consultation involves several key components:

- Project idea
- Stakeholders
- Discussion and input
- Development and review
- Present final product
- Evaluation of the process
- Opportunities for improvement

67

Questions?

68

Activity 4: Five Content Review Questions



69

Which three Tribes live in Texas?

1. Ho-Chunk Nation
2. Alabama-Coushatta Tribe
3. Ysleta del Sur Pueblo
4. Kickapoo Traditional Tribe
5. Options 2, 3, & 4
6. None of the Above

70

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3. Ysleta del Sur Pueblo
4. Kickapoo Traditional Tribe
5. **Options 2, 3, & 4**
6. None of the Above



71

Who could be your first point of contact with a Tribe?

1. THPO
2. Tribal Council member
3. Chief
4. Head of cultural preservation department
5. Museum or cultural center
6. Options 1 & 4
7. All of the Above



72

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5. Museum or cultural center
6. Options 1 & 4
7. **All of the Above**



73

When planning a project, how often should you talk with Tribal advisors?

1. One meeting at the end to get sign off
2. Early in the planning stages and throughout all phases of the project
3. Only after you've got the entire project mapped out
4. Only if they reach out to you about the project



74

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75

True or False – You only need to work with the three Tribes currently located in Texas?



76

True or **False** – You only need to work with the three Tribes currently located in Texas?

There are 29 Tribes with a connection to Texas; you may need to work with all of them depending on the project



77

What are some reasons why Tribal members may request access to your collections?



78

What are some reasons why Tribal members may request access to your collections?

Possible answers: Research, object care & treatment, NAGPRA/repatriation, or reconnect to objects that were separated from their Tribe, band, or family



79

Join us!

1. Read *Texas & Tribes: Shared Traditions* and do an activity with your organization
2. Research Tribes in your area and visit their websites
3. Visit a historic place associated with Tribal Texas
4. Attend a powwow
5. Plan a visit to a Tribal cultural center or museum



80

Consultation & Collaboration: A Starting Point for Museums & Indigenous Tribes

Workshop Webpage: www.thc.texas.gov/museums-and-tribes

- All slides, resources, and hand-outs
- June 22 and June 29 webinars

Email from Emily Hermans

- Post-workshop survey
- Participant and instructor contact list
- Padlet



81

Thank you!



82

This 1660 encounter between Dutch and Lenape leaders was intended to celebrate the Dutch founders of "Old New York." But the scene offers only stereotypical representations and ignores how complex and violent colonization was for Native people.

Dutch windmill
The windmill was built in 1614 by the Dutch to grind grain for the colony. It was one of the first windmills in North America. The mill was used to grind grain for the colony and for the Dutch ships. It was also used to grind grain for the Dutch people. The mill was built by the Dutch and was one of the first windmills in North America.

European ships, Native canoes
The scene shows a Dutch ship and a Native canoe. The Dutch ship is a large sailing ship with three masts. The Native canoe is a small wooden boat with a single mast. The Dutch ship is on the left and the Native canoe is on the right. The Dutch ship is sailing towards the Native canoe. The Native canoe is sailing towards the Dutch ship.

Women in the background
The scene shows several women in the background. They are dressed in Dutch clothing, including long skirts and blouses. They are standing near the Dutch ship. The women are looking towards the Native canoe. They appear to be observing the encounter.

Clothing
The scene shows Dutch and Native clothing. The Dutch are wearing long, dark coats with white collars and cuffs. They are also wearing hats. The Natives are wearing loincloths and moccasins. The Dutch clothing is made of wool and the Native clothing is made of animal skin.

Stuyvesant
The scene shows Stuyvesant, the Dutch governor of New York. He is standing in the center of the scene, facing the Native leaders. He is wearing a dark coat and a hat. He is holding a sword. He appears to be speaking to the Native leaders.

Who's missing?
The scene shows a Dutch ship and a Native canoe. The Dutch ship is on the left and the Native canoe is on the right. The Dutch ship is sailing towards the Native canoe. The Native canoe is sailing towards the Dutch ship. The scene is missing the Native people who were the original inhabitants of the land.

Tobacco
The scene shows a Native man holding a pipe. The pipe is made of wood and has a bowl. The man is looking towards the Dutch ship. He appears to be offering the pipe to the Dutch ship. The pipe is a symbol of peace and friendship.

Oratamin, sachem and diplomat
The scene shows Oratamin, the sachem and diplomat of the Lenape. He is standing in the center of the scene, facing the Dutch ship. He is wearing a loincloth and moccasins. He is holding a pipe. He appears to be speaking to the Dutch ship.

Wampum
The scene shows a Native man holding a wampum belt. The wampum belt is made of wampum beads. The man is looking towards the Dutch ship. He appears to be offering the wampum belt to the Dutch ship. The wampum belt is a symbol of peace and friendship.

Colonialism and cultural representation
The scene shows a Dutch ship and a Native canoe. The Dutch ship is on the left and the Native canoe is on the right. The Dutch ship is sailing towards the Native canoe. The Native canoe is sailing towards the Dutch ship. The scene is a representation of colonialism and cultural representation.

Top intro



This 1660 encounter between Dutch and Lenape leaders was intended to celebrate the Dutch founders of “Old New York.” But the scene offers only stereotypical representations and ignores how complex and violent colonization was for Native people.

Dutch windmill



Windmills are closely associated with Holland, and by including one in the scene, the designers wanted viewers to focus on the Dutch. The first windmills were used as lumber mills. Timber was important to the Lenape as well. Indeed, in the Munsee language, “Manhattan” means “the place where we get bows,” after hickory trees on the island with wood well-suited for making bows.

European ships, Native canoes

The numerous ships shown here communicate a sense of European power and wealth. Native people made enormous contributions and sacrifices to lay the foundation for colonial markets—and America itself. Yet this history is not always told. The small canoes were also vital to trade: they made it possible to access trade items found much further inland.



Tobacco

The cultivation and production of tobacco is an agricultural technology developed by Native people. Among the Lenape, *kwushahteew* (tobacco) is used as a sacrament and given as a diplomatic gift.



Oratamin, sachem and diplomat

The original diorama label identified Stuyvesant but not Oratamin, a sachem (leader) of the Hackensack, a Munsee branch of the Lenape. Oratamin was a respected diplomat who conducted complex negotiations between Native groups and the Dutch newcomers. This scene does not show a true negotiation but rather subjects bringing tribute to a ruler.



Wampum

The casual presentation of this wampum belt, made from white and purple mollusk shells, does not fully capture the significance of wampum to the Lenape. The designs and colors of wampum belts have meaning, and record treaties, laws, important traditions and significant moments in history. Many Native nations throughout the Northeast used wampum



Colonialism and cultural representation

The American Museum of Natural History and all of New York City are on original Lenape territory. In an effort to acknowledge the ongoing impact of colonialism, as well as the urgent need to reconceive how diverse peoples and cultures are represented in the Museum, we have undertaken a series of initiatives in our cultural halls. These initiatives, including re-examination of this diorama, will add a diversity of voices and perspectives to the Museum's displays.



Who's missing?



There are very few women shown in the scene, and others are missing as well. In 1660, Manhattan was home to immigrants from Holland, as well as France, England and other European countries. Jewish immigrants arrived from Brazil and elsewhere; enslaved and free Africans also lived in New Amsterdam.

Pieter Stuyvesant



The Dutch leader Pieter Stuyvesant is shown in a position of power. Although this scene supposedly shows a peace negotiation, it depicts a one-way exchange. Stuyvesant's hand is outstretched, demanding tribute, while the soldier behind him displays a gun.

Historic Tribes of Texas

"This map does not represent or intend to represent official or legal boundaries of any Indigenous nations. To learn about definitive boundaries, contact the nations in question"- Tribal Land website

