

NEH Application Cover Sheet (CHA-264455)

Infrastructure and Capacity Building Challenge Grants

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Field of expertise: Interdisciplinary Studies, Other

INSTITUTION

Eiteljorg Museum of american Indians and Western Art
Indianapolis, IN 462042707

APPLICATION INFORMATION

Title: *Native American Galleries Reinstallation: The Great Lakes Initiative and The Nations Within*

Grant period: From 2019-05-01 to 2022-04-30

Project field(s): Native American Studies; Arts, General

Description of project: The Eiteljorg Museum of American Indians and Western Art requests a \$300,000 direct challenge grant to be matched by \$900,000 to support the complete reinstallation of the Native American galleries and the Great Lakes Initiative. This three year challenge grant will support essential components of the Eiteljorg's new approach to voice, exhibitions and engagement, which lays the groundwork for long-term relationship and audience development. The 11,000 square foot gallery space will be dynamic, flexible, changing, interactive and lively spaces featuring state-of-the-art design combining customary and contemporary art, graphics, video, state-of-the-art casework, interactives, interpretive media and innovative technologies. Great Lakes tribal member partners are essential to this new direction.

BUDGET

Outright Request	300,000.00	Cost Sharing	0.00
Matching Request	900,000.00	Total Budget	1,200,000.00
Total NEH	1,200,000.00		

GRANT ADMINISTRATOR

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Eiteljorg Museum of American Indians and Western Art

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Native American Gallery Reinstallation: The Nations Within and The Great Lakes Initiative Abstract

The Eiteljorg Museum of American Indians and Western Art requests a \$300,000 direct challenge grant to be matched by \$900,000 to support the complete reinstallation of the Native American galleries and the Great Lakes Initiative. This three year challenge grant will support essential components of the Eiteljorg's new approach to voice, exhibitions and engagement, which lays the groundwork for long-term relationship and audience development. Titled ***The Nations Within***, the galleries will move away from anthropological and ethnographic museum models that often perpetuate stereotypes of Native peoples confined by "culture region" and time to one that privileges the voices and perspectives of Native curators, scholars, artists and tribal communities. The new galleries will follow a thematic approach that reflects what these Native voices and perspectives want the public to know about the past, present and future of Native peoples.

The **Great Lakes Initiative** is re-envisioning the Eiteljorg Museum's approach to Native nations, arts, histories and cultures through collaboration, reimagined galleries, new scholarship and magnificent collections that focus on the Native nations with current and historic ties to the Great Lakes region. It will share Native perspectives, an approach that has not been the norm, but one that is tied to its history and its future; Native peoples, organizations and institutions, including the Miami Nation of Indians of Indiana, Pokagon Band of the Potawatomi and Miami Tribe of Oklahoma will be critical partners while new relationships develop with the c. 150 other tribes in the region.

The 11,000 square feet gallery space will be dynamic, flexible, changing, interactive and lively spaces featuring state-of-the-art design combining customary and contemporary art, graphics, video, state-of-the-art casework, interactives, interpretive media and innovative technologies. Casework (Click and Netherfield) will consist of expansive interlocking glass modules with environmental controls and dimmable fiber optic LED lighting system appropriate for sensitive objects but providing the most transparent access possible for museum visitors. The casework and interpretive graphics are flexible means for conveying experiences, messages and themes – to tell amazing stories.

In order to fulfill the annual fundraising match challenge, cultivation, discussions, meetings and lunches are held with major gift prospects. Prospect research on the museum's 36,500+ donor base will deepen the levels of the gift range chart as the executive team intensifies their work with major donor prospects branching out from the board and "closest" friends.

BRIEF: The complete reinstallation of the Native American galleries at the Eiteljorg Museum that would display works from the Eiteljorg's growing permanent collection, with a special focus on the Great Lakes region. Partnerships with Great Lakes tribes will provide voice while the grant would support state-of-the-art casework and interpretive graphics, labels and panels.

1. **Project Description:** The **Eiteljorg Museum of American Indians and Western Art** in

Indianapolis, Indiana, is one of three museums east of the Mississippi focusing on Western and Native American art and culture. Opened in 1989 and initially accredited by the American Alliance of Museums in 2003, the Eiteljorg Museum has received national recognition for its collection of 8,000 exceptional works of Western and Native American art and artifacts and a reputation for high-quality, dynamic programming in its three focus areas: Western art, contemporary art of the West, customary and Native American contemporary art.

As the Eiteljorg approaches its 30th anniversary, museum staff have reflected deeply on the Eiteljorg's role as the leading institution in the Midwest presenting the art, history and cultures of the indigenous peoples of North America, analyzing service to the public and Native peoples in particular. This influenced the Eiteljorg's new **strategic plan** (2016-2021) and new **campaign**, Eiteljorg Museum: *Project 2021*. Together they are an opportunity to **re-envision** the Eiteljorg's approach to Native peoples, arts, histories and cultures through relationships, galleries, collections, programs and scholarship. Native voice will be honored and privileged as Native communities become partners with the Eiteljorg.

A complete reinstallation of the core Native American galleries that have not significantly changed since opening, a Great Lakes Initiative, greater access to the collections on-site and beyond, and expanded scholarship that includes publications, symposia and educational resources will create some of the most significant changes ever at the Eiteljorg. The Eiteljorg will emerge the national leader in presenting exhibitions and programs about Great Lakes Native culture. At the heart of this new strategic direction is the role of tribal communities.

Great Lakes Initiative

The Eiteljorg is focusing on developing deeper relationships with Native peoples and tribal representatives of the Great Lakes region. The Eiteljorg is opening the museum and galleries to tribal communities by having their voices and stories in the conceptual, thematic and programmatic development of the Great Lakes Initiative. Native American communities, representatives, culture bearers and advisors will be involved as gallery reinstallation, special programming, collections and educational resource development evolve.

Building on existing relationships with Miami Nation of Indians of Indiana, Pokagon Band of the Potawatomi, Miami Tribe of Oklahoma and the Delaware Tribe of Indians, the Eiteljorg is participating in several gatherings hosted by tribal communities to develop their voice and role in the project. The Pokagon Band of Potawatomi will host within the Great Lakes region inviting representatives of all tribes and nations currently Great Lakes. In Oklahoma, the Miami Tribe of Oklahoma will host removed tribes, most of which are in Kansas and Oklahoma now. Each tribe is working through their tribal historic preservation officer, committees and chief to grow and define the relationship, which will be recorded in future letters of agreement or partnership. The recent Potawatomi chief election and the Miami Tribe of Oklahoma's meeting schedule will reveal more details soon.

Core teams will evolve early in the process and continue working with the Eiteljorg later, on-site. Gatherings will be live-streamed privately and documented to broaden access and participation. The Eiteljorg Native American Advisory Council, Eiteljorg National Advisory Council and established and emerging Great Lakes Native American artists will also be involved.

The Eiteljorg will focus on being a **resource for professionals from Great Lakes tribal museums and cultural centers** and will offer symposia and internships for tribal students to encourage future careers in museums, an area severely underrepresented by Native peoples. Gallery reinstallation, an expanded collection and improved collections access will support professional development for emerging and established Native American artists that will include:

- prize(s) for Great Lakes region art at the museum's top-rated annual Indian Market
- vastly expanded collection of Great Lakes customary objects and works of art, accessible to community members and scholars
- artists residencies for studying the Eiteljorg's collection and presenting community-based projects or exhibitions
- smaller travelling exhibitions of art, objects and museum-tested themes developed for tribal museums, local museums and historical societies

Many Great Lakes tribal communities are revitalizing their heritage, languages, arts and cultures and some have developed their own tribal museums and cultural centers. The Eiteljorg's Great Lakes Initiative dovetails with these efforts by making more resources available to tribal communities and

cultural centers for their own exhibitions. No other institution focuses on the Great Lakes region in this way. The Eiteljorg's plans will fill this void with opportunities for re-envisioning its role and function.

The Eiteljorg will acquire a private, world-class collection of approximately 350 pristine Native American objects from the Great Lakes region with unparalleled historic and artistic importance. No other collection of Great Lakes materials of this scope and quality exists today. This collection greatly expands the reach of the Eiteljorg and the communities it serves. Tribal nations, scholars and the public will benefit: access to objects onsite, on the web, in publications, symposia and traveling exhibitions are the foundation of long-term audience development.

The Eiteljorg **collection** of Native American objects will be supplemented by long term loans from the National Museum of the American Indian as part of a long-standing partnership. These will be enhanced through an aggressive acquisitions program, making the museum a center of interpretation and a source for study and interpretation by scholars and tribal community members.

Technology in the galleries and on-line will incorporate an additional and deeper Great Lakes focus as well. **Educational resources** on the Great Lakes region will be developed for elementary through high school cross-curricular, standards-aligned experiences. Curriculum, gallery tours, workshops, and digital resources will more widely address assumptions about Native Americans and dispel common misperceptions, such as Native peoples only existing in the past.

The Nations Within

The Native American galleries **re-installation** (*The Nations Within* tentative title), a collaboration of Native peoples, Native input and the Eiteljorg, will present Native peoples as diverse nations, who are still here with deep connections to place, the past and present - *and* whose arts and cultures continue to adapt and thrive in a modern world.

The 11,000 square feet gallery space will reflect what these Native voices and perspectives want the public to know about the past, present and future of Native peoples. The new gallery installation will have a **thematic structure**: four to five core humanities themes will provide foundations of Native arts, histories and cultures of North America; four to five "secondary" theme areas will change regularly. It

will be state-of-the-art design combining customary and contemporary art, graphics, video, state-of-the-art casework, interactives, interpretive media and innovative technologies.

Casework will consist of expansive interlocking glass modules with environmental controls and dimmable fiber optic LED lighting system appropriate for sensitive objects but providing the most transparent access possible for museum visitors. Integrated graphics and interpretive materials are another layer of information incorporated into the casework design.

The **gallery design** is based on multiple layers of information for various learning preferences. Each object in the gallery will have additional information about it available through the visually-accessible casework and technology such as augmented reality, interactive media, collections management system-based web publishing and soundscapes – collectively the shell for collaborating with Native Americans, tribal representatives and artists and sharing with tribes and the public.

Additional spaces within galleries:

- Theater/performance/presentation space – this will be a flexible space to screen films and have performances or presentations by artists
- Cultural consultation space
- Artist-In-Residence space
- Rotating exhibit space – (annual or semi-annual basis); more experimental with ideas or responding to a current event or topic; space for community curation.

2. Audience: The primary **audience** for these activities is multi-generational families (the current mix of visitors): senior citizens, grandparents, parents, adults, young adults, teens, children. But just a few years ago, families at the Eiteljorg were much fewer. Numbers and feedback indicate exhibition, installation and programming appeal drive response. A growing audience and new members to the support base are important to the museum's future sustainability. Anthropology, museum studies and other programs in the Indiana University system, at Purdue and other campuses provide a key audience from the ranks of faculty and students. Active Native American student groups at the various campuses also related strongly to the museum and the development of audience for these projects.

Another audience is the 40 million people in the Great Lakes region – Native and non-Native. The **Great Lakes region** includes what are now the states of Minnesota, Wisconsin, Michigan, Missouri, Illinois,

Indiana, Ohio and the Canadian province of Ontario, most of which are within a one-tank drive for access to such exceptional art and objects. Within this combined area are several United States federally recognized Tribes and Canadian First Nations, totaling nearly 150 distinct nations, which will be specially targeted through networking and peers.

The Indianapolis Metropolitan Statistical Area consists of the following groups, according to the 2010 U.S. Census: American Indian-4%; Asian-2.6%; Black-15.5%; Native Hawaiian and other Pacific Island-.1%; white-79.4%; two or more races: 2.1%. Individuals identifying themselves as Hispanic equaled 6.4% of the population. Population estimates by age for 2013 (also from the U.S. Census) are as follows: preschool (0-4)-7%; school age (5-17)-18.6%; college age (18-24)-8.8%; young adult (25-44)-27.9%; older adults (45-64)-25.8% and seniors (65 and older)-11.9%.

3. Long-range Plans: The Eiteljorg Museum’s mission, “To inspire an appreciation and understanding of the art, history and cultures of the American West and the indigenous peoples of North America...”

The **strategic plan 2016-2021** is a roadmap to the future that includes these directions:

- *reimagine and reinstall the Native American galleries:* completely reimagine and rebuild the museum’s Native American galleries from the ground up
- *position the Eiteljorg: Great Lakes:* to become the preeminent museum for the Great Lakes Native art, cultures and histories through collections growth, research, interpretation, programming and publication
- *build the endowment:* to sustain all of its operating needs, the museum has undertaken a major endowment campaign; goal: growing the operating endowment from \$20 million to \$60 million by the end of 2021 (investments, pledges and planned gifts), \$5 million of which will be dedicated to support the new Native American galleries and the Great Lakes Initiative.
- *ramp up regional marketing:* to increase visibility and promote repeat visits and memberships sales. Develop an initiative for regional tourism marketing to drive cultural tourists from throughout the Midwest including the Great Lakes area, to Indianapolis and the Eiteljorg.

The Eiteljorg is deepening and broadening **relationships** with Native peoples, organizations, and institutions, including the Miami Nation of Indians of Indiana, Pokagon Band of the Potawatomi, Miami

Tribe of Oklahoma, Delaware Tribe of Indians, and developing new relationships with Native nations with current and historic ties to the region. Others include the Eiteljorg **Native American Advisory Council** (including prolific scholars Dr. Brenda Child (Red Lake Ojibwe), Professor of American studies and American Indian Studies at the University of Minnesota and Dr. Donald L. Fixico (Muskogee Creek, Seminole, Sac and Fox, Shawnee), Distinguished Foundation Professor of History and Distinguished Scholar of Sustainability at Arizona State University, **Eiteljorg National Advisory Council**, **National Museum of the American Indian**, Eiteljorg staff including **Scott Shoemaker, Ph.D.** (Miami Tribe of Oklahoma) whose degree is in American Studies with American Indian Studies focus area from the University of Minnesota; Dr. Shoemaker is a leading figure in the study and recovery of the Miami language and presentation of the traditional/customary art of the Miami ribbonwork. He lectures frequently at scholarly meetings and cultural gatherings and serves on the boards of the Myaamia Heritage Museum and Archives of the Miami Tribe of Oklahoma. He has also served as a director for the Historic and Cultural Preservation Office of the Miami Nation of Indians of Indiana.

Eiteljorg assistant curator of Native American art, **Dorene Red Cloud** (Oglala Lakota), has a Masters Degree in American Indian Studies from UCLA and work experience with Plains Indian Museum at the Buffalo Bill Center of the West, Museum of New Mexico, Museum of Northern Arizona and the Smithsonian's National Museum of the American Indian's Office of Repatriation. Others critical to this Initiative are established and emerging **Great Lakes Native American artists**, such as Jason S. Wesaw (Pokagon Band of Potawatomi), who is not only an artist, but serves as a member of the Native American Advisory Council and as Tribal Historic Preservation Officer for the Pokagon Band. Many of the Great Lakes tribal communities are revitalizing their heritage languages, arts and cultures and some have developed their own tribal museums and cultural centers.

Eiteljorg staff have conferred with Holly Cusick-McViegh and Kelly Hays-Gilpin at Northern Arizona museum in Flagstaff about reinstalling galleries and its community collaboration. Staff have completed numerous benchmarking research trips to museums within the region and the broader United States to look at diverse areas related to the reinstallation process, such as community engagement, interpreting difficult topics, technology, innovative interpretation techniques, and casework. These museums include: National Museum of the American Indian, National Museum of African American History and Culture and the Holocaust Memorial Museum in Washington, D.C.; Smithsonian Arctic Studies Center (Anchorage, AK) and Alaska State Museum (Juneau, AK); Brooklyn Museum of Art, Cooper Hewitt,

Smithsonian Design Museum, New York Historical Society, National Museum of the American Indian, New York, Metropolitan Museum of Art, and the 911 Memorial and National September 11 Memorial & Museum, in New York, NY; Cleveland Art Museum in Cleveland, OH; Columbus Art Museum in Columbus, OH; Detroit Institute of Art and The Cranbrook Institute of Science in Detroit, MI; Philbrook Museum and Gilcrease Museum in Tulsa, OK; Heard Museum in Phoenix, AZ.

4. Impact: The re-installation of the Native American galleries completely changes the Eiteljorg's approach to voice, format and elements of design. Reinstallation is just the beginning of how the Eiteljorg will strengthen knowledge and understanding of the humanities in relation to Native peoples. While the galleries use a thematic approach to the humanities, the visual arts will serve a vital role in interpreting Native forms and perspectives of governance, histories, languages, literatures and oral traditions, geographies, religious and spiritual traditions, music and performance of the broader North American region. Support from the NEH will enable the Eiteljorg to use the galleries as a springboard to focus greater attention on the Great Lakes region and showcase Native perspectives, an approach that has not been the norm within the field. The Great Lakes Initiative is an opportunity to see, hear, understand and be influenced by voices that have something to say, something that may not be heard otherwise. It will elevate the amount and quality of scholarship for the fields of Native American and Indigenous Studies, Art History, Anthropology, and Museum Studies. This involves partnering with leading scholars in the field, regional institutions and tribal communities. Activities will include hosting academic symposia, creating publications, and developing web content that is also accessible to the general public and tribal communities. In addition to producing scholarly publications, educational resources on the Great Lakes region will be developed for elementary through high school. The galleries will support the development of curriculum, workshops, and digital resources.

Sustain: The previous strategic plan successfully grew institutional awareness and audience by investing in exhibitions and programming that drew in new and more people. This includes the Unexpected West series, *Jingle Rails*, *Summer under the Sails* terrace and outdoor programming, extended Wednesday evening hours in the summer, more outreach programs off-site in the community, strategic marketing and social media. Over the past seven years the museum has doubled ticketed sales, and growth in overall attendance from 100,000 to 2017's 150,000. A larger and more engaged audience results in more members, donors and long-term supporters. Much of the attendance reflects increase in family

visitation, and a much more ethnically diverse audience.

The current strategic plan builds on that by focusing on audience engagement/retention/return. It calls for revamping the Native American galleries and including the use of technology to help visitors experience art, objects, history, culture and ideas and for positioning the Eiteljorg to become a recognized leader in cultural diversity and the go-to-place to learn about Native Americans in the Great Lakes area – all promoted by regional marketing to the more than 40 million people who live in the Great Lakes region, most within a five-hour drive of the Eiteljorg.

The current endowment campaign supports audience development and retention by building the endowment to support the galleries and Great Lakes Initiative. The endowment campaign goal is \$40 million in endowment, of this, \$5 million will support Native American galleries and the Great Lakes Initiative with a 5% roll-off. Of this goal, \$10 million has been raised, and an additional \$20 million in planned gifts has been received.

The Eiteljorg is requesting a \$300,000 direct challenge grant to support key components of the major gallery reinstallation and the Great Lakes Initiative, for which the Eiteljorg will raise \$900,000 in matching non-federal funds. This three year challenge grant will support essential components of the Eiteljorg's new approach to voice, exhibitions and engagement, which lays the groundwork for long-term relationship and audience development – leading to financial support. The casework and interpretive graphics are flexible means for conveying experiences, messages and themes – to tell amazing stories. The gallery reinstallation includes state of the art **casework**, which is the focus of Year 1 (2019) of this challenge: \$25,000 of the NEH funds will be matched by \$75,000 Eiteljorg funds to begin the casework. The second year of the challenge (2020) will focus more **casework** with \$125,000 NEH funds matched by \$375,000 from the Eiteljorg. In the third year (2021), \$150,000 in NEH money matched by \$450,000 from the Eiteljorg will support **interpretive graphics**; the labels and panels are powerful visual and content messengers.

The project timeline and regular meetings will keep things in check and allow for adjustments when possible and corrections when necessary. Front-end evaluation early in the process of gallery reinstallation will test themes with visitors and get input on what they know and what they want to

know. Results will be integrated into galleries. Technology will be used for on-going evaluation and as part of the reinstalled galleries to provide more robust and multi-faceted interpretations.

5. Feasibility of Fundraising: A key component of the strategic plan is to **build the endowment**.

To sustain all of its operating needs, including the Great Lakes Initiative and the ambitious plan for increased programming and partnership with regional Native nations, the museum has undertaken a major endowment campaign that will increase the level of the museum's operating endowment from \$20+ million to \$60 million within five years (by 2021) through investments, long-term pledges and planned gifts – resulting in more secure support. The Lilly Endowment provided a \$7.5 million leadership grant in December 2015 to jump start the campaign. This NEH challenge grant will help with direct costs for reimagining the galleries and because of the matching requirements, it also strengthens the humanities by encouraging nonfederal sources of support and by building new resources for financial support through increased attendance and membership.

John Vanausdall, President and CEO, has led the Eiteljorg since 1996 through its most significant changes and growth: endowment, facilities expansion, collections expansion, programmatic expansion. Vanausdall's time at the Eiteljorg includes three successful campaigns that raised a total of \$20.3 million in endowment support and \$39.4 million in capital support. The current campaign he is leading has a goal of \$40 million in endowment which will make possible another \$10 million in capital improvements, half of which is Native American galleries and initiatives. In 2016, **Nataly Lowder** was hired as Vice President for Advancement from the Indiana University School of Medicine Office of Gift Development where she was director of development working on the campaign with naming opportunities through cash, pledges and estate plans. The Eiteljorg's **Development Council** is a key working committee of the board of directors and assists with focused fundraising for the campaign. The fifteen members have experience fundraising, community connections and commitment to the Eiteljorg.

Museum leadership is in the process of seeking endowment gift commitments from the museum board members and key donors. One board member has stepped up with a \$2.5 million commitment to the endowment and lifetime support of operations. More than \$20 million in other endowment gifts have been revealed by donors and are being documented. On the capital side of the campaign, more than \$1 million has been committed. A proposal has been submitted to a major local foundation for acquisition of the Great Lakes collection, which will also be used to leverage capital and endowment financial

support from other foundations and individuals. So far, the museum's board of directors and board of advisors have contributed \$2 million toward the overall capital campaign. Cultivation, discussions, meetings and lunches with major gift prospects continue with increasing momentum toward pledges. Additional prospect research to deepen the levels of the gift range chart continues on the museum's 36,500+ donor base. Project progress is managed and monitored through regular progress report meetings of the executive team.

The Eiteljorg has received support from **Indiana Humanities** nearly annually over the past twenty years. Recent grants from Indiana Humanities, in cooperation with the National Endowment for the Humanities, include *Water is Life: Conversations about Native Peoples of the Great Lakes*, a scholar-led symposium that used water as a means to look beyond the boundaries of the State of Indiana to define the region, present Indigenous perspectives and share how water has shaped the histories and contemporary lives of the Native Nations who continue or once called it home.

Fantasia on the Prairie: Plains Warriors, Arabic Equestrians, and Art on the American Frontier, 1800-1850 with scholar Mary Peterson Zundo's interdisciplinary humanities lecture and paper advanced scholarly understanding of the multiple roles art played in shaping the ways Americans and Europeans envisioned the Native peoples whose lands they sought to dominate. The program explored the artistic, cultural and political contexts of paintings of the American West in the first half of the 19th century and their lasting impact on the ways in which artists depicted Native peoples.

People of the Grand Canyon, educational programs part of an original, Eiteljorg-created exhibition, *The Grand Canyon*. Featured lecturers were artist Ed Kabetie (Kewa/Hopi) whose people revere the Grand Canyon and author Stephen Hirsh, a friend and supporter of the Havasupai people who have called the Grand Canyon home for thousands of years.

Eiteljorg Museum of American Indians and Western Art NEH Challenge Grant Budget and Payout

	NEH grant funds	Eiteljorg match
Year 1 (2019)		
Casework (materials)	25,000	75,000
Year 2 (2020)		
Casework (materials)	125,000	375,000
Year 3 (2021)		
Interpretive Graphics (labels and panels)	150,000	450,000
NEH Challenge Funds Requested	300,000	
Non Federal Contributions	900,000	
Total Grant Funds (NEH plus match)	1,200,000	

Planned expenditures: Click and Netherfield International Museum Showcase Manufacturers

"Vision: cases - customizable, all-glass cases with light hoods and two-staged locking system

Flexible system that allows variously shaped cases to be installed.

Casework will be installed in phases over the first two years with the interpretive graphics, labels and panels following.

The thematic approach to gallery design, the flexibility of the casework and the input of Native American partners create a platform that is adaptable and can change.

Eiteljorg Museum of American Indians and Western Art

Institutional Fact Summary

History: The Eiteljorg Museum of American Indians and Western Art opened in the White River State Park in Downtown Indianapolis, Indiana, in 1989, to house the collection of Harrison Eiteljorg and the Museum of Indian Heritage. Accredited in 2003 by the American Alliance of Museums and selected as the first alliance partner of the Smithsonian Institute's National Museum of the American Indian, the Eiteljorg was founded by Indianapolis businessman Harrison Eiteljorg and is a popular Indianapolis tourist, art and cultural destination. It is the only museum east of the Mississippi River focusing on Western and Native American art, history and culture and is a leader in presenting exhibits, programs and experiences that reflect the cultural diversity of the West.

Mission: To inspire an appreciation and understanding of the art, history and cultures of the American West and the indigenous peoples of North America, the Eiteljorg Museum collects and preserves Western art and Native American art and cultural objects of the highest quality, and serves the public through engaging exhibitions, educational programs, cultural exchanges, and entertaining special events.

Governance and Administration: Board of Directors: 34 members; responsible for governance, policy and resources, not involved in operations; meets bimonthly; three 3-year terms. **Executive Committee:** Nine members (from board); meets as needed and annually to evaluate CEO and CFO; can act on board's behalf.

Board of Advisors: 25 members; 2-yr. renewable terms, attend board meetings but don't vote, serve on councils. **Advisory Councils:** board, staff liaison, content experts, community leaders; grooming for future board: Audit, Adobe Society (Cowpokes and Cocktails), Bond Sub-Committee, Capital Campaign, Collections, Eagle Society, Executive, Facilities, Finance, Governance, Human Resource, Investment, Marketing, Merchandising, Native American, Planned Giving, Western Art Society.

President/CEO: reports to board; liaison to Executive Committee; manages 5 direct reports, 66 indirect. Communicates weekly with museum management group (VP/chief curatorial officer, VP of public programs and visitor experience, VP for advancement, VP of administration and CFO, VP of facilities and security), relays information from board/executive council. **John Vanausdall** became president and CEO in 1996 after working more than twenty years at The Children's Museum of Indianapolis (TCM) where he was responsible for SpaceQuest Planetarium and the Center for Exploration, among others. His last position at TCM was vice president and director of research and planning. He is a graduate of the Museum Management Institute, a program of The American Federation of the Arts and The Getty Trust.

Physical Facilities: 125,000 square foot building on 4.5 acres

Humanities staff size and composition: 29% (17 people) of the total staff are in the humanities, including curators, programmers, registrar, collections, educators.

Humanities Collections: holdings include Native American art and material culture; Western art and related ephemera, letters, drawings, sketches

Accreditation: AAM, 2003

Types and numbers of programs, exhibitions: 8 special exhibitions, more than 300 public programs, lectures, tours, performances, demonstrations, markets, community round dances, artist residencies

Percentage of total offerings that are in the humanities: 100%

Size and nature of audience or population served: 150,000 annually; 50% from the metropolitan statistical area; 25% regional (5 hour drive); 20% national; 5% international.

Cost to participants: members free; adults \$15; seniors \$12; youth (5-17) \$8; under 4 free; all Indianapolis Public Schools students and teachers free; Indiana University Purdue University faculty and students free with ID; all Indiana teachers free; Native Americans free; various military, convention, AAA discounts; Access Pass \$2 for any Indiana state benefits recipients.

Number of publications produced: approx. 1 book per year with an occasional catalog; 30-35 books total.

Eiteljorg Museum of American Indians and Western Art	12/31/2017	12/31/2016	12/31/2015
INCOME:			
Earned	1,921,942	2,446,775	1,898,482
Contributed	4,313,587	3,717,960	4,447,623
Endowment	1,334,203	1,341,009	1,074,722
Total Income			
EXPENSES:			
Humanities Salaries	810,885	804,355	784,255
Production/Exhibition/Service Expenses	3,021,186	2,804,906	3,534,317
Administrative Expenses	3,605,053	3,646,483	3,926,363
Total Expenses	7,437,124	7,255,744	8,244,935
OPERATING SURPLUS / DEFICIT (single year)	132,608	250,000	-824,108

**Eiteljorg Museum of American Indians and Western Art
Board of Directors**

NAME	PROFESSIONAL AFFILIATION	HOME
Mike Aguirre	SR/VP Investments Stifel Nicolaus	(b) (6)
Pat Anker, Secretary of the Board	Retired, Philanthropist & Community Leader	
Sue Back, Treasurer of the Board	Retired, RJ Pile, LLC	
Frank Basile	Retired, Philanthropist & Community Leader	
Mary Beth Braitman, Chair of the Board	Retired, Partner, Ice Miller LLP	
Steve Cagle	Retired, Philanthropist & Community Leader	
Wendy Cooper	Project Manager, Insight Development Corporation	
Angie Darlington	Vice President, Avis Industrial Corporation	
Chris Eck	Sr.VP, Finish Line, Inc.	
L.G. Edwards, Vice Chair of the Board	Retired, President, Capital Group Companies	
Roger Eiteljorg	Partner, Salyers, Eiteljorg & Pulice	
Richard Feldman, M.D.	Director, St. Francis Health (Medical Education)	
Tim Garnett	Chief Medical Officer, Eli Lilly & Company	
Patty Gibbs	Philanthropist & Community Leader	
Karen Glaser	Deputy Chief of Staff, Congresswoman Brooks	
Fred Green	President and COO, Cripe Engineering	
Polly Horton Hix	Retired, Philanthropist & Community Leader	
Tom Hoback	Retired, President and CEO, Indiana Rail Road	
Cindy Hoye	Executive Director, Indiana State Fair Commission	
Sandy Hurt	Retired, Philanthropist & Community Leader	
Stan Hurt	Retired, Philanthropist & Community Leader	
Chris Katterjohn	Retired, President, IBJ Corporation	
Carla Leppert	Philanthropist & Community Leader	
Gita Osborne	Philanthropist & Community Leader	
Bonnie Reilly	Philanthropist & Community Leader	
Hutch Schumaker	President, Coca-Cola Bottling Co.	
Joan SerVaas	President & CEO, Curtis Publishing Company	
John Timothy, M.D. (Muscogee Nation)	President, Corporation Employee Health Association	
Chris Trede	Retired, General Manager, Capital Group	
Cathy Turner	Philanthropist & Community Leader	
Barbara West	Broadcast Journalist	
Don Woodley (Ojibwe)	Principal, Woodley Farra Manion Portfolio Mgmt.	
Dan Yates	Partner, Bose McKinney & Evans LLP	

**Eiteljorg Museum of American Indians and Western Art
Board of Directors**

The Great Lakes Initiative and The Nations Within Project Staff		
Scott Shoemaker, Ph.D., (Miami Tribe of Oklahome)	Project Manager; Thomas G. and Susan C. Hoback Curator of Native American Art, History and Culture	Eiteljorg Museum of American Indians and Western Art
Dorene Red Cloud (Oglala Lakota)	Assistant Curator of Native American Art	Eiteljorg Museum of American Indians and Western Art
Martha Hill, Ph.D.	Vice President for Public Programs & Beeler Family Director of Education	Eiteljorg Museum of American Indians and Western Art
Allison Evans	Director of Collections	Eiteljorg Museum of American Indians and Western Art

Scott M. Shoemaker (Miami Tribe of Oklahoma)

Education

Ph.D. American Studies with American Indian Studies focus area and minor in Museum Studies, University of Minnesota, Minneapolis, Minnesota, 2011

M.L.A. Landscape Architecture, University of Minnesota, Minneapolis, Minnesota, 2006

B.L.A. Landscape Architecture, Ball State University, Muncie, Indiana, 2000

Professional Experience

Thomas G. and Susan C. Hoback Curator of Native American Art, History and Culture, Eiteljorg Museum of American Indians and Western Art. Indianapolis, Indiana, 2015-present

Assistant Scientist, Department of Ethnology, Science Museum of Minnesota. St. Paul, Minnesota, 2012-2015

Visiting Instructor, Macalester College, Departments of American Studies and History, St. Paul, Minnesota, 2008-2012

Selected Publications

Contributing Author. *Titan of the West: The Adams Collection of Western and Native American Art*, James H. Nottage, ed. Eiteljorg Museum of American Indians and Western Art, 2016.

Contributing Author “Ahkawaapamankwike, ahkawaapamelankwiki-kati (If we take care of them, they will take care of us).” *Original Local: Indigenous Food, Stories, and Recipes from the Upper Midwest*, Heid Erdrich, ed. Minnesota Historical Society Press, 2013.

“I heart this camp’: Participant Perspectives Within the Story of Miami Youth Camps,” with Wesley Y. Leonard, *Papers of the 40th Algonquian Conference, 2008*. Karl S. Hele and J. Randolph Valente, eds. SUNY Press, 2012.

Selected Exhibitions

“Titan of the West: The Adams Collection of Western and Native American Art”, co-curator, Eiteljorg Museum of American Indians and Western Art, Indianapolis, IN. November 12, 2016 – February 5, 2017

“ ihda api ’a o a iya api / Imbabaamaadizimin / We Move and We Stay,” Content Specialist, Prototype exhibit of Dakota and Ojibwe art and history at Science Museum of Minnesota, St. Paul, MN. February 2013

Featured Miami Artist, “*iiši-mihtohseeniwiciki myaamiaki* (Ho the Miami Live)” exhibit, Miami University Museum of Art, Oxford, OH. 2008

Selected Conference and Invited Presentations

“Nooh i eeh aataman i peeapan išaapiikahkia (We are sewing ribbons again): The importance of access to museum collections for revitalizing ribbonwork in the Miami community”. Association of Tribal Archives, Libraries and Museums Annual Conference, Washington, D.C., September 12, 2015

“Finding Common Ground: Strategies for Presenting American Indian Art in Museums”, Invited Panelist for State of the Art Annual Roundtable Discussion sponsored by the National Museum of the American Indian at the Santa Fe Indian Market. New Mexico History Museum, Santa Fe, New Mexico, August 21, 2015.

“Wiihsa aca a a’s Bloody Nose: Competing Performances of Indiana Miami and Settler Colonial Identities through Pageantry”. Native American and Indigenous Studies Annual Conference, Washington, D.C. June 6, 2015

“Community Collaboration in Digitizing Native American Collections”, American Association for State and Local History, Annual Meeting. St. Paul, Minnesota, September 19, 2014

“*myaamiaki eemamwicki*: A Miami Indigenous perspective on sustainability and resiliency”. Resilience and Sustainability: What Are We Learning from the Maya and Other Ancient Cultures? Symposium sponsored by the University of Minnesota Institute for Advanced Study and the Science Museum of Minnesota, November 9, 2013

Fellowships, Awards, and Grants

Indigenous Fellowship Award, Denver Museum of Nature and Science, 2015

Diversity and Leadership Development Fellow, Association of Science-Technology Centers. 2013

Predocutorial Fellowship, Consortium for Faculty Diversity, Macalester College, St. Paul, MN. 2008 – 2010

Phillips Fund Grant for Native American Research, American Philosophical Society. 2008

Service

Myaamia Heritage Museum & Archive, Board of Directors. 2018 to present

Field Museum, Native North American Exhibit Hall Reinstallation Advisory Committee, Member. 2018-2021

Birch Bark House, Board of Directors, Treasurer. 2014 to 2016

Dream of Wild Health, Board of Directors, Member. 2012 to 2015

Myaamia Foundation, Board of Trustees, Member. 2011 to 2015

Professional and Academic Affiliations

Native American Art Studies Association, member. 2017 to present

Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures, Member. 2016 to present

Native American and Indigenous Studies Association, member. 2009 to present

American Society for Ethnohistory, member. 2005 to 2012

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Email: amstdy@umn.edu*

July 31, 2018

Dear Colleagues,

I write today in support of the Eiteljorg Museum's proposal for a NEH Infrastructure and Capacity Building Grant that will support the reinstallation of the Native American Gallery and a new Great Lakes Initiative.

I have been involved with the Native American Advisory Council to the Eiteljorg in Indianapolis for the past eighteen years. When I first arrived, the council helped plan for a new exhibit that would feature the Indigenous history and culture of Indiana and the region. That exhibit has transformed the way people of Indiana, including politicians and other leaders within the state, view Indiana's past and present. In a state without federally recognized tribes (in Minnesota we have eleven), it was often the case that political leaders at the state and local level, arts and culture organizations, and even schools and universities, often failed to understand or acknowledge the significant Native history of the region, to the point that many believed there were no more Indians within Indiana. Mihtoseenionki (The People's Place) exhibit has done as much to change and challenge false ideas, and to educate the public about Indiana's Native past and present, as any exhibit has done before. The related curriculum project has revised the teaching of Indian history within the state's schools, and has been especially transformative within the Indianapolis urban area.

The success of that exhibit and the commitment of the Eiteljorg staff to raising the public's consciousness about Indigenous art, culture, language, and history is what made me a believer in the museum's mission, one that has stayed with me for the past eighteen years. Now that Scott Shoemaker, a Miami citizen and scholar with a strong national reputation, has become a leader in the curatorial staff, I am more confident than ever of their new plans for the reinstallation of the Native American Gallery. Reading the proposal for the reinstallation, I agree with the overall argument that the gallery reflects thinking about American Indian exhibits circa 1989, at the same time, it is a testimony to the museum's important collections that the exhibit remains relevant. One problem the new initiative might address is the isolation of the Native American collection from the Eiteljorg's other base, which is fine art of the American West produced by non-Indians. This will be an interesting challenge for the Great Lakes Nations Within exhibit and the overall reinstallation project, especially as the staff and council develop the related symposia, scholarship, and collections access plans.

As a scholar who has written extensively about Great Lakes Indian history, I am especially excited or the Great Lakes Initiative, as the Eiteljorg has become an important space for Great Lakes Indian artists, and the opportunity to expand this side of the museum's mission is a significant undertaking, even from my perspective in Minnesota. I am also enthusiastic about the potential impact of the initiative and the reinstallation of the Native American galleries on educators and schools, since it presents an opportunity to integrate national and regional Indian history, language, and culture, especially around the arts, into school curriculums at the 3-5 grade level. In the teaching of Indian history, culture, and art, it is important to address the local, regional, as well as national stories, and the Eiteljorg already has made a big impact on school curricula with the Mihtoseenionki (The People's Place) exhibit. The Eiteljorg has an excellent track record in all of these areas, and should be acknowledged for how successfully and beautifully the museum has introduced and educated Indiana and regional public audiences about American Indian arts, both traditional and contemporary.

Quite simply, I believe in Scott Shoemaker and the ability of the Eiteljorg staff to realize the reinstallation of the Native American galleries and build a new Great Lakes Initiative. I will also willingly assist this wonderful organization in anything they ask me to do.

Sincerely,

Brenda J. Child
Northrop Professor
Chair, Department of American Studies
President, The Native American and Indigenous Studies Association (2017-18)



NATIVE AMERICAN

Art, History and Peoples

OPENING 2021



**Low-tech
Interactives**



Visible Storage



**Environmental
Casework**



**Innovative
Technology**



Conceptual Design Overview

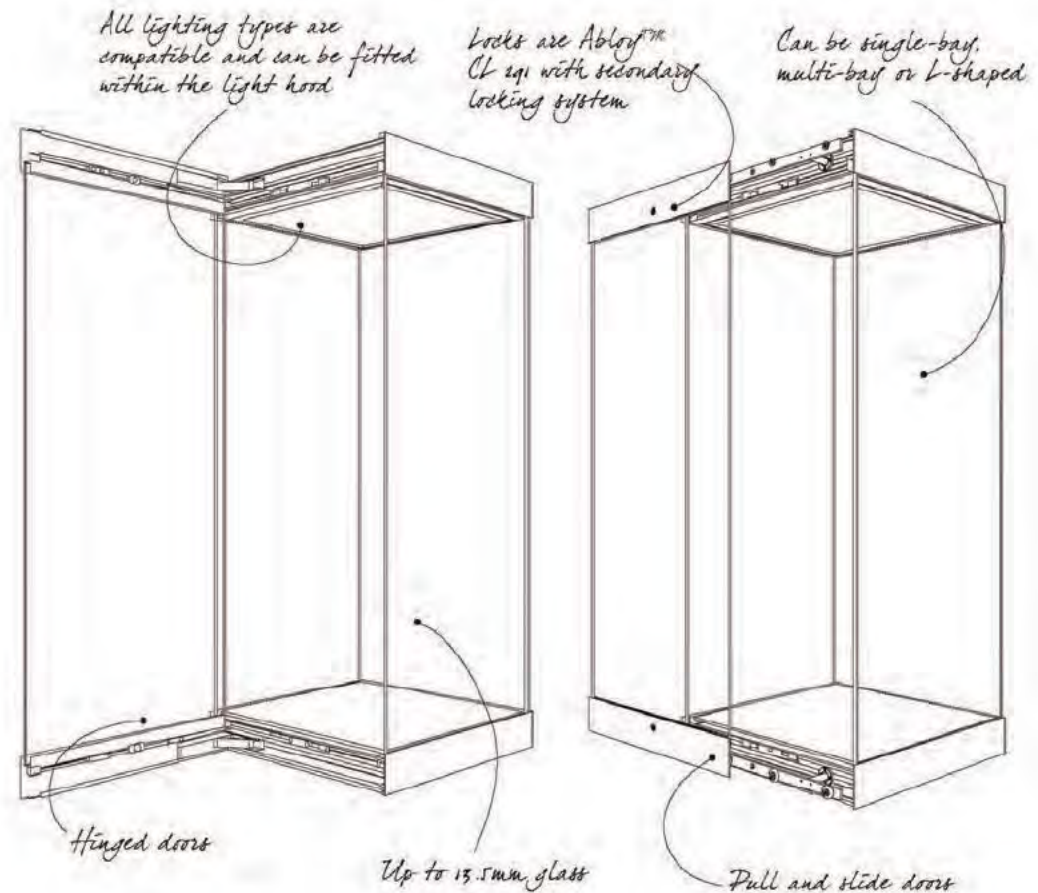
Eiteljorg Museum Native American Galleries:
Level 2 / approx. 11,000 SF



Steel armature
to support object
mounts

Environmental Casework

- Expansive glass modules interlock to create visually accessible environments for a diverse range of objects; easily accessible for installing/changing displays
- Versatile steel armature with interchangeable heads that allow objects with mounts to be easily changed out
- Internal, dim-able fiber optic/LED lighting system with directional fixtures to maintain appropriate light levels for sensitive objects
- Integrated graphics and interpretive materials that will enhance the presentation
- Case design based on examples from the Smithsonian Arctic Studies Center, Anchorage, AK and the Alaska State Museum, Juneau, AK





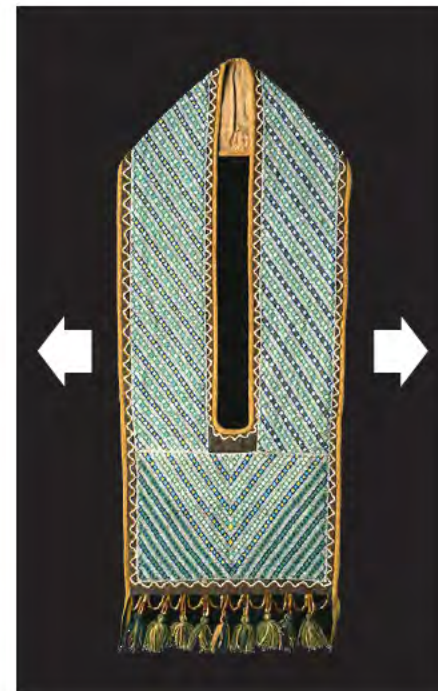
Innovative Technology

- Exploring new innovations in technology for object interpretation; access to interactive media directly on the face of exhibit casework
- Augmented reality programs to make layered content available to visitors in the exhibit space and throughout the museum
- Interactive software to allow visitors to take a closer look at individual objects; zoom in, rotate and see other examples in collection not on view
- Soudscapes and environmental projections may provide opportunities for visitors to experience historical events as told by first-person Native narrators

Bandolier bag in wall-mtd case



wall-mtd touchscreen monitor to allow visitors to swipe to view additional, full-size beaded bags in the collection; zoom in for detail



Bandolier bag in wall-mtd case





Visible Storage

- Where appropriate, visible storage display techniques may be incorporated along side traditional object installations to highlight the depth and diversity of material in the museum's collection; for example: pottery and kachinas
- Interactive software will allow visitors to take a closer look at individual objects as well as, explore intergenerational family connections; zoom in, rotate and access photographs and videos of Native artisans
- Display techniques based on examples from the The New York Historical Society, The Heard Museum, the Alaska State Museum and past Eiteljorg Museum exhibitions

Densely populated installations of like objects



Discovery drawers may provide closer access to smaller objects



Interactive device that allows visitor to access information and manipulate view of individual objects

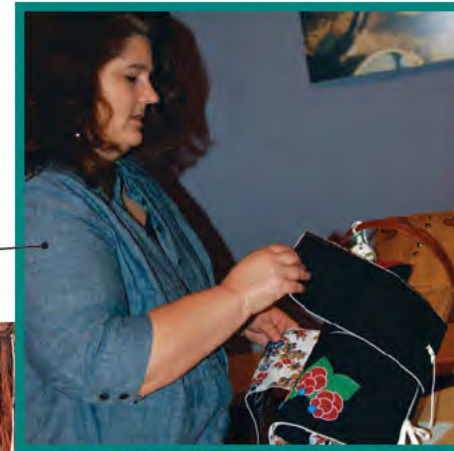




Low-Tech Interactives

- Low-tech, "hands-on" interactives will be integrated into the design environment of the galleries to provide audiences with tactile learning opportunities
- When possible, Native artists-in-residence may demonstrate traditional arts within the space

Katrina Mitten (Miami Tribe of Oklahoma) created a "hands-on" traditional doll-sized cradle-board for visitors to interact with



Artist-in-Residence, TahNibaa Naataanii (Navajo) demonstrates traditional method of preparing wool for rug weaving



Manipulative interpretive activities utilized at the Eiteljorg

Special Requirement for Renovation Project

The **Eiteljorg Museum of American Indians and Western Art** in Indianapolis Indiana was built in 1989 and significantly expanded in 2005. This project is interior only with no changes to the footprint of the building and no ground disturbance, therefore no APE. Surrounding buildings include the Indiana Government Center, Indiana State Museum and three hotels, all constructed after 1980.

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