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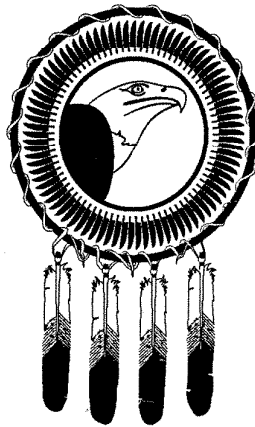
*A Strategic Plan for the White Mountain Apache Culture Center And
Historic Site at Fort Apache*

by

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PRS 88-3

April 1988



Harvard Project on
American Indian Economic Development

John F. Kennedy School of Government
Harvard University

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TABLE OF CONTENTS

I. Introduction.....	1
Preface	1
Long Term Vision.....	2
Operating Assumptions.....	4
Central Issues.....	4
PAE Overview.....	5
Source of the Immediate Problem.....	6
II. Developing a Strategic Goal.....	6
The Cultural Issue and the UNESCO Declaration.....	7
The Tribal Use Alternative.....	9
The Cultural Risk of Tourism.....	11
Polling Tribal Members.....	12
The Strategic Economic Goal.....	12
Tourism Potential.....	13
III. Culture Center Options.....	16
IV. Completing the Culture Center.....	16
Purpose of Board of Directors.....	18
External Strategy.....	20
The Government Role.....	21
The Appropriations Strategy.....	22
The American Indian Regional Museum Act....	23
Summary.....	25
Sources of Foundation Support.....	26
Working with Museum Associations.....	26
Arizona Support.....	28
V. Operating the Culture Center.....	30
Management Structure.....	30
Operational Lessons from Indian Museums....	32
Museum of the Cherokee Indian.....	33
Seneca Iroquoid National Museum.....	33
Cherokee National Museum TSA-LA-GI.....	34
Sequanish Museum.....	36
Makah Cultural and Research Center.....	36
VI. Planning the Fort Apache Historic Site.....	38
Marketing Issues.....	38
Tribal Support.....	38
External Marketing.....	39
VII. Conclusion.....	41
VIII. Appendixes.....	43

PREPACE

The White Mountain Apache tribe of eastern Arizona has asked for a report which will help their efforts to establish and operate a new museum and culture center (henceforth designated culture center) on the site of the historic Fort Apache Military Post. They have also requested an evaluation of long term plans to develop an historic site tourist attraction at Fort Apache. This introductory section will contain an overview of the culture center's history, detail the tribe's long term vision and address the status of the uncompleted culture center. I will also list my assumptions about the project and issues I think the tribe should be thinking about. These different strands will provide a context for considering the analysis and recommendations of this report.

HISTORY

Nearly a century after the establishment of the White Mountain Apache reservation, tribal leaders are endeavoring to preserve the language, legends, songs, arts and crafts of their culture.

In 1969, with this goal in mind, the White Mountain Apache Tribal Council decided to establish a museum and culture center on the site of the historic Fort Apache Military Post. The culture center was first placed in an old log cabin, built in 1871 to serve as a home for Gen. George Crook's (U.S. Army) cavalry officers. Edgar Perry, a direct descendant of an original Apache scout, was appointed director of the center. Funding was provided by the council after the federal Office of Economic Opportunity denied a grant request.

In 1976, with the help of a \$95,000 American Revolution Bicentennial Project grant, the culture center was moved to the restored 1890 Fort Apache company barracks. Less than a decade

later, on January 4, 1985, a defective attic furnace caused a fire which set the culture center ablaze. Priceless library and museum exhibits were destroyed in the inferno.

Working tirelessly, Perry and other comrades recovered and restored a good number of artifacts and oral history tapes from the charred barracks. And with the help of a \$200,000 insurance settlement, the shell of a new culture center has been built adjacent to Gen. Crook's cabin. As planned, the new building, which internally resembles the interior of an Apache wickiup (teepee), will contain a library, movie screen, displays of artifacts and panoramic exhibits, a gift shop, managerial and custodial offices and storage space. However, an additional \$300,000 is needed to fund completion of the building. The money is needed for the installation of a fire prevention system, humidity controls, internal wiring, plumbing, insulation, panelling, indoor glass, carpeting, display cases, exhibits and furniture. A source of funding for the completion and operation of the culture center has not been identified.

LONG TERM VISION

If sufficient funding is not obtained for the culture center, it would be meaningless to worry about the purpose and management of the institution. However, in order to obtain funding and support, the tribe will need to present a clear story to its own members and external actors about the strategic vision of the enterprise.

With this in mind, Edgar Perry related to me a vision for using his people's heritage to help spur tribal vitality in the future. Perry, with the concurrence of tribal chairman Reno Johnson, sees the culture center as the foundation of a full scale outdoor tourist development at Fort Apache. The outdoor attraction would celebrate Apache culture with drama and other activities as well as provide a

living history demonstration of cavalry life. It is felt that this plan has sufficient marketing potential to attract government economic development funding for both the culture center and historic site.

By bringing in tourist dollars and attendant job opportunities for the Apache people, Perry hopes the culture center/historic site will help build a future from the past, adding value to the duty of cultural preservation.*

As envisioned by Perry, the Fort Apache site will eventually include the rebuilt culture center; an outdoor amphitheater; a botanic garden displaying plants used in Apache culture; the cavalry barracks, parade grounds and stable; an archery range; a trail for either horseback or walking tours of historic Apache sites; newly built wickiups for camping; and a hotel. Tribal members and cavalry enthusiasts would be employed to help recreate the frontier experience for tourists.

This bold plan will require detailed planning, and most likely an infusion of venture capital from public, tribal and/or private sources. Additionally, development plans call for the tribe to obtain ownership of existing Ft. Apache structures that are either in private or Bureau of Indian Affairs (BIA) hands. The BIA property eyed as a potential hotel (or possibly a new site for the tribal administration building) is now being used for an Indian boarding school which may soon close down. The tribe also hopes to purchase four private houses which once served as Fort Apache officer's quarters.

*The unemployment rate for Native Americans in Arizona's Apache County is 23.5 percent, as opposed to 9.5 percent for whites. (1)

Fueling this long term vision is the potential for a Ft. Apache historic site to be a popular attraction for tourists who already travel to the White Mountains throughout the year to enjoy the region's outdoor attractions (e.g. 26 fishing lakes, the Sunrise ski resort, big game hunting areas, hiking trails and 1,000 camping sites). In 1987, Apache County registered significant gains in revenues from hospitality, gasoline and hotel sales. Furthermore, this portion of the state is beginning to attract a growing population of retirees and professionals from the Phoenix and Tucson area who are building summer homes.

OPERATING ASSUMPTIONS

Based on the above core information, I have approached this Policy Analysis Exercise (PAE) with the following assumptions:

1. The site in question has the potential for being developed into an attraction that may help promote tribal economic development and serve the purpose of cultural preservation. However, the tribe needs a better understanding of the financial risks and organizational requirements of managing both the culture center and a historic site attraction.
2. A plan of action will help the tribe move from present circumstances - half built culture center - to the development and operation of the culture center and possible development of the historic site.
3. The culture center/historic site project is in relative infancy and tribal resources are limited. It is not too late to consider alternative approaches and locations for the project.

CENTRAL ISSUES

In order to evaluate the tribe's plans for the culture center/historic site, I plan to address four basic questions:

1. What goals(s) should the tribe be striving toward? (Or stated differently, are the goals of cultural/tourism development at the same site necessarily compatible?)

2. What strategy will best help the tribe accomplish its goal(s)?
3. What concrete steps should the tribe take in order to implement its strategy?
4. What kind of organizational structure will the tribe need to execute its strategy?

PAE OVERVIEW

As the tribe has asked for an evaluation of their plan for the culture center and historic site, I will concentrate on that topic. However, I will also suggest possible alternative courses of action in order to help broaden the tribe's options. I will first focus on the culture center, which will likely operate even if the Ft. Apache site is not developed. However, wishing to honor the tribe's wishes, the culture center will often be discussed with the down-the-road historic site project in mind.

This PAE will begin with an evaluation of the potential risks/benefits of the project from both the cultural and economic development standpoints. My emphasis will then be on the ability of the tribe to obtain government, private and community support for the projects' initiation and incubation. I will offer a strategy and plan of action for dealing with tribal members and external actors. Finally, I will focus on the organizational requirements for successful operations of the culture center/historic site.

A recurring theme of this PAE is the thought that attention to cultural content will be an important determinant of whether the project is considered to be managed successfully.

Throughout this PAE I will rely upon information gained from discussions and correspondence with officials of Indian and other museums, congressional aides, and experts on fundraising and museum marketing. I will also refer to the experience of other culture

centers and historic sites in order to provide useful comparative models. Possible sources of funding and planning support for the culture center/historic site will be mentioned in the narrative and highlighted in chart form.

SOURCE OF THE IMMEDIATE PROBLEM

When the tribal council agreed to an ambitious plan for its new culture center design, it apparently felt that it would be easy to raise matching funds. However, both government agencies and private foundations are reluctant to fund the "bricks and mortar" aspect of museums. It appears this difficulty was not foreseen. Additionally, the tribe has not assigned a top priority to the fundraising task. Tribal Chairman Reno Johnson is aware of this problem, and recently persuaded executives of the Contel telephone company to provide the tribe with a \$2,000 contribution.

This modest accomplishment underscores the problem with efforts thus far to complete the building. There is no overall fundraising strategy and no one has been assigned the responsibility for developing and implementing such a strategy. The next section of the PAE will focus on the issue of strategy.

II. DEVELOPING A STRATEGIC GOAL

"The Apache need a strategic goal, an idea for what they want to get out of it (the culture center). The museums that fail never figure out what their strategic objective is. Once the goal is set the management structure will fall into place".

Richard Conn, Director Southwestern Art
Denver Art Museum

Edgar Perry and Reno Johnson told me that the tribe has two strategic goals for the culture center in addition to economic development:

1. **Preserve Apache culture in order to educate the Apache people about their heritage.**

2. **Share Apache culture with the peoples of the world.**

Before proceeding with any long term planning, let alone before starting up operations of the culture center, the tribe needs to think out fully the ramifications of these two goals. Accordingly, I will suggest some alternative ways of looking at the project's strategic goal.

THE CULTURAL ISSUE AND THE UNESCO DECLARATION

Should the preservation of Apache culture for the education of the Apache people rank as a major goal? Hartman Lomawaina, a Hopi who is a director at Berkley's Lowi Museum of Anthropology, believes the answer must be yes. Lomawaina reports that participants in the third annual California Indian Museums Conference focused on the central role of Indian museums in preserving local culture. "Tiny reservations are being surrounded by outside influences," said Lomawaina. "Museums in some cases may be the last hope for preserving culture."

Two years ago the United Nations Education, Scientific and Cultural Organization (UNESCO) and International Council of Museums (ICOM) sponsored a conference on "Museums and the Cultural Continuity and Identity of Indigenous Peoples" in Jokkmokk, Sweden. Participants in the conference issued a declaration which cited the "important" role of museums in strengthening the cultural identity of indigenous peoples and in helping natives to prepare for the future. The conference declaration also made the following points

about issues relevant to the tribe's situation:

1. In creating new indigenous cultural institutions, particularly museums, it is essential that the indigenous people be involved from the inception through to the management and daily operation.
2. Language is a key element in all cultures, central to cultural continuity and cultural identity. The development of concepts and themes must first be carried out in the indigenous language.
3. Affirmative training programs for indigenous people are needed both to provide new museums with expertise, and to enable them to provide input for established institutions with ethnographic collections.
4. Exhibitions in all museums should be considerate of the cultural context of the materials. Installation techniques should not violate the true meaning of the objects.
5. Museum's responsibility in scholarly research. The primary beneficiary of research in indigenous communities should be the indigenous people.
6. International mass-tourism as a major export industry is already - or will soon be - affecting many areas inhabited by indigenous communities. Although tourism does bring economic benefits, the development of this industry since the 1960s has shown that it can also bring about adverse social and cultural effects. Authorities in cultural institutions, in collaboration with the indigenous population should endeavor to influence the tourist policies in the country in question so as to lessen the adverse affects. (2)

Whether the cultural center will help preserve Apache culture depends upon its role as an institution in the community. First, is there a need for a museum being a cultural centerpiece? Or is Apache cultural education primarily a function of the school system and the home? Secondly, what image do the White Mountain Apache people have today about the eventual role of the culture center? Is it viewed as a potential gathering place where the Apache heritage comes alive or as a stereotypical musty old museum with little relevance to people's

lives? And if the latter image is held by the White Mountain Apache people, what steps can be taken to change the museums image?

The best way to address these issues is for tribal leaders to find out what their constituents think about the culture center. The subject can be addressed in open tribal meetings, at community centers operated by the tribe, through the Apache Scout, and in consultation with local school officials.

THE TRIBAL USE ALTERNATIVE

If there is a consensus of tribal members for using the culture center primarily to serve the White Mountain Apache people, tribal leaders can decide to emphasize the goal of tribal education (with speakers, movies, oral history tapes, demonstrations of the Apache ceremonial crown dance, and displays of artifacts) by giving priority to culture center use by tribal members.

If the tribe opts for this strategy, it wouldn't necessarily have to worry about some of the responsibilities shouldered by public museums such as dealing with accreditation standards and mixed customer groups. The drawback to preference for tribal education would be the foregoing of tourist revenues; the tribe would need to bear complete financial responsibility.

Even if the tribe adopts a tourism first strategy, it might be good policy to emphasize tribal uses for the culture center. Nancy Fuller, director of Native American Museum Programs for the Smithsonian's Institute of Museum Services, notes that "The government is more likely to fund Indian museums that are doing something for their people."

Fuller further points out that successful Indian museums reflect the current vitality of their people as well as faithfully record

their proud traditions. For example, a young Apache child might be more inspired by seeing an exhibit on tribal enterprises which contains a photograph of his father engaged in work at the Apache timber mill, than in viewing a display about a tribal leader from the past.*

Also, since this is the tribe's culture center, the opportunity exists for each member to contribute something of value for the museum. The tribal council could establish a challenge whereby every White Mountain Apache, from child to adult, contributes one object for the center's collections, either an existing artifact, photograph or book or a newly made painting, poem, or craft etc. A useful model for this activity were the Los Angeles olympic villages, which were decorated with artwork submitted by local school children. A similar invitation could be issued to reservation youth.

Other tribes have shown great initiative in addressing the social needs of their people through their culture centers. For instance, the museum of the Colorado River Tribes has developed a photodocumentary exhibit that illustrates how the depletion of fresh water from the Colorado River has diminished the river's fish population, an important source of nutrition for tribal members. Nancy Fuller applauds this type of exhibit for offering tribal mem-

*One promising source of material of this nature would be the photographs used by the National Geographic Society to illustrate a story about the modern White Mountain Apache Tribe in 1981. If the Society is agreeable, the tribe could use framed blowups of the entire portfolio of photographs taken for the story, including those that were not used, as a culture center exhibit. Also, assuming approval by the Society, a reprint of the National Geographic story about the tribe could be sold for a nominal fee to culture center visitors.

bers "socially relevant information on how they can make a healthy, stronger people so that they can deal with the twenty first century."

THE CULTURAL RISK OF TOURISM

Adopting a tourism oriented strategy for the culture center could lead to the perception of outsider encroachment and the erosion of Apache cultural development.

Currently, most outside visitors travel on the outskirts of the reservation up to the Sunrise ski resort northeast of Ft. Apache in the winter and up into the lake country near Sunrise in the summer. The Apache community at White River (tribal headquarters) five miles away from Ft. Apache is not used to an influx of outsiders. Harvard Professor Thomas Shelling has written that minority groups (regardless of what culture they represent) naturally feel threatened if they perceive that the level of encroachment on to their territory has exceeded a threshold level. Thus, the goal of sharing Apache culture with the outside world may conflict dramatically with the goal of preserving Apache culture for the Apache people. (Also, the tribe needs to determine what aspects of their culture should remain off-limits to visitors.) So, even if promotion of the culture center and historic site makes eminent economic sense, the project could prove severely debilitating to tribal unity and culture.

Therefore, before proceeding with the culture center/historic site development, the tribal council should have a clear sense of how many tourists a majority of tribal members (especially those who live in the vicinity of Ft. Apache) are willing to welcome.

In addition to the concern about encroachment, the tribe must also consider how they want to display their culture to the outside world in a way that will add value to their culture, and not

undermine the dignity of the tribe's customs and heritage. Planners should understand that there might be tradeoffs between commercial success and commercial exploitation of culture. A controlling factor in this regard might be finances. If the tribe depends on private investors to finance the historic site, they might lose the ability to exercise complete cultural control over the enterprise.

Such control can be achieved if the tribe takes the lead in initial planning and direction of the enterprise. For example, the tribe could insist to potential investors that public demonstrations of the Apache crown dance and of Apache craft making be conducted with a dignified format. The Smithsonian's annual folk life festival provides a good model of how to successfully conduct programs of this type. A lively cultural/tourism program which maintains Apache cultural integrity may actually have the benefit of serving to encourage tribal youth to learn more about their heritage and proudly share that heritage with others.

POLLING TRIBAL MEMBERS

In deciding on what the strategic goal of the culture center should be, the tribe must first understand how its members view the role of the institution. Tribal members need to be probed on four issues. First, what benefits do they expect to get from the museum? Second, how do they want their culture portrayed to outsiders? Third, how much tourist traffic are they willing for the culture center/historic site to bring in? Finally, how comfortable are tribal members in using the historic site to portray the routine of cavalry life at Ft. Apache?

THE STRATEGIC ECONOMIC GOAL

The tribe's Economic Development Program Committee has listed the following strategic goals: 1) The protection and controlled

development of reservation natural resources, including expansion of the recreation industry on-reservation; 2) Development of human resources by education/training and the provision of jobs; and 3) The provision of basic community infrastructure necessary to improve the quality of life on the reservation.

While the culture center/historic site project could fulfill the economic development criteria of expanding the recreation industry and providing training and jobs, a cautionary note needs to be raised. There is no way that the tribe can make money by just operating the culture center by itself. As George Abrams, chairman of the North American Indian Museum Association told me, "There isn't a museum in the country that makes money, except for the Getty. All are reliant on the federal government and local governments for general operating funds." Furthermore, Dr. Gene Hileman, director of the Cherokee Museum in Oklahoma, notes the Cherokee's outdoor amphitheatre attraction barely breaks even.

TOURISM POTENTIAL

The ability of the tribe to run the culture center/historic site project successfully from a financial standpoint is dependent on their ability to gain revenues and reduce costs. Looking at revenues, it is likely that success in one aspect of revenue raising will breed success in others. For example, if the tribe is able to draw tourists in decent numbers, that in turn will encourage government agencies interested in tribal economic development and foundations to provide funding support. That support would then allow the tribe to make investments in the site that will help to draw more tourists.

Some initial data suggests that area's tourism marketing potential is good, but from a motorists' standpoint is probably better in the resort cities north of Ft. Apache.

Museum consultant Duane King suggests that the first criteria for museum success is the ability to draw upon a strong base population. King, who helped develop the Cherokee Villages in North Carolina and Oklahoma, states that healthy museums need to draw "on average everybody who lives within a 100 mile radius every three years." Using the 60,487 person 1986 population of Apache County as a substitute for a 100 mile radius, the museum would hope to draw 20,000 annual local visitors to the culture center. Of course, many of these "visitors" would be school children and tribal members who presumably would not be charged admission. Also, visitation rates would be dependent on how local residents would view the attractiveness of the culture center as a leisure time option. Return visitors may require rotating exhibits and interesting public events to draw them back.

Mr. King also advised that in order to be successful, a museum should be able to attract two to four percent of drive by traffic. For purposes of comparison, the following chart reports average daily traffic pattern for U.S. Highway 60 near the town of Showlow, which is 40 miles north of Ft. Apache, and for Interstate Highway 40 three miles east of Flagstaff, which is on the way toward the Grand Canyon tourist mecca:

AVERAGE DAILY VEHICLE TRAFFIC 1987

U.S. 60 - SHOWLOW*		I-40 FLAGSTAFF	
Jan.	1,771	Jan.	8,410
Feb.	2,004	Feb.	7,238
Mar.	2,290	Mar.	8,691
April	2,048	April	9,022
May	2,675	May	10,104
June	2,717	June	11,863
July	3,135	July	11,960
Aug.	3,186	Aug.	9,492
Sept.	2,308	Sept.	9,442
Oct.	2,092	Oct.	10,334
Nov.	2,131	Nov.	7,577
Dec.	2,337	Dec.	8,924

(Source: Arizona Highway Department)

Under this formula, roughly 17,000 vehicles would constitute two percent visitation. However, the data offers no clues about the incentives traveling tourists may have to travel the additional 40 miles off the main Phoenix-Albuquerque road to Ft. Apache. If the inconvenience of the extra travel proves to be a deterrent to Ft. Apache tourism, the tribe may want to consider placing a small culture center right off the highway. At the very least, the tribe, with the assistance of local Chambers of Commerce should work to immediately implement plans that have been discussed to place a tourist information center along the highway near Showlow. Such a center could serve a related important purpose: Tourists paying a visit could be interviewed for a serious marketing study of the potential of the Ft. Apache site.

In sum, the economic development potential of the culture center/historic site is mixed. Although they have the potential both separately and in concert to generate jobs and revenues for the tribe, they could also be the equivalent of quicksand for tribal

*No figures were available about average daily traffic on a monthly basis for the Ft. Apache area.

funds. With this in mind, the next section will address the steps that need to be taken in order to finish the culture center building and begin operations.

III. CULTURE CENTER OPTIONS

At this point, I believe the tribe should consider the following options for the culture center:

1. Work to obtain funds to allow the completion of the culture center and operate it primarily for the benefit of tribal members. Accept fact that the culture center may be a strain on tribal financial resources.
2. Complete the culture center and operate it for the benefit of tribal members and visitors. Expect that the combination of visitation revenues, outside funding and some tribal support will allow the culture center to operate at a near to break even level.
3. Consider placing a tourist oriented culture center up closer to the cities of Pinetop-Lakeside where there is significantly more drive by traffic. Use the Ft. Apache building for tribal purposes.

IV. COMPLETING THE CULTURE CENTER

In order to obtain funding to allow the completion of the Apache culture center, the creation of exhibits and the beginning of operations, the tribe needs to plan a success oriented internal and external strategy and work hard to implement it. The tribal leadership has the ultimate responsibility for getting the culture center off the ground, and should therefore devote sufficient organizational and financial resources to the job.

INTERNAL STRATEGY

The tribe's internal strategy should be premised on the idea that the culture center is so important to the White Mountain Apache people, that every tribal member should have stake in the outcome.

The culture center can be a living, thriving enterprise if it is something that tribal members genuinely participate in from a grass roots level. The building of a foundation of local interest in turn will help the tribe promote the project to community leaders, philanthropic foundations and the federal agencies that are required to help promote Indian development.

To help build internal enthusiasm for the project, and an organizational basis to reach out for external support, I recommend that the tribe take the following steps:

Outreach

1. Publish regular articles about the goals and objectives of the culture center in the Apache Scout. Also, bring the project to the attention of television stations and newspapers in the Phoenix/Tucson area and to the publishers of the widely read Arizona Highways magazine.
2. Encourage Apache school children to contribute pennies to the culture center, and their parents to make more substantial contributions. (The goal here is to give the tribal members the satisfaction of feeling that they have helped to finish the construction of the culture center. This will help make them more willingly to engage in the activities of the culture center once it is completed.)
3. Organize committees of tribal members to help create programs and exhibits for the culture center.

Organization

1. Make completion of the culture center a major tribal priority for 1989-1990.
2. Organize a Board of Directors with responsibilities for management of the culture center and fundraising. The Board should be tasked with designing a long term management plan for the culture center that includes job titles and job descriptions and an annual fundraising plan.
3. Assign the responsibility for working with the Congress and executive branch on matters of legislative interest to a board member.
4. Hire a facility manager to oversee final construction of the museum and assist the director in eventual museum operations.

5. Hire a programming specialist to prepare grant proposals, fundrasing requests and promotional and educational materials. This individual should also assist with the development of culture center exhibits.
6. Encourage young tribal members to receive college training in fields such as anthropology and musuem management. In particular Arizona State University in Tempe and the American Indian Arts Museum in Santa Fe offer museum management training programs.
7. Have the current staff use opportunities to attend museum planning seminars offered by the Smithsonian's Native American Museum Program staff and other museum associations.

These recommendations are premised on the thought that the project needs a degree of organization, commitment and enthusiasm that is not present today. Currently Edgar Perry has his hands full with the daily responsibilities of the temporary culture center. Nobody has the ultimate responsibility for working externally to raise funds for the completion of the structure. Additionally, a management structure is not in place for operations of the building once it is completed. Potential contributors are left to wonder if the tribe has devoted sufficient resources to enable the successful management of the culture center. Potential donators of rare photographs, books and artifacts will likely have the same concern.

PURPOSE OF BOARD OF DIRECTORS

Writing for the Texas Historical Foundation, Daniel Traverso addressed the overall role of Museum Boards of Directors:

"The board of trustees has two major responsibilities - to set policy and to govern finances. The board must decide on directions the museum will take, determining the priorities and defining policies. The actual responsibility of the museum, however, is the responsibility of a paid or volunteer staff.

Possibly the most important function of the trustee is the financial one. Board members review and approve the museum's annual budget. But more importantly, they use their personal influence to raise funds for the museum. To put it bluntly, the trustee should either have money or have access to those who have money, and he should be willing to make a personal financial commitment to the institution." (3)

In the White Mountain Apache case, creating a traditional Board of Directors structure may be helpful from a financial standpoint. A decade ago, when federal funds were readily available for Indian economic development activities, many tribes financed construction of museum projects with federal funds. Today many of these grants are awarded contingent on the ability of the tribe to obtain funding from other private and public sources. Additionally, studies have shown that ticket revenues and gift shop sales are the least important source of museum operating revenues. Many Indian museums have organized Boards of Directors primarily to obtain the help of prominent citizens in fundraising activities. For example, the wife of Congressman Jack Kemp is on the board of the Seneca Iroquois Museum of New York. Prominent oil men, bankers, ranchers and politicians sit on the board of the Cherokee Heritage Center in Oklahoma. On the other hand the Sequanish Tribe of Washington chooses not to have a Museum Board of Directors; their tribal council holds management authority.

As noted, museum boards also have important policy making roles. Therefore it is important to get qualified people to sit on these boards who Traverso says can "make sound decisions and workable policies to enable the museum to realize its educational and cultural objectives." (4) In their report on museum operations which analyzed 1978 data for 1,373 museums ("Museum Attendance, Characteristics, and Costs: Estimation and Implications") authors William Luketich, Mark Lang and Philip Jacobs made a case that museum boards are helpful for reducing costs:

"The estimates of the affect board control has on museum operating costs are consistent and unambiguous. In all but one case, the case of general museums, our estimates indicate that when boards

influenced policy, the (museum) costs were lower on average by 2.9 percent for art, 3.3 percent for history, 11.0 percent for science, 15.8 percent for specialty and 3.9 percent for childrens museums. We conclude when directors take direct responsibility for policy, costs are likely to be significantly lower. (5)

One way of ensuring sensativity to the museum's first mission is to place a majority of tribal members on the Board of Directors. The Cherokee Tribe of Oklahoma and Makah Band of Washington follow this policy. Another way of meeting this objective is to invite prominent friends of the tribe to serve on the board. Lori Davidson, an official with the Arizona State Historical Society, suggested the following individuals for a possible board:

- *Bruce Babbitt - former Governor
- *Keith Basso - Yale University Anthropologist
- *Sidney Brickerhof - Director Arizona Museum Foundation
- *Alan Ferg - Arizona State Museum
- *Barry Goldwater - former U.S. Senator
- *Richard Lynch - Arizona State University Museum
- *Bob Trennert - Arizona State University Historian

EXTERNAL STRATEGY

When considering a strategy for dealing with the external environment, the tribe needs to focus on the following parties which could be very helpful sources of funding and planning assistance:

- *Federal agencies that have statutory responsibilities for promoting Indian economic and cultural development.
- *Philanthropic foundations and individuals with an interest in Indian museums.
- *Museum associations.
- *Arizona economic development and tourism development authorities; Local businesses/Chambers of Commerce in Apache County.

Among these players, the federal government towers over these other sources as the one body that can act decisively to enable completion of the culture center. In the next section, I will consider three possible strategies for achieving federal support.

THE GOVERNMENT ROLE

Federal programs to assist Indian economic development are intended to help reduce tribal dependence on federal support programs. Lately, according to Indian museum officials, government agencies have downgraded their expectations about these programs and are less willing than they were in the 1970s to help Indian tribes with project start up costs. A federal task force which recently assessed the state of Indian reservations reported that during this period "reviewers were finding that little progress was being made in developing viable Indian reservation economies that could stand on their own feet without continued infusions of federal funds." (Insight 9-1-86 Trail Still Tearful for Indian Tribes p 10.) Influencing policy have been reductions in authorized funding for Indian economic development activities since the passage of the Gramm-Rudman-Hollings budget cutting measure, and concerns about the ability of tribes to be financially responsible for development projects.

Senator DeConcini's legislative aide June Tracy notes that government agencies need to have a "concept of the federal funding liability - how much money will be requested in the long haul," before they will consider supporting projects such as the Fort Apache development. In the White Mountain Apache case, the tribe's assumption of financial risk may need to be considerable. "They are one of the wealthiest tribes around," says Dennis White of the Association of American Indian Affairs. "It may be very hard for them to get (federal) money."

GAINING FEDERAL SUPPORT

Although the tribe may find it difficult to gain federal support for the culture center/historic site, congressional sources

advise that a well planned out strategy based on the project's economic development potential and a tribal commitment to assume financial risk can help their cause considerably. "Congress would like it if the museum were operated for profit and the profits were funneled back into services for the tribe," states Patricia Zell, a staff aide for Senate Select Indian Affairs Committee Chairman Daniel Inouye (D-HI). A list and description of possible federal sources of grants and aid and planning assistance for the culture center/historic site is contained in Table I.

THE APPROPRIATIONS STRATEGY

A key supporter for the tribe may be Senator Dennis DeConcini (D,AZ), who is the 11th ranking member on the powerful Appropriations Committee and 3rd ranking on the Indian Affairs Select Committee. DeConcini's staff aide June Tracy has expressed interest in the tribe's plans for the Fort Apache site. She advises the tribe to put together a package deal: "If it is a well developed proposal with other sources of funding, (with the tribe) looking for the federal government to round it out, we would be willing to help put something together in the appropriations bill."* Tracy offered the assistance of the Senator's office to

*Such an appropriation would be allowable under provisions of the 1921 "Synder Act" which authorizes expenditures of funds "for the benefit, care, and assistance of Indians" with programs that provide for the following:

- General support and civilization, including education.
 - Industrial assistance and advancement and general administration of Indian property.
 - The enlargement, extension, improvement, and repair of the buildings and groups of existing plants and projects.
- (U.S. Code, Title 25 - Indians)

the tribe if they decide to put in a grant application through the Economic Development Administration or Community Development Block Grant program.

Tracy said that if the tribe wants to work for a separate appropriation as opposed to a federal grant, the first thing they need to do is to convince a friendly representative (perhaps Deconcini) to hold a hearing about the subject. "Without a hearing, the Congress is likely to find that there has been no compelling need for the museum demonstrated," she said. Tracy cautioned, however, that attempting to get a separate appropriation may be a risky strategy. "There are 20 tribes in Arizona. There is always the problem that if one gets help, why not the others."

On a more encouraging note, tribal Social Services Director Dave Ingram reports that when apprised at a recent event in Phoenix about the culture center funding issue, Senator Inouye responded without elaboration, "We have a way of finding that money."

THE AMERICAN INDIAN REGIONAL MUSEUM ACT

In order to get around the problem of asking for exclusive assistance, the tribe may want to pursue an indirect opportunity for gaining support that related to current legislative attention to Indian Museums.

Last fall Senator Inouye introduced legislation to establish a National Museum of the American Indian on the mall in Washington D.C. and to authorize the transfer of the collections of the Museum of the American Indian, Heye Foundation in New York City to the Smithsonian Institution. Because only five percent of the 1,000,000 art objects and artifacts contained in the New York City museum are on display, and because the Smithsonian Institution has made a strong case for building a Museum of the American Indian on

the Capitol mall, there is a good deal of sentiment in Congress in favor of the legislation; The Inoyue bill has 30 co-sponsors.

In a companion bill entitled "The American Indian Regional Museum Act," Senator Jeff Bingaman (D,N.M.) proposed the establishment of five regional "exhibition facilities" as part of the Museum of the American Indian. Bingaman's legislation, which is cosponsored by Senator Inoyue, would authorize the Smithsonian, with the cooperation of the National Park Service, to establish five regional Indian museums (dimensions unspecified) to house the artifacts of the Museum of the American Indian, Heye Foundation. Another provision of the bill states that the regional museums will "sponsor and coordinate a variety of traveling representative exhibits to schools and to local communities in each region." (Cong. Record Senate S12863, Sept. 25, 1987) Committee markup for the two bills is scheduled for April 14th.

Whatever tribe or entity that would receive designation as a regional museum through this legislation would presumably be guaranteed federal assistance for building construction and operations costs. With this in mind, Patricia Zell recommends that the tribe may want to position itself to apply to be the site of one of the regional museums should the legislation be passed into law. June Tracy, mindful of the interest of other southwest Indian groups, suggests that the tribe work to form a coalition of regional tribes with museum interests that would recommend the siting of the regional museum at Fort Apache. Such an arrangement might be possible if through a quid quo pro the other Indian tribes get benefits such as regular traveling exhibits. Michael O'Hare, a lecturer at the Kennedy School of Government, who specializes in cultural policy, recommends that the tribe may want to suggest to

Arizona congressional leaders that the Bingaman bill be amended to allow for the creation of "a bunch of satellite museums" in the southwest, where due to great distances, "it is important to have scattered buildings and activities."

SUMMARY

The three possible ways for the tribe to gain significant federal support for the culture center/historic site have unique attributes and weaknesses.

Federal grant and aid programs, the source most often used by Indian tribes for museum programs in the past, are becoming increasing targets for budget tightening efforts and thus are harder to come by. However, once one federal granting authority becomes convinced that a tribe is presenting a viable project proposal, the tribe may find it easier to establish credibility with other federal and state sources.

A separate appropriation for the culture center is possible, given the establishment of a hearing record, and the finessing of the exclusivity issue. Defining the project as an important aspect of the tribe's economic development program would be a helpful strategy according to congressional sources. This strategy will require close work with Senators DeConcini and John McCain (R,AZ), whose aide Dan Lewis would like to see a "complete proposal" mixing tribal, private and federal funds. (On the House side, Rep. Jim Kolbe (R,Tucson) is the only member of the state's congressional delegation to sit on the Appropriations Committee.)

The legislation to authorize of the establishment of a National Museum of the American Indian and five regional museums provide the tribe an indirect opportunity to advance their interests. However, any strategy based on this legislation will require quick action on

the part of the tribe to draw the attention of Congress to the details of their particular situation and interest in being designated as a regional museum site.

If the tribe were to achieve such a designation down the road, they may have to sacrifice plans for using the museum directly as a revenue source. However, having the honor of hosting the regional museum would give the tribe a prestigious tourist draw for a Fort Apache historical site attraction and would eliminate the financial risks of museum operations that they would face otherwise. Finally, in attempting to nominate the culture center building as the site of a regional Indian museum, the tribe would have to give up their plans for using the culture center as a showcase for Apache culture only. So the tribe would have to weigh the economic opportunity hosting a regional museum would provide versus the sacrifice of cultural control should this option become a serious possibility.

SOURCES OF FOUNDATION SUPPORT

The 24,000 U.S. based philanthropic foundations, like the government, have entered a period of financial retrenchment. And a common refrain heard from Indian museum officials is that foundation personnel will often use the excuse that support for individual tribes inevitably leads to pressures to support other tribes. However, there are foundations that have been known to support Indian causes, as the following table demonstrates.

The Foundation Center (800-424-9836) can help the tribe locate foundations that are offering new grant awards which may fit the mission of the culture center.

As a rule, grant seekers are advised to seek out foundations in their region of the country. However, Dr. Gene Hileman of the Cherokee National Historical Society advises creativity. "Look to the Europeans and groups like the Toyota Foundation in Japan," he said, noting the popularity of Indian culture abroad.

Finally, the tribe may want to turn to the cause marketing phenomenon. American Express initiated this business practice, by offering to donate proceeds from credit card transactions to causes such as the Statue of Liberty renovation and the Metropolitan Museum of Art. Perhaps on a local and more modest level, Arizona businesses can be induced to provide cause funding support to the culture center.

WORKING WITH MUSEUM ASSOCIATIONS

Museum associations and federal museum programming offices are important sources of planning assistance, training, exhibit materials and funding for ongoing programs. The services of major museum associations are highlighted in the following table:

MUSEUM ASSOCIATIONS

Organization

Service

Smithsonian
Institution,
Native American
Museum Programs
(NAMP) -
Washington, D.C.

The NAMP provides General Operating Support Grants for day-to-day operations, Conservation Project Support Grants for preservation of museum collections, and Museum Assessment Program, a consultation service for Indian museums. The NAMP also publishes a newsletter and offers several annual seminars for Indian museum professionals.

American
Association of
Museums (AAM) -
Washington, D.C.

AAM provides professional development opportunities through publications and meetings. AAM Accreditation Program awards a "seal of excellence" that is recognized by foundations and government. AAM Museum Assessment Program provides consultants to help small museums.

North American
Association
of Indian
Museums (NAIMA) -
Niagara Falls, NY

NAIMA sponsors workshops to help museum administrators deal with problems of management, promotion, collections management and conservation, funding, and research. NAIMA also offers extensive training for Indian museum administrators at the Denver Museum of Natural History and other major institutions.

American
Association of
State and Local
History (AASLH) -
Nashville, TN

AASLH publishes books and technical leaflets, and offers seminars, workshops, independent study courses, audiovisual training kits, consultations and internships for smaller history museums.

Institute of
American Indian
Arts Museum -
Santa Fe, NM

This national institution offers Native Americans associate degrees in museology training and maintains a collection of over 20,000 slides of Native American arts and crafts, archival materials, videotapes and oral history.

National Trust
For Historic
Preservation -
Washington, D.C.

The trust holds conference, lobbies on behalf of preservation, offers training programs and publishes a newsletter, magazines, books, and pamphlets, concerning all aspects of preservation.

American Folklife
Center/Archive of
Folk Culture,
Library of
Congress -
Washington, D.C.

The Center publishes a newsletter and houses a collection of books, pamphlets, newspapers, microfilms, manuscripts, maps, motion pictures, prints, photographs and posters. The Archive contains bibliographies, references, finding aides, and over 7,000 field recording cylinders.

ARIZONA SUPPORT

There are no state funds available to assist with the "bricks and mortar" aspect of the culture center. The Arizona Humanities Council does offer for grants to help tribal museums develop exhibits. Some examples follow:

ARIZONA HUMANITIES COUNCIL FUNDED PROGRAMS

- *\$1,500 to the Pueblo Grande Museum Auxiliary, Phoenix to support a special exhibit on the cultural history of the Zuni Pueblo, New Mexico.
- *\$10,200 to the Vi ikam Doag Artisans, San Lucy District, Gila Bend to support storyboards and a booklet on the Tohono O'odham culture through contemporary times.
- *\$1500 to the San Ignacio Yaqui Council, Tucson for "Project Bwia Toli," an effort to collect and preserve hitherto uncollected ledgens and music and integrate these into a theatre production for the community.
- *\$3,655 to the Arizona State Museum, Tucson for development of "Among the Western Apache," an exhibit which includes interpretive activities by members of Apache tribes.
- *\$7,880 to the Northern Arizona University, Flagstaff for an exhibit on the cultural history, beliefs and lifestyle of the Yavapa-Apache Tribe of the Middle Verde Valley.

These funding examples point out a useful fact. Sources of support for interesting and socially relevant museum exhibits are readily available. And tribal commitment to such exhibits may help attract the "bricks and mortar" funding that will allow the culture center to be completed. Thus, the tribe should work to develop innovative exhibits and programs in advance of the completion of the structure. I recommend that Edgar Perry with the assistance of tribal and community volunteers and recruited student interns from the Arizona university system begin work this summer on this key aspect of the culture center.

The state tourism board has a definite interest in promoting the eastern Arizona region and can be expected to help the tribe develop a marketing study of the potential of the culture center/historic site attraction at Ft. Apache.

Finally, during my visit to the reservation, I learned from Bruce Semingson, the Economic Development Coordinator for the cities of Pinetop-Lakeside, that there is great interest in the potential development of the culture center/historic site from non-Indian residents of Apache County. This interest should be tapped more fully. Some potentials include recruiting prominent local citizens for the culture center board (if established) or as volunteers, pooling funds for advertising/marketing of the region and actual fundraising.

V. OPERATING THE CULTURE CENTER

Management Structure

The second step in this process - the actual operation of the culture center - will require an expansion of personnel. The following information provided by the Cherokee Museum of Cherokee, North Carolina describes one possible organizational structure for the management of a small museum oriented toward tourism:

Board of Directors - A group of appointed officials responsible for determining the strategic goals and operating procedures of the museum. The board makes all decisions regarding the buying and selling of equipment in excess of \$1,000; approves all contracts exceeding \$10,000; approves leases and the borrowing of money in the name of the museum. The board will also have full authority to employ the Museum Director; approve all expansion and renovation projects, and make any other decisions which the board deems necessary. The board meets at least twice a year.

MUSEUM DIRECTOR - The museum director provides the administrative direction necessary to efficient operations of the museum. Specifically, the Museum Director supervises the accounting department, the facility operations department, the program development department and the maintenance department. Specific duties and responsibilities include the following:

1. Staff selection, supervision and performance appraisal.
2. Development of the annual budget and establishment of a bookkeeping system.
3. Development of plans and recommendations regarding the purchase and construction of equipment and facilities.
4. Scheduling of board and staff meetings and preparation of meeting agendas.
5. Preparation of an annual report for the board which:
 - A. Summarizes the year's activities.
 - B. Reveals the museum's financial status.
 - C. Establishes condition of museum properties.
 - D. Identifies specific problems/accomplishments.
 - E. Contains recommended plans for future development.
6. Ensures compliance with regulations/laws.
7. Assumes responsibility for compliance with museum grants and provision of adequate museum insurance.

PROGRAM SPECIALIST - The program specialist is responsible for fundraising and public relations activities. Duties include:

1. Preparing grants, proposals and funding requests.
2. Writing public relations and promotional materials.
3. Preparing the museum's annual report.
4. Developing documents on operating procedures.
5. Supervising and administering museum projects.

ADMINISTRATIVE MANAGER - The administrative manager is responsible for maintaining the museum's accounting system, preparing marketing analysis and establishing a working relationship with the general community and area business people.

FACILITY MANAGER - The facility manager is responsible for maintaining all museum equipment, exhibits and cases. Other duties include:

1. Supervising janitorial activities.
2. Ordering supplies.
3. Assist in running box office or cash register.

ADMINISTRATIVE SECRETARY/BOOKKEEPER - The administrative secretary has important day-to-day responsibilities which include:

1. Completing daily financial reports.
2. Routine opening and closing of the museum.
3. Complete correspondence and take meeting notes.
4. Take telephone calls and operate cash register.

ARCHIVIST - The archivist catalogues donated materials and new acquisitions, maintains the library and records of museum artifacts/benefactors and performs other clerical duties.

LECTURER/HISTORIAN - The museum historian is responsible for preparing programs on Apache culture and history for schools and civic organizations and for the development of museum exhibits, displays and demonstrations.

The tribe needs to understand that these positions are geared toward a marketing oriented museum that is up and running. Even if the the tribe isn't able to hire this much staff initially, it would be prudent to divide up the listed tasks among available staff.

OPERATIONAL LESSONS FROM INDIAN MUSEUMS

Of the over 250 Native American museums throughout the United States and Canada, there are a few whose histories offer a rich source of operational advise for the White Mountain Apache. Upon the recommendation of Nancy Fuller, Director of the Smithsonian Museum's Native American Museum Program, I spoke with officials from five museums that have a reputation for creative operations. They are the Cherokee Museums of North Carolina and Oklahoma, the Seneca-Iroquois Museum of New York and the Sequanish and Makah Museums of Washington state.

All five museums share an orientation toward tourism; the two Cherokee tribes also operate a village and outdoor drama attraction. Today the museums are struggling to deal with the effect of economic uncertainty on both fundraising and marketing. Their leaders are worried about the sustainability of these enterprises. Concerns about managment, tribal and external support, museum marketing and content undergird this matter.

What lessons can be learned from the example of these five museums? All the museums expressed a concern about the unsettled economic environment. Private and public sources of funding are drying up and revenues from museum attendance are insufficient to make up these shortfalls. Related to the dollars and cents issue is a reconsideration by some about the basic purposes of their museums. In their relentless pursuit of private and government funding and admission revenues, some wonder if they have overlooked the fundamental mission of cultural preservation and regeneration. The following synopsis of my conversations may offer some useful insights about these issues.

MUSEUM OF THE CHEROKEE INDIAN, CHEROKEE, NORTH CAROLINA

"There are two ways to go broke on the reservation," jests museum director Ken Blankenship. "First, do a feasibility study. And second, build a museum." He inferred that tribes can be misled by consultants who rush to assume the conclusion which a tribe may want to hear - that building a museum is a quick path to easy profits.

This Cherokee band has achieved a steady revenue base. Their complex which consists of a museum, Indian village and outdoor drama theater lies directly on the main road into Smokey Mountain National Park, the most visited park in the nation (4 million annual visitors) and has annual attendance of 95,000.

Due to their longstanding contact with white settlers, the North Carolina Cherokee (8,400 members) have been less successful in maintaining their traditions and culture than western bands of Native Americans. Tribal members apparently have little compulsion about allowing management to turn the Indian Village into a kind of Native American 'theme park.' George Abrams, chairman of the North American Indian Museum Association, criticizes the Village for selling 'photo opportunities' with Indians to tourists for \$3. Not only is the practice demeaning, notes Abrams, but the clothing worn by the Indians is western and not authentic to the Cherokee. He also points out that the Village features a northwestern Indian totem pole at its entryway and Indians performing "stereotypical dances." However, the project's clear profit motive made it easier for museum management to get support from private sources and the federal government in the mid-1970s.

SENECA IROQUOIS NATIONAL MUSEUM, SALAMANCA, NEW YORK

Seneca Iroquois National Museum director George Abrams believes cultural preservation and not revenue enhancement must be the main

purpose of the Indian Museum. Abrams feels that the attempt of the White Mountain Apache to combine a museum and culture center may lead to problems: "You have to differentiate between the role of a culture center - which includes the performing arts, an art gallery or perhaps the sale of art works - and a museum which has a scholarly, education emphasis. The tribe must first decide what it wants and what in tribal culture is marketable."

Abrams, an anthropologist who is chairman of the North American Indian Museum Association, has strong ideas about museum management: "You need a separate board of trustees with control over finances and strong fundraising capabilities. If the tribal council or political machinery controls the purse strings you always have the potential for the museum falling out of favor. You also need to have a professional staff to ensure the protection and safe keeping of collections. Museums and local residents will be reluctant to lend items otherwise. Finally, you need to work well with local Chambers of Commerce and tourist boards, which this tribe didn't understand at first. With a good start you will help build people's confidence in the museum and that will lead to much more success."

CHEROKEE NATIONAL MUSEUM, TSA-LA-GI, TAHLEQUAH, OKLAHOMA

Unlike the Cherokee situation in North Carolina, the responsible officials of Oklahoma's Cherokee National Museum and Heritage Center (Tsa-La-Gi) must be concerned with tribal wishes. They are working for a large, well established nation (81,079) which is under the direction of respected Tribal Chairman Wilma Mankiller. Mankiller sits on the board of directors of the Cherokee National Historical Society which operates the museum, Cherokee Village, outdoor drama and other attractions. Additionally, the 18 member board must be composed of a majority of Cherokee nation members.

According to museum director Dr. Gene Hileman, the Oklahoma Cherokee complex was the result of one tribal member's vision: "Twenty-five years ago, W.W. Keeler, the President of Phillips Petroleum and a full blooded Indian, saw the museum as a bootstrap operation. He felt that it would lead to an increase of pride in heritage that he didn't feel traditional people had."

With the support of key tribal leaders, the federal government (primarily Economic Development Administration), the Oklahoma Council for the Humanities and Department of Tourism, private benefactors (primarily oil companies, utilities, bankers and ranchers) and foundations, the Cherokee Heritage Center became a reality.

Despite an impressive operating record over 21 years the Cherokee Heritage Center has come upon hard times. Due to the collapse of oil markets, it is increasingly difficult for the tribe to raise funds from both private sources and the state government. Plans to build a Cherokee National Archive building are on hold. And while he ponders these financial matters, Dr. Hileman also has to worry about the cultural issue:

"We are vulnerable on the vision score. The Cherokee are a diverse tribe with no reservation. We have not been successful in getting traditional rural Indians that excited about what we are doing here. They see this as something that is "put-on" for those other folks (non-Indians). They are glad about it but they aren't museum people. We get more identification from a cultural standpoint as well as from a tourism standpoint from the middle class, local bankers, etcetera...We're wrestling with the museum's mission. Our education department (which is supported by grants) is trying to work more closely with the Indian education groups, bringing more students into the museum. We are trying to develop more Indian educational material.

Hileman advises that even if the White Mountain Apache culture center is primarily oriented toward white tourists, tribal leaders should work closely with "specific individuals and community groups" to develop a statement of purpose for the museum in order to avoid criticism that the culture center itself is "basically a white institution."

SEQUANISH MUSEUM, SEQUANISH, WASHINGTON

This small museum, a 45 ferry ride from Seattle, is representative of museums throughout the country that are struggling to stay afloat. "Grant funding is so competitive now that foundations will offer the excuse that if they fund one tribe, they would be obliged to help every tribe," laments museum manager Leonard Foresman. "Of course this is a specious argument. How could they decide to give to any grantee on that basis. But that's the way they operate."

Forseman recommends that the White Mountain Apache appoint a board of directors for the museum with members having specific fundraising responsibilities. He feels the tribe will be able to gain federal support only if the project is presented as a "well developed economic development project" and not as just a museum, which "everyone thinks of as an attic."

MAKAH CULTURAL AND RESEARCH CENTER, NEAH BAY, WASHINGTON

In the Makah case, the interests of tribal members and the availability of unique exhibits served as a driver for the creation of their museum. Tourism was a secondary consideration.

In 1970 archeologists uncovered a treasure trove of 55,000 pre-Columbian Indian artifacts that were buried by a mud slide at the Ozette village (Nootka) site. Tribal officials then polled tribal members for their views about the desirability of building a museum

to house the artifacts. A tribal "Heritage Committee" was then organized to help plan the structure; Other committees were also formed to deal with various aspects of the Ozette village discovery. A board of directors composed primarily of tribal members was then organized. The Research Center opened following seven years of planning and the infusion of \$2 million in federal and tribal funds.

Culture Center official Kirk Wachendorf, a Makah tribal member, credits this open communication with helping to get the activity off to a good start. "A lot of (other) programs fell apart because tribal members weren't consulted," he said.

External relations, however, were not given as much attention. "In the long run it hurt us not to have outside people on the board of directors who could raise funds, even if that role is controversial," said Wachendorf. "But the tribe wanted to run their own show."

There are important similarities between the Makah and White Mountain Apache situations. Both reservations are four hours away from major population centers. Both culture centers are located off main highways. And both tribes are dependent upon revenues from logging industries. In the Makah case, timber revenues are way down because of the strong dollar in the orient. As a result, fewer funds are available for the culture center. Because revenues from annual attendance (15,000-17,000) are not sufficient to meet expenses, the culture center has been forced to close up during the month of January and release nine of twelve staff members.

The similarities and differences between the five museums contacted are included in appendix Table A.

VII. PLANNING THE FORT APACHE HISTORIC SITE

MARKETING ISSUES

In contemplating the creation of their Heritage Center complex, the Cherokee Tribe of Oklahoma took three years to study its feasibility. I have not attempted to measure the degree of risk aversion that the leadership of the White Mountain Apache Tribe may have about committing to both the culture center and historic site development. But in thinking about the potential profitability and sustainability of the project, I think the following questions should be addressed: Is the tribe prepared to fully support the project? And from a financial standpoint, is there enough potential in the contemplated Fort Apache historic site tourist development to attract a sufficient number of formal benefactors (foundations, private individuals and government entities) and paying customers?

TRIBAL SUPPORT

The process of completing the culture center and moving in to operations will provide a good test of tribal commitment to the project. That commitment could be characterized by the following factors:

1. Financial support.
2. Tribal participation in culture center management.
3. Community involvement in culture center activities.

Tribal financial support will be vital for two reasons. First, most culture centers of this nature are unable to meet operating expenses with a combination of admissions revenues, private and government funding; It is realistic at one point or another to expect that tribal funds will be needed to help overcome revenue shortfalls. And secondly, private foundations, individual benefactors or investors, and government agencies will most likely expect tribal entities to demonstrate a significant financial

commitment to such an enterprise before they would feel comfortable committing their own funds. "The leadership needs to demonstrate that this is important to the tribe," states museum consultant Duane King. "This commitment must involve the sacrifice of something else."

Those Indian museums that are successful in getting federal support "have a strong community support base," states Nancy Fuller, Director of Native American Museum Programs, for the Smithsonian Institution. "They do something that the community wants and that people will support. And they (museum officials) do that by being out there talking to people."

To conclude, a demonstration of tribal financial sacrifice and willingness of tribal members to participate in culture center activities and management will send important signals to the outside world about the tribe's commitment to running a successful culture center and historic site development. If these signals are sent out clearly on a sustained basis, the tribe should have an easier task marketing the project to potential benefactors and visitors.

EXTERNAL MARKETING

The other marketing factor the tribe needs to be worried about is the site's potential as a tourist attraction. The following questions might form the nucleus of a useful marketing study:

Marketing Questions

1. What is the current annual attendance at the temporary White Mountain Apache Museum?
2. How many people live within a 25 mile, 50 mile or 100 mile radius of the Fort Apache site?

3. How many tourists pass through Apache county annually? How many come through White River (the town four miles from Fort Apache)? How many travel along the interstate highway north of White River and avoid the Fort Apache area?
4. What are the characteristics of area visitors? Are they primarily retired people or young families? How many visitors come from Arizona? From other states? From Europe, Japan or Canada (areas where Indian culture is very popular)?
5. How many families drive up to the White Mountain Apache Reservation for ski trips in the winter or to hike, fish or hunt in the summer?
6. Have visitors heard about the area because of advertising, a past visit or word of mouth?
7. To what extent do visitors to the area have an interest in Apache culture in particular and Indian culture in general?
8. To what extent do visitors to the area have an interest in the history of the Fort Apache military post?
9. How much interest would visitors have in seeing interesting exhibits/demonstrations at Fort Apache in comparison with other nearby attractions (e.g. Grand Canyon, O.K. Corral)?
10. If interested in Apache culture and/or Fort Apache site, how much would these people be willing to pay to see interesting exhibits/demonstrations about both? How far would they be willing to drive? What sort of adjacent amenities would they require in order to make such a stop (restaurants, gas, motels etc.)?

These are the key questions that would provide the tribe a better sense of what they could tell government agencies, foundations and private investors about the economic development promise of the Ft. Apache historic site. There are numerous sources of assistance for such a marketing study: The Commerce Department's Economic Development Administration, the Arizona State Tourism Board, private consulting firms and student interns are obvious

candidates. With solid marketing information and the experience of operating the Ft. Apache culture center, the tribe should have a better idea about the feasibility of moving ahead with the project.

Viii. CONCLUSION

During my trip to the White Mountain Apache Reservation, I thought about why this particular tribe has been managed successfully, when so many Indian groups in this country feel helplessly alienated from their past culture and adrift in modern society. It seemed to me that an important reason for the tribe's vitality is the fact that its business enterprises - cattle herding, timber harvesting and skiing - all have in common an outdoor orientation. This characteristic provides a sense of continuity for tribal members with their ancestors, whose lives were inextricably bound to the "sacred" White Mountains.

Because they would draw another solid connection to the past and the proud heritage of the Apache people, the culture center and historic site appear to be uniquely well suited to be the next major tribal economic development initiative.

The operative word in the last sentence is "major." If the culture center and eventually the historic site are to be successfully run attractions, tribal leaders and members will have to give these institutions the same attention that they provide their other key businesses. The culture center will require a major commitment of the tribal leadership to fundraising, management, marketing, and external relations with government agencies, foundations and the public. Achieving active participation of tribal members in the cultural mission of the institution will also be vital.

Looking to the 21st century, it is reasonable to conjecture that American citizens will yearn to escape their modern urban environment and seek out links to their nation's frontier heritage. This is the golden opportunity that awaits whomever is destined to manage the White Mountain Apache Culture Center and Ft. Apache Historic Site. The road to that point will begin with a renewed sense of tribal commitment to the realization of this vision.