

Going Home: The Digital Return of Films at the National Museum of the American Indian*

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Abstract: This article highlights the recent initiative at the National Museum of the American Indian Archive Center to preserve and digitally return manuscripts and films to indigenous communities. The paper details the project's first phase of preservation and collaborative curation of the historic films in the Museum of the American Indian, Heye Foundation's collection, specifically the Zuni film series from the early 20th century that depict traditional lifeways and cultural practices. In addition, the initiative explores the challenges, opportunities, and lessons learned with a collaborative project between a large national museum and a tribal community museum.

[Keywords: *Archives, Collaboration, Film, Manuscripts, Museums.* Keywords in italics are derived from the American Folklore Society Ethnographic Thesaurus, a standard nomenclature for the ethnographic disciplines.]

Since its creation in 1989, the National Museum of the American Indian (NMAI) has established a strong commitment to collaborating with indigenous communities across the Western Hemisphere regarding exhibits, conservation, and programming initiatives. Moreover, the museum is also dedicated to the repatriation of human remains, sacred objects, associated funerary objects, and objects of cultural patrimony to traditional communities. However, what is less known is its initiative to conduct “digital repatriation” of items that fall outside of the official NMAI Repatriation Act, including photos, recordings, and motion-picture films (Christen 2011). This innovative idea of digital repatriation was recently the center of a four-day symposium at the Smithsonian Institution's National Museum of Natural History, titled “After the Return: Digital Repatriation and the Circulation of Indigenous Knowledge.” It focused on the diverse scholarly fields, indigenous communities, and collecting institutions that are implementing best practices and developing case studies to ensure success of the overall process regarding specifically linguistic revitalization of endangered languages, cultural revitalization of traditional practices, and the creation of new knowledge stemming from the return of digitized material culture.¹

This paper highlights a recent project within the NMAI Archive Center that directly incorporates collaborative curation and the digital return of archival materials back to indigenous communities. Specifically, this work details the efforts to ensure the long-term preservation and digitization of manuscripts and film within the Museum of the American Indian, Heye Foundation (MAI) collection and to obtain tribal community input at all levels.

The loss of traditional lifeways, including language, ceremonies, and their associated cultural knowledge and customs, is universally regarded as a key challenge of the 21st century for tribal communities. Accordingly, in recent years, the NMAI Archive Center has focused on projects to

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conduct preservation and digitization of collections that would provide intangible and tangible resources for tribal cultural revitalization efforts. MAI manuscripts and accompanying film provide detailed historical information on indigenous communities that may have otherwise never been known, as well as knowledge about traditional lifeways that are often on the brink of extinction. Such material is often invaluable for contemporary Native peoples, research, and scholarship. The hemispheric depth and diversity of the collection make it an invaluable resource for the study of Native life and culture for scholars of various disciplines, including anthropology, archaeology, history, and art history. This collection is a major archive of primary-source documentation of endangered indigenous lifeways, languages, traditions, and history, and is a key resource for their revitalization.

Access, Use, and Digital Return at NMAI

Regardless of the type of material in the NMAI's vast collection—whether objects or archives, tangible or intangible—all are subject to specific policies and procedures regarding access, use, and intellectual and cultural property. As noted in the *NMAI Collections Management Policy*, the museum takes seriously its responsibility to protect both the physical and intellectual aspects of the collections and the safety of people accessing the collections. Concurrently, NMAI's mission to “advance knowledge and understanding of the Native cultures of the Western Hemisphere” encourages access to and use of the collections for various purposes, including traditional and electronic exhibitions and publications, research, reference, loans, educational programs, and electronic information services (NMAI 2008). NMAI's commitment to stewardship is also solidified in *NMAI's Strategic Plan* under the theme “Advancing Our Legacy,” which states: “Practice able and responsible stewardship: We take our role in protecting our collections very seriously, especially in terms of providing long-term, dutiful care of items that represent a collective Native heritage. We will continue to implement traditional care practices and observe cultural and intellectual property principles that provide for the physical and spiritual safety of our holding and the people who use them. We will protect sensitive information related to the collections” (NMAI 2009:18). The museum recognizes that Native community members may desire access to collections for religious or ceremonial use or other purposes. Thus, physical access to the collections is balanced between safeguarding the collections from harm and encouraging their use in keeping with its stewardship responsibilities.

In keeping with the museum's mission to advance knowledge and understanding in partnership with Native people and in support of the contemporary continuance of Native culture, traditional values, and traditions, the NMAI has a strong intellectual and cultural property policy built on relationships with Native communities, leaders, and elders. NMAI's founding legislation specifies that the museum respect and accommodate the cultural and religious sensitivities surrounding the museum's collections and adhere to the following principles: (1) Culturally specific data, documentation, reproduction, and depictions—whether contained or transmitted in written, audio, visual or computer form—are the sole property of the culturally affiliated group; (2) regarding treatment, care, and exhibition of its cultural materials, staff must obtain the consent of culturally affiliated groups prior to decision-making. The NMAI policy and practice differ from that of other Smithsonian offices and collecting units in that the *NMAI adheres to ethical precepts and standards that may not be legally necessary from the viewpoint of the other units.*² For example, although the NMAI Act does not specify guidelines for the treatment of

intangible property, including photographs and other images, media in all formats, interviews and other research documentation, cultural information, and other knowledge, the museum has added our own policy and guidelines which are intended to extend the act's philosophies and parameters to NMAI's use and treatment of intangible cultural property (NMAI 2008:72, 76).

The collections at the NMAI are enormous in breadth and scope and are amazing, to be sure, but one of the major goals of the museum is to ensure that these items are shared with and circulated among the larger tribal communities for purposes of cultural revitalization. However, not all tribal members can physically come to the museum in Washington, DC, to view items, whether objects, photographs, or archival documents, that relate to their tribe. Consequently, the museum has implemented numerous strategies for ensuring that tribal communities can access these resources even if they cannot come to the museum in person. One of these strategies is providing digital copies of resources so that they can be taken back to and shared with the larger tribal community. To date, the bulk of the resources that NMAI has provided to communities has been digital surrogates of photographs, objects, and works on paper, such as drawings or ledger art work. These efforts have been very successful, and numerous tribes utilize NMAI resources for exhibits, publications, and in building their own community collections.³ However, the Archive Center saw a need to focus specifically on the digital return of manuscript records and film that also hold significant value for cultural revitalization efforts.

NMAI Archive Center Collections: Preservation and Digitization Projects

Historically, much of the preservation and digitization work in the Archive Center focused on the photo collections, without a significant focus on the manuscript and media collections. Consequently, the NMAI Archive Center set about to correct this, and throughout 2010 the Archive Center applied for numerous grants to support this endeavor and in 2011 successfully received three grants, including the National Film Preservation Foundation (NFPF), Save America's Treasures (SAT), and Smithsonian Institution Collections Care and Preservation Fund (SICCPF). In order to ensure manageability and significance for a specific preservation project, the Archive Center chose to focus on the film and manuscript items within the Museum of the American Indian (MAI), Heye Foundation collection.⁴

The MAI archive collection contains various types of materials documenting the day-to-day activities of the museum including annual reports, board of trustee records, memoranda, correspondence, exhibit materials, publications and scrapbooks. However, the most significant portion of the collection relevant to traditional lifeways revitalization are the expedition and collector records which provide unique details and specific documentation of the various cultures that the MAI anthropologists, collectors, and scholars visited and studied during the late 19th and early 20th century. Included within these records are field notebooks, unpublished manuscripts, correspondence, and object collection lists. While these items, for practical reasons, document specific expeditions and collecting activities, they more importantly provide detailed information about the tribal communities studied. For example some of the object field notebooks and object collection lists document the expedition, items collected, and cultural traditions in the tribally affiliated language. These detailed resources can be invaluable to tribes who lack written documentation of their languages and are seeking to gather any records to revitalize endangered languages and cultural traditions. Indeed, just as discussed and argued at the "After the Return"

workshop, tribal communities can reinvigorate their local knowledge practices, languages, and cultural history through the reuse of digitally returned materials and distributed technologies.

In addition to manuscript items, the MAI collection also includes 23 early 20th century motion picture films, both 16mm and 35mm, depicting native lifeways and cultural traditions of specific tribal communities, including Zuni, Crow, Shoshone, Arikara, Navajo, San Ildefonso Pueblo, and the Pilaga Indians of Argentina. Created during the 1920s and 1930s, these silent films with accompanying inter-titles, highlight the indigenous cultures that the MAI staff and associated ethnologists studied during various expeditions across North and South America. While it is evident that these films were most likely created to supplement the written documentation during the expeditions, what is not apparent however is how these films were then utilized by the MAI staff, who actually conceived of the specific films, and if permission was given by the community to record their traditions and activities. Unfortunately virtually no written information exists in the MAI manuscript material regarding any of these questions. Nevertheless, one can easily surmise that these films were utilized to provide additional ethnographic documentation about the communities they studied. Permission from communities may have been granted but only on a case-by-case basis depending on the expedition and the relationship with the community. In addition, due to language barriers most community members may not have understood what they were agreeing to or where their cultural information, especially ceremonies, may later be disseminated. Consequently, due to the initial lack of inclusion and collaboration with indigenous peoples when these films were first created, as well as the importance of these resources to tribal communities, it is imperative that the preservation and curation be conducted in conjunction with traditional knowledge keepers.

The Hendricks-Hodge Expedition and the Zuni Films

Used extensively by scholars and, more importantly, Native communities, the MAI film collection has consequently required extensive preservation and conservation for continued use and accessibility. Thus, the first phase of the film preservation project is focused on the Zuni film series which was created from footage shot under the direction of anthropologist Frederick Webb Hodge in 1923 as part of the larger MAI-sponsored Hendricks-Hodge Expedition to the ancestral Zuni cities of Hawikku⁵ and Kechipauan.⁶ This region holds great historical importance as this is where on June 7, 1540, the expedition of Francisco Vasquez de Coronado stormed the Zuni village of Hawikku in search of the fabled seven cities of gold. This confrontation was the first meeting between the Spaniards and the Pueblo Indians. Hodge first visited the Zuni region at the age of twenty-two in 1886 as field secretary to Frank W. Cushing, director of the Hemenway Southwestern Archaeological Expedition, however he did not manage to return for thirty years to archaeologically investigate its history.

In 1917 George G. Heye, director of the Museum of the American Indian, investigated the establishment and funding of the expedition, most likely under the suggestion of Hodge, then ethnologist-in-charge at the Bureau of American Ethnology at the Smithsonian Institution. With secured financial funding from Harmon W. Hendricks, one of MAI's founding trustees, Hodge officially began the expedition in 1917, with initial joint sponsorship by MAI and the Smithsonian Institution. In 1918 Hodge formally joined the staff of MAI and conducted subsequent fieldwork during the summers of 1918-1923 (Figure 1). During the summer of 1923,

the expedition was jointly sponsored by MAI and Louis C.G. Clarke, then director of the University Museum of Anthropology and Archaeology, Cambridge University. During the work at Hawikku, Hodge supervised a staff of major anthropologists, including Jesse L. Nusbaum, Edwin F. Coffin, Samuel K. Lothrop, George Hubbard Pepper, Alanson Buck Skinner, Donald A. Cadzow, and Louis C. G. Clarke.



Figure 1. George Gustav Heye and Frederick Webb Hodge excavating the charred stairs of the old mission church at Hawikku; Harmon W. Hendricks is in the background under a sunshade umbrella next to camera on tripod; an unidentified man is on the right. Photographer unknown. National Museum of the American Indian, Smithsonian Institution (P07800).



Figure 2. Zuni workmen excavating Hawikku in 1921; Gaialito is standing in room 339 (left, foreground) and Frederick Webb Hodge is in the background. The view is looking southeast onto the eastern tier of rooms with number 350 in the foreground. Photograph attributed to Frederick Webb Hodge. National Museum of the American Indian, Smithsonian Institution (N07472.)

In addition, at least 39 Zuni men participated in the excavation work of their ancestral villages. Hodge noted that he considered these men his “friends” who “would have granted any favor” (Smith, Woodbury, and Woodbury 1966:3) (Figures 2-3). He held a specific Zuni medicine man in very high regard, as Hodge acknowledged that he could not have understood many of the items without his knowledge. Indeed, the work at Hawikku could not have been completed without the detailed assistance of the Zuni men who had traditional knowledge and insight regarding the region and site. Furthermore, Hodge generally appreciated and thanked the community for their assistance and efforts during the excavation. For example, at the end of the final season in 1923 Hodge held an open house for the neighborhood where he fed over 80 wagonloads of community members and ended the celebration with fireworks. At the time, the Hendricks-Hodge Expedition was the most extensive archaeological investigation of the Southwest (see Smith, Woodbury, and Woodbury 1966; Hodge 1937).⁷ Although Hodge followed proper protocols regarding research and relations among the tribal community, it is imperative that these protocols are re-thought and re-negotiated, particularly with new circumstances regarding the dissemination of the information through the internet.



Figure 3. Zuni workmen eating dinner at Camp Harmon. August 10, 1917. Photograph by Frederick Webb Hodge. National Museum of the American Indian, Smithsonian Institution (N01959).

Although Hodge and other anthropologists heavily documented the larger expedition at Hawikku, unfortunately very little evidence exists regarding the creation of the Zuni film series. Below is the only detailed account of the creation and later use of the films created at Zuni, as noted in the MAI publication, *Indian Notes*, in 1924:

Advantage was taken during the researches by the Hendricks-Hodge Expedition at Hawikuh, last summer (1923), of making a series of motion-pictures illustrating the arts and industries, as well as some of the ceremonies, of the Zuni tribe. This record, comprising about 10,000 feet of film, would not have been possible without the support of Mr. James B. Ford, whose deep interest in the welfare of the Museum has been manifested in so many ways. Realizing the need of graphically recording the activities of a typical Pueblo tribe while the opportunity still exists, Mr. Ford not only presented to the Museum the necessary apparatus for making and projecting the pictures, but met the expenses of the Zuni expedition. The work was done by Mr. Owen Cattell, assisted by Mr. Donald A. Cadzow of the Museum, and by Lorenzo Chaves, a Zuni Indian. All the more important arts and industries of the tribe are illustrated, from pottery making, house-building, and blanket-weaving, to bread-baking and hair-washing. Fewer ceremonies were conducted during the summer than usual, but such as were held were pictured, including the rites in the sacred spring at Ojo Caliente, two of the Rain dances, and the "Santo" ceremony. Altogether the results are most successful. An exhibition of a series of the pictures, representing about half the film made, was given in November for the benefit of the employees of the Museum; the remainder will first be shown during the current month; but plans for the general exhibition of the pictures as an educational feature have not yet been developed. Such important changes in the life of the Zuni tribe have recently

taken place as to make it practically certain that before many years little of the old life will remain. The importance of the motion-pictures made by the Ford Expedition is therefore apparent. [Museum of the American Indian, Heye Foundation 1924:30]

It is imperative to highlight a few details in the above excerpt that are of interest to this larger preservation project. First, it is evident that the anthropologists involved were indeed trying to document many of the traditional lifeways and customs practiced at the time, specifically for the preservation of those traditions that they realized may be essentially fading away. Since these films were completed in 1923 near the very end of the expedition, the purpose of the films was only to document the traditional activities of the Zuni community and not any further specific documentation of the excavation site. Second, although the films were shared internally at MAI, it is evident that they did not foresee plans to utilize the films for educational purposes. In addition, the films were not even shared with or distributed to the Zuni community or the general public for many years. Although many questions still remain, it is evident that these films served a very important purpose both for the MAI staff working at Hawikuh and later for the tribal community searching for ways to reinvigorate local cultural practices and language. Indeed, the Zuni community has a very keen interest in the preservation and digitization of these films for the preservation of traditional knowledge practices for future generations.

Film Preservation and Community Collaboration: Zuni Indians of New Mexico

The preservation and digitization project of the Zuni films has been undertaken with the full collaboration of the Zuni community who is extremely familiar with, and deeply interested in these films, which offer a connection to traditional lifeways that other archival documentation often cannot provide.⁸ By 1960, the physical deterioration of the Museum of the American Indian films led to a National Science Foundation funded preservation effort. Unfortunately, some footage was too compromised to be saved, and the preservation elements—16mm reduction negatives—were not of the highest quality and do not exactly match the 35 mm footage that could be saved. Most troubling, the films remained unused by tribal communities until the 1990s. However, once the Zuni community heard of the existence of these films in the late 1990s they of course became very interested in obtaining copies, which NMAI readily supplied. Since the early 2000s, The A:shwi A:wan Museum and Heritage Center (AAMHC) in Zuni, New Mexico frequently screens these films at public programs and community events, however the copies they have are very poor-quality videotape duplicates of the film.⁹ Nevertheless, with this project NMAI will be able to provide high quality digital duplicates to be used in the Center or however the community deems appropriate.

Since the director of the AAMHC, Jim Enote, had expressed such a strong interest in the films and was willing to collaborate on the curation process, the Archive Center first focused on the preservation and digitization of the twelve films in the 1923 series *Zuni Indians of New Mexico*.¹⁰ This specific series of films was chosen as the first test case for preservation, digitization, and curation as they document traditional lifeways and cultural practices undocumented elsewhere, both at MAI and other archival repositories. For example, the first film, *Land of the Zuni and Community Work*, depicts scenes of daily life and community at work at Zuni Pueblo, including

images of harvesting, threshing and winnowing wheat, collecting water, and irrigating gardens, as well as landscape images of the Zuni Pueblo and men playing the *tá-sho-li-we* stick game.¹¹ Below (Figures 4-8) are screen shots from *Land of the Zuni and Community Work* film that illustrate the landscape, daily life and community at Zuni Pueblo.

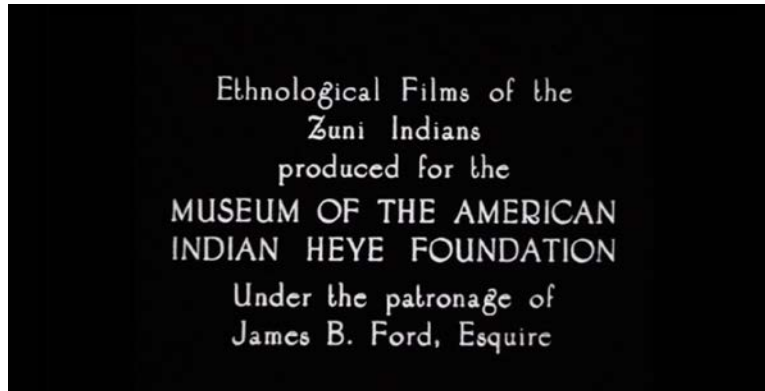


Figure 4. Opening title information. *Land of the Zuni and Community Work* film. Museum of the American Indian, Heye Foundation Zuni film series. National Museum of the American Indian, Smithsonian Institution.



Figure 5. Landscape shots of Zuni. *Land of the Zuni and Community Work* film. Museum of the American Indian, Heye Foundation Zuni film series. National Museum of the American Indian, Smithsonian Institution.



Figure 6. A group of community men working in the field. Land of the Zuni and Community Work film. Museum of the American Indian, Heye Foundation Zuni film series. National Museum of the American Indian, Smithsonian Institution.



Figure 7. Community men gathered to work in the field. Land of the Zuni and Community Work film. Museum of the American Indian, Heye Foundation Zuni film series. National Museum of the American Indian, Smithsonian Institution.



Figure 8. Woman gathering water at the ancient well in Zuni. Land of the Zuni and Community Work film. Museum of the American Indian, Heye Foundation Zuni film series. National Museum of the American Indian, Smithsonian Institution.

The five other non-ceremonial films in the series also contain demonstrations of traditional crafts including pottery-making and leather tanning, as well as sustenance practices such as harvesting wheat and building ovens, and commonplace daily activities such as hair washing and bread baking (Figures 9-10).



Figure 9. Zuni man collecting water from a yucca plant. Hair Washing film. Museum of the American Indian, Heye Foundation Zuni film series. National Museum of the American Indian, Smithsonian Institution.



Figure 10. Zuni woman weaving a blanket. Weaving a Blanket film. Museum of the American Indian, Heye Foundation Zuni film series. National Museum of the American Indian, Smithsonian Institution.

In addition, these films provide excellent context for the other Zuni items in NMAI's collection, including thousands of objects, photographs, and manuscripts. For example, it shows the specific individual(s) weaving the blanket that we have in our object collection. Moreover, the films are of great interest to Zuni tribal members for cultural revitalization, especially of reinvigorating traditional knowledge and cultural practices that have been lost or forgotten.

Community Collaboration and Cocuration

The film series offers a unique opportunity for community curation between the National Museum of the American Indian and the Zuni community. Many of the films' original inter-titles—text describing the action onscreen—contain minimal information, factual errors, misspellings, and other mistakes. More importantly, Native understanding of the content and context of the films simply differs from that of the films' creators. Thus, this project will provide the opportunity to finally correct the misinformation, but to also include detailed tribal knowledge and to identify individual in the films who were never acknowledged. Detailed below are examples from the first Zuni film, of inter-titles that provide very little information and that fail to identify individuals (Figures 11-13).



Figure 11. Girls and women brush back the wheat. Land of the Zuni and Community Work film. Museum of the American Indian, Heye Foundation Zuni film series. National Museum of the American Indian, Smithsonian Institution.



Figure 12. The women are shown brushing back the wheat, but they are not specifically identified by name in the inter-titles. Land of the Zuni and Community Work film. Museum of the American Indian, Heye Foundation Zuni film series. National Museum of the American Indian, Smithsonian Institution.



Figure 13. The women are shown doing the final winnowing of the wheat with open mesh baskets, but they are not specifically identified by name in the inter-titles. *Land of the Zuni and Community Work* film. Museum of the American Indian, Heye Foundation Zuni film series. National Museum of the American Indian, Smithsonian Institution.

To date NMAI has received back the fully preserved and digitized versions of all the Zuni films. NMAI will now begin work with the A:shwi A:wan Museum and Heritage Center, and selected tribal community elders and scholars, to gather tribal knowledge about the subject matter addressed in the films. Once that information is received, NMAI will use digital derivatives of the preserved films to create new versions with culturally-corrected inter-titles and enhanced catalog records that will further enhance the research value of these films. We will work together with the A:shwi A:wan Museum and Heritage Center to determine a means of sharing the results of this collaboration. For instance, both versions of the film may be uploaded to the NMAI website for dissemination, along with a detailed catalog record that includes a full description of the project and the reason for the two versions which will provide context about the original version and the new version with the updated inter-titles. This will provide an opportunity to include much needed context about the film, as well as the inaccuracies in the original film's inter-titles.¹²

The lessons learned with the preservation, digitization, and community curation work under the Zuni film series will be utilized with the other tribal communities as the Archive Center embarks on the next phase of the project to preserve and digitize the remaining 18 films in the Museum of the American Indian/Heye Foundation Collection, which includes documentation of the Arikara, Crow, and Shoshone tribal communities. Although the NMAI Archive Center is currently in the middle of this project, to date a few lessons learned include ensuring that the scope of the project and purpose are thoroughly discussed at the outset with the tribal community or museum—this will ensure that everyone is on the same page and understands the goals and outcome, as well as tentative dates for completion. It may also be necessary to get approval of the project from one specific department, such as cultural preservation, or the tribal council, however this all depends on how the tribal museum or cultural center operates in their community. Overall, the most

important issues to remember are constant communication with all stakeholders, both internal and external. If you follow these suggestions it will make the entire collaboration much more effective for all those involved.

The Digital Journey

Tribal community traditions document diverse and independent human intellectual achievements that conserve the memory of earlier societies and carry on those traditions of their ancestors for future generations. The knowledge in these manuscripts and films can only be fully recovered if every attempt is made, while still possible, to use them interactively and to stimulate the fading memories of the traditional knowledge keepers of the cultures. The use of digital return is a highly effective tool for achieving this goal, as the digital surrogates of both manuscripts and films can be taken across the tribal community to elders and others who may not have internet access or even the ability to come to the tribal museum or cultural center. Traditional knowledge bearers are then able to view the material and add missing or undocumented information that will provide a more complete view of the items. Moreover, the community can then use the digital information to revitalize endangered languages, cultural traditional practices and knowledge. NMAI's policies and procedures regarding tangible and intangible cultural property directly uphold the principles of traditional cultural revitalization. Although it is ideal to have tribal community members physically visit our collections, the digital surrogates provide a specific benefit that the physical form often cannot provide, such as being able to share with the entire tribal community wherever they may live. Thus, the physical and the digital form must work together and complement one another to achieve the major goals of the diverse needs of each tribal community that seeks for the preservation and reinvigoration of traditional knowledge for future generations.

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Notes

1. This workshop was held January 18-21, 2012. See the workshop website here: <http://digitalreturn.wsu.edu/workshop/>, accessed June 30, 2012. Although "digital repatriation" was the term used at the conference, I prefer, and use here, the term "digital return" since the actual physical item is not repatriated in the process discussed in this paper.
2. Emphasis added by author.

3. This list of tribes is very large and cannot all be listed here, but a representative example includes, Poarch Band of Creek Indian of Alabama, Ak Chin Community of the Maricopa, Hopi, Hualapai, Pascua Yaqui, White Mountain Apache, Karuk, Wiyot, Yurok, Southern Ute, Mashantucket Pequot, Mohegan, Seminole, Nez Pearce, Sac and Fox, Passamaquoddy, Penobscot, Saginaw Chippewa, Ho-Chunk Nation of Wisconsin, Fort Belknap Indian Community, Ponca, Winnebago, Zuni, Navajo, Ute Mountain, Oneida, Cayuga, Eastern Band of Cherokee, Standing Rock Sioux, Kiowa, Confederated Tribes of Grand Ronde, Confederated Tribes of Umatilla, Paiute, Skokomish, and Tulalip.

4. This collection, the largest in the Archive Center, documents NMAI's predecessor, the former Museum of the American Indian (MAI), Heye Foundation that existed from 1916 to 1989 in New York City. Founded and directed by George Gustav Heye, a wealthy New Yorker who began collecting American Indian items in 1897, MAI became a preeminent institution for the collection and study of archaeological and ethnographic objects of indigenous peoples across the Western Hemisphere. For further information regarding George Gustav Heye see Mason (1958) and McMullen (2009).

5. Correct cultural spelling is Hawikku, other spellings include Hawikuh. From NMAI internal thesaurus database.

6. Correct cultural spelling is Kechipauan, other spellings include Kechipawan, Ketchipauan, and Kechiba:wa. From NMAI internal thesaurus database.

7. The Smith, Woodbury, and Woodbury (1966) publication contains a wealth of information about the site of Hawikuh and the larger expedition. The field notes were used extensively to produce this report, and it is an important reference volume for anyone working with the original field notes. In particular it contains a map of the site including the relative location of room blocks and burials. Archival material specifically related to the Hendricks-Hodge expedition, including field notes, correspondence, and photographs can be found at the following three repositories—National Museum of the American Indian Archive Center (2011); Cornell University Library, Division of Rare and Manuscript Collections (2006a, 2006b); and University Museum of Ethnography and Archaeology, Cambridge, England. Hodge's personal papers, mainly correspondence, are also located at Cornell University, Division of Rare and Manuscript Collections.

8. The NMAI Archive Center has worked extensively with Jim Enote, Executive Director, A:shwi A:wam Museum and Cultural Heritage Center. Mr. Enote wrote a detailed support letter for our National Film Preservation Foundation grant. He will also be coordinating which specific community members will provide traditional knowledge and work with our Media Archivist on fixing the inter-titles.

9. See the A:shwi A:wam Museum and Cultural Heritage Center website on film presentations http://www.ashiwi-museum.org/film_pres.html, accessed June 30, 2012.

10. In total there are six non-ceremonial and six ceremonial films in the Zuni series. In addition, a film of the Hawikuh excavation and a film of Waihisiva and Lorenzo (two Zuni men who

worked closely with Hodge) at MAI in New York City. Thus, in total there are 14 Zuni related films in the museum's custody. The coordination of this project was developed internally with the AAMHC and Jim Enoté. Since NMAI has a long-standing relationship and partnership with the AAMHC, they did not require the tribal council to approve this specific project. Furthermore, the Zuni community does not specifically have a cultural heritage office, so the AAMHC serves as the de facto clearinghouse for these types of projects. Each tribal community is different and this is how they choose to coordinate these efforts.

11. Preservation of this film, *Land of the Zuni Community Work*, was funded by the National Film Preservation Foundation, and set the standard and workflow that will be followed during the preservation of all of the MAI films. The original 35mm print and 1960 16mm negative will be compared, and a new, most-complete and highest-quality 35mm preservation negative will be produced. From this, digital derivatives can be made for re-editing and research.

12. In addition to the preservation of motion picture film, the Archive Center also received funding to begin basic preservation and digitization of the MAI manuscript records. Similar to the motion picture film, the collection provides unique details and specific documentation of the various cultures the MAI anthropologists, collectors, and scholars visited and studied during the late 19th and early 20th century. Although the collection is heavily utilized by scholars and other academic researchers, the records are also of interest to tribal communities as the materials include written documentation of tribal languages and history—much of which may have been lost. Thus, this project ensures that tribal communities can also access these important records and utilize them cultural revitalization. To date, the Archive Center has digitized over 40,000 pages of archival material. Grant funds will also be utilized to conduct an assessment of, and preservation work on, the expedition records, which due to their fragility and format (often in small notebooks), require significant preservation before digitization can begin. Once the preservation is completed then digitization will also begin on the expedition series. All work in this project is meant to ensure complete access to and the digital return of these records to tribal communities for cultural revitalization.

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