

Journal #5525 from sdc 8.14.23

Eternal Heart Sculpture to Honour Choctaw / Ireland Relationship to be Unveiled on the Choctaw Capital

Nevada Indian Commission Adds Two New Staff Members

Governor declares Indigenous Day in Nevada

Better coverage of Tahoe Summit highlighting Chairman Smokey's remarks and the Tribe

Curation without Education

The Mystery of People Who Speak Dozens of Languages

The Dark Secrets Buried at Red Cloud Boarding School

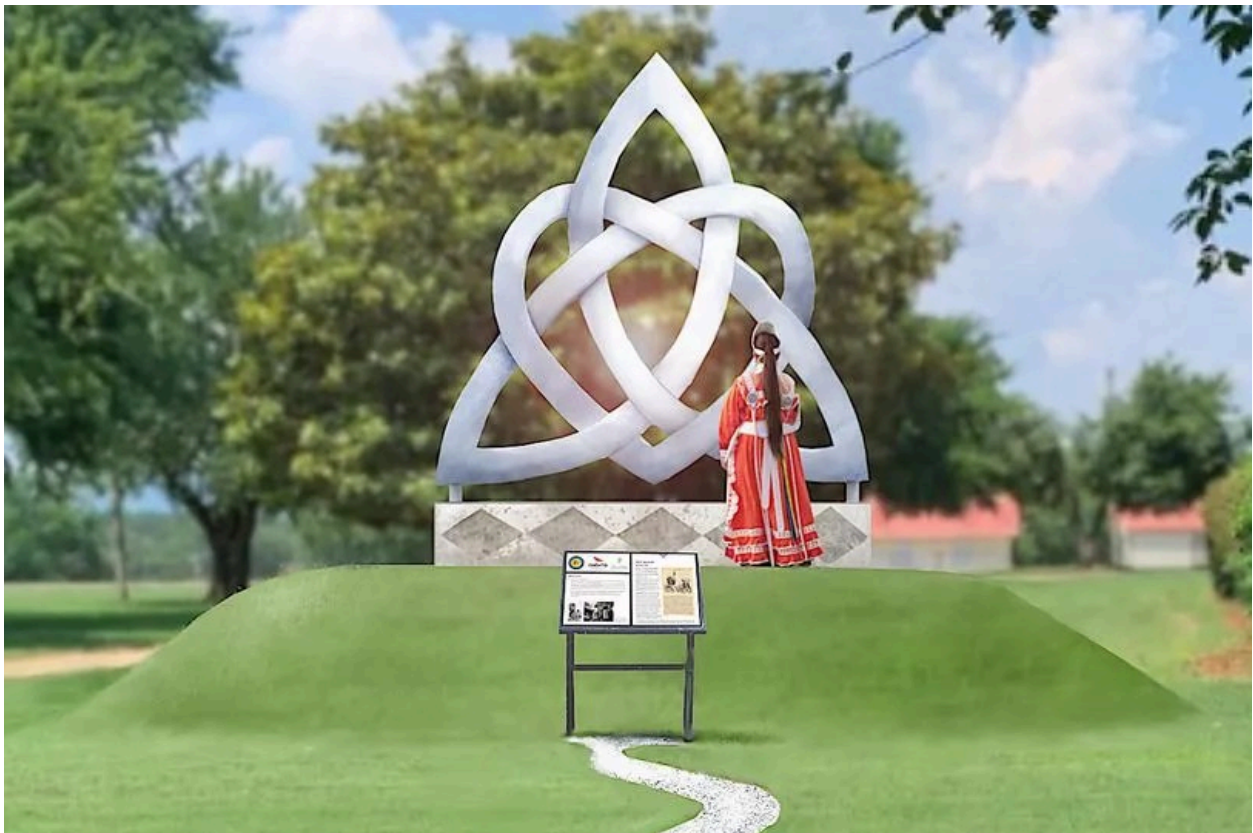
How Roadkill Goes From the Freeway to the Dinner Table

Welcome to the Regenerative Farm Map!

More Than Half of Earth's Species Live in the Soil, Study Finds

Lāhainā

Tad Williams becomes dean of students for Carson Middle School



[Stair na hÉireann / History of Ireland](#)

[Eternal Heart Sculpture to Honour Choctaw / Ireland Relationship to be Unveiled on the Choctaw Capital](#)

A sculpture that honours the historic relationship between the Choctaw Nation and the people of Ireland is set to be unveiled on the Choctaw Capitol grounds in Tuskahoma, Oklahoma.

Eternal Heart was selected after a call for submissions was initiated last year. The project is

funded jointly by the Choctaw Nation and the Government of Ireland.

Read more <https://wp.me/p3XCMr-HPG>

Nevada Indian Commission Adds Two New Staff Members

Carson City, Nev. - Valerie Seukteoma (Washoe Tribe of Nevada & California) and Janet Davis (Pyramid Lake Paiute) have joined the Nevada Indian Commission as its administrative assistant and grants administrator, respectively.

"I look forward to assisting with the important work to be done for Indian Country," Seukteoma said. "I want to learn, and I want to serve our Tribal communities."

Seukteoma, has worked for the State of Nevada Division of Welfare as well as the Federal Emergency Management Agency (FEMA). She is part of the Stewart Community and previously served on their Tribal Council.

In her role, Seukteoma will oversee the day-to-day operation of the NIC, serving 28 federally recognized Tribal Nations, Bands, and Colonies, plus an additional 62,000 self-identified Urban Indians who have chosen to make the Silver State their second home.

Davis, a retired educator, was a community liaison and afterschool coordinator for 30 years at Natchez Elementary School in Wadsworth, Nev. In 2020, Davis was elected to a two-year term as the Chairwoman of the Pyramid Lake Paiute Nation.

In her capacity as a two-year, contract employee, Davis will administer \$20 million in American Rescue Plan Act (ARPA) funds to all of Nevada's Tribes. The Nevada Indian Commission received this capital from the Governor's Recovery Funds in December of 2022.

"The worldwide global pandemic showed us how underfunded our Tribal governments are," Davis said. "Distributing this funding is a great opportunity to help our Native American communities build important infrastructure and prepare for future natural disasters."

Davis currently serves on the National Not Invisible Act Commission, making recommendations to the Department of the Interior and Department of Justice to improve intergovernmental coordination and establish best practices for state-tribal-federal law enforcement to combat the epidemic of missing persons, murder, and trafficking of Native Americans and Alaskan Natives.

The Nevada Indian Commission was created by statute in 1965 to "study matters affecting the social and economic welfare and well-being of American Indians residing in Nevada" and serves as the liaison between Tribal communities, Tribal citizens, and the State.

During the 2023 Nevada Legislative Session, lawmakers and Nevada Governor Joe Lombardo took action to make the NIC a stand-alone state agency beginning in July of 2024. The anticipated new Nevada Department of Native American Affairs will continue the mission of improving the quality of life for the Tribes of the Great Basin and Nevada's Urban Indians.

An interesting discussion, but we all know that if you have a story to share, the degrees aren't as important. "In the day" we used to list non-degreed tribal reps as "professional experts" because of the knowledge they carried.

You may want to communicate with the responders! sdc



State of Nevada
Executive Department
A Proclamation by the Governor

WHEREAS, the rich culture and unique experiences of indigenous people have added to the story of our nation; and
WHEREAS, the contributions of indigenous people to our society have significantly improved the freedom, prosperity, and diversity of America today; and
WHEREAS, the thriving culture and significant value of indigenous people is a legacy that adds to the history of the State of Nevada and the United States of America; and
WHEREAS, Indigenous Peoples Day is an opportunity to celebrate the culture, traditions, and customs of indigenous people, while also remembering and reflecting on the hardships they have faced; and
WHEREAS, Indigenous Peoples Day was first proposed in 1977 by a delegation of Native Americans to the International Conference on Discrimination Against Indigenous Populations in the Americas sponsored by the United Nations; and
WHEREAS, there are over 476 million indigenous people in the world, living across 90 countries and representing 5,000 different cultures, according to the United Nations; and
WHEREAS, the Silver State is home to the Great Basin American Indian tribes, the Washoe, Northern Paiute, Southern Paiute, Western Shoshone and Mojave which encompass 28 Tribal Nations, Bands and Colonies, each having unique traditions and identities that span generations; and
WHEREAS, on December 23, 1994, the United Nations General Assembly adopted Resolution 49/214 in which it named August 9 each year as International Day of the World's Indigenous Peoples;

NOW, THEREFORE, I, JOE LOMBARDO, GOVERNOR OF THE STATE OF NEVADA, do hereby proclaim August 9, 2023 as
INDIGENOUS PEOPLES DAY IN NEVADA

In Witness Whereof, I have hereunto set my hand and caused the Great Seal of the State of Nevada to be affixed at the State Capitol in Carson City, this 4th day of August, 2023.
By the Governor: *Joe Lombardo* Governor
By *Jill Beltramo* Secretary of State
Deputy



Rob Beltramo <rob.beltramo@washoetribe.us>
Better coverage of the Tahoe Summit highlighting Chairman Smokey's remarks and the Tribe <http://www.southtahoenow.com/story/08/10/2023/pledge-continue-support-protecting-lake-tahoe-made-annual-summit>

Curation without Education

Destiny Jones 06-20-2023 10:05 PM

Hi, I'm an emerging professional in the museum field with big dreams of curating my own exhibits. I have a Bachelor's Degree in History and a Master's Degree in American Studies but I keep getting the feeling I can't start creating exhibits without an official degree in Museum Studies. Is it possible to learn everything I'd need to know through my own research, conferences and internships or is a degree or certificate needed to truly know what I'm doing? I recently discovered many resources like the AAM that I think could really benefit my journey without an official degree. Is there anyone out there who can tell me their path less travelled background on how they became a curator without an official degree in Museum Studies? If I do decide to go through with my own exhibit am I officially a curator then or is there some kind of unspoken hoops I need to jump through to give myself that title? Seeking advice about my future career and I would just love to hear how others got their start. Thank you!

[Lana Newhart-Kellen](#) Posted 06-21-2023 08:43 AM

I've worked with a few curators in my 30 years of collections management and I know very few curators with a museum studies degree. Most have MAs or PhDs in an area of expertise (i.e. art history, modern/contemporary art, decorative arts, studio arts, public history, cultural studies, etc. . . . The list is endless.). You already have this type of degree.

That being said, be careful not to be over educated and under experienced. I would suggest you focus on gaining experience instead of another degree. Internships are a good place to start, but ideally getting a position in exhibition or research/curation/collections departments will be more helpful.

My two cents and good luck!

Lana Newhart-Kellen, Collections & Facilities Manager/Purdue Galleries
Patti & Rusty Rueff School of Design, Art & Performance
Harrison Hall/HARR C-14B, 107 MacArthur Drive, West Lafayette IN 47906
765-496-2816 ljnewhar@purdue.edu (Newhart-Kellen, Lana J)

[Faye Goolrick](#)

Join the National Association for Interpretation (NAI) and earn its Certified Interpretive Planner credential. Most RFPs seeking exhibit development now require that the planning team has a certified interpretive planner as well as an exhibit designer. It has always been curious to me that the aam and nai membership has very little crossover, but I have benefited from being in both. NAI membership is mostly national parks and other federal agencies, state parks, history museums, nature centers, etc., rather than fine arts museums. But if you're interested in exhibits, NAI is the place to be.

Faye Goolrick, CIP www.goolrickgroup.com

[Judy Brenneman](#)

I (and many others) came to this work through entries other than formal "museum studies" degree programs. Some good resources for learning about interpretation (exhibits, and lots of other types of programming, too):

National Association for Interpretation (NAI) has certification programs as well as on-line and in-person trainings and workshops. This link https://www.interpnet.com/NAI/nai/certification/What_Certifications.aspx

has an overview of the different certifications and links to detailed info about each. Take a look especially at the Certified Interpretive Guide (CIG), which is great for newcomers to the field (I think of it as a crash course in interp), and the Certified Interpretive Planner certification.

A couple of books that will also give you a good grounding in this area:

Electric Lemons: Interpretation and the Art of Writing

by Judy Fort Brenneman (that's me {grin})

available from Skysinger Press, <https://skysingerpress.com/electric-lemons/>

Interpretive Theme Writer's Field Guide

by Jon Kohl

available from NAI, https://www.interpnet.com/nai/nai/store/Products_by_Category_interppress.aspx

[Products by Category interppress.aspx](https://www.interpnet.com/nai/nai/store/Products_by_Category_interppress.aspx)

(also available from Amazon, which may be faster)

Note that being an exhibit planner/designer/creator is not exactly the same as being a museum curator; I'll leave that to others on the forum to explain more fully.

Good luck!

Judy Fort Brenneman, Greenfire Creative, LLC *we help you tell the story*

greenfire-creative.com [Fort Collins, CO USA](http://FortCollins.COUSA.com)

970-215-6102 judyb@greenfire-creative.com

Electric Lemons: Interpretation and the Art of Writing

<https://skysingerpress.com>

[Kristin Morris](#)

You can definitely follow a professional path to a curator position in the history museum field without a museum studies degree. If you've not already done so, you should connect with the National Council for Public History (www.ncph.org) to check out their resources. I think that the practical experience and knowledge gained through internships, entry-level positions, volunteering, and diverse training resources (conference programs, workshops, etc.) are absolutely critical to success.

Happy to chat offline with you about this further if you like! Best to you in your career path and goals!

Kristin Morris, Cisco Archivist, Computer History Museum, Mountain View CA

kmorris@computerhistory.org

[JM Huck](#)

I will answer this from the perspective of a fellow EMP (one year into the museum field) that is currently enrolled in a museum studies program.

Coursework seems broad, from leadership to collections management/care, education/outreach, finance/fundraising--and exhibits... As such, I don't think it prepares students for any one specific department. My sense is that, and I welcome other viewpoints on the matter, museum studies widens/broadens museum knowledge instead of focusing it.

I agree with seeking multiple opportunities to develop your skills.

I also try to add "practicum" experiences after completing classes. For instance, after my education class I did a series of STEAM programming at my local planetarium. After the exhibit class I'm in now, I plan to launch a mini online exhibit. These exercises help build my resume/portfolio, and also strengthen and test what I learn in the classroom.

And don't forget to have fun while doing it!
JM Huck, The Neon Museum, Las Vegas NV

Andrea Nero

I have a BA in Art History, MA in History, PhD in History and a Graduate Certificate in Museum Studies (the Harvard DCE program). I am currently admitted to the Masters program in Museum Studies at Harvard, but I am unsure whether I will continue in the program.

Three thoughts I want to leave with you that I think are germane to your post:

1. I am overqualified for most museum jobs. I still apply, but the typical response I get is that they are scared I will leave as soon as a better offer comes along because it is apparent I am overqualified. I try to assure them that I am more interested in meaningful work than a lofty title or a large salary, but they don't seem terribly convinced. I'm sure they've been burned in the past and I can't blame them!
2. The Harvard program is great, but you can get all the same material by keeping abreast of ArtNet, ArtNews, AAM, ICOM and joining regional museum groups like NEMA. Attend all the workshops you can! Go to as many museum events as you can in your area. NETWORK. Doing this is really similar to the Harvard Museum Studies Masters program but MUCH less expensive.
3. I own my own consulting firm and I am currently doing free consultation work for a mentor in arts administration just to get more experience. In my job interviews so far, my experience seems more impressive to museum staff than the MANY academic credentials I have. In fact, I have not been asked a single question about my academic background; everyone wants to know what experience I have solving problems and working with a team on the job. The arts administration work I am doing is technically an internship, but, since I am a full-blown adult with a doctorate and not a 20-something, we are calling it a mentorship and a consultation. A mid-life mentorship like this has been the most important avenue for me into the museum world and I highly recommend it.

If you ever want to chat more about this 1:1 on the phone or via Zoom, I am happy to offer suggestions or vent or even learn from your experiences so far!

Best of luck, Andrea Nero PhD, Founder and CEO, Buffalo NY ceo@nerostrategies.com

[Vivian Zoe](#)

It is illegal to tell an applicant s/he/they is/are overqualified for a job to which they've applied. That is the applicant's decision.

[Lina Stephens](#)

I have been in the museum field over 30 years, doing collection management and curation. Based on your education I would suggest at job or volunteering in a curatorial/collections department to get some hands-on experience. Being part of the team developing an exhibition is very helpful training.

My 30 year road has many turns, I would be willing to have an off-line conversation with you.

Lina Stephens, Collections Manager, Charles H. Wright Museum of African American History
Detroit MI

[Matthew Isble](#)

You've clearly hit on a hot topic, just look at how many folks are here to help. This is so nice to see. I think the best answers will come if you define your ideal museum type. I'm guessing by your studies thus far that you're looking to work in a history museum? If so, my advice may not necessarily extend to that museum type.

As for art museums, a museum studies degree is nice, but what we really look for is an art history degree. In fact, the entry level curatorial assistant position has been filled by those with a masters degree in art history, and it's competitive with masters degrees. 90% of the curators have their Phds, and those who don't have just been in the game so long they are experts in their niche. So bottom, line for a small to mid sized museum you'll need at least a masters to get started and will likely need a PHd if you want to curate shows.

That said, if you get your masters, you can curate shows in smaller non-profit art centers. Look at the San Jose Institute of Contemporary Art or the Palo Alto Art Center as models for this type of opportunity and find a similar place in your area.

As far as title goes, that can be self granted if you find the right opportunity. Perhaps you can find a small local or regional museum looking for free help or offer a small honorarium. If you research and assemble a show you can put that on your resume as "independent curator".

I'm happy to chat live if you need to dig deeper, best of luck,
Matthew Isble, Exhibit Designer & Founder of [MuseumTrade.org](#)
misble@crockerartmuseum.org Crocker Art Museum, Sacramento CA

[Deena Deutsch](#)

I, too, recently earned a MA in Museum Studies through Johns Hopkins University and did my undergraduate work in Art History/Museum Studies at UCSB (an excellent program) and hope to enter the field of academic curating. Yet at this late stage of life, I am running into the problem of being 'over-educated' and "under-experienced" because entry-level positions require years of gallery experience, and I simply cannot afford to do volunteer work (student loans and self-supporting!).

I am currently earning a second MA in Liberal Arts at Johns Hopkins while job searching because it is giving me an opportunity to create/test transdisciplinary OBL outreach models for museums (Capstone project). This has been a marvellous learning opportunity, and I hope it will help to offset the lack of experience to some degree, but I fear it will lead nowhere, absent real, in-house gallery experience. And though I would love to pursue a PhD to better position myself for university work, my (advanced age) might also be problematic.

Does anyone have any advice? This is my life's dream, and I am not willing to give up -- but am growing more concerned. (I would also welcome any feedback on the viability of my models if anyone is willing to take a look and critique).

Thanks so much! Deena Deutsch

[Monica Eileen Patterson](#)

You may also be interested in considering the graduate diploma in Curatorial Studies at Carleton University in Ottawa, Canada. You can read more [here](#), but ours is a 1-year, interdisciplinary program that is designed to train curators in both the practical and the critical skills that are crucial in the curatorial profession. Combining hands-on experience in a practicum with institutional training in a major museum, and critical theoretical engagement in the classroom, this program gives students a well-rounded education that enables them to jump-start their careers. All students have the opportunity to co-curate at least one exhibition during their time in the program, so if you are looking for experience, this program may be a good combination of training and hands-on opportunities.

Monica Eileen Patterson PhD, Assistant Director, Curatorial Studies, Carleton University / independent curator Ottawa ON

[Lisa Ortega-Pol](#)

This topic has very important points to consider and discuss! To all the good advice on this thread, I'd like to add this: you never curate your own exhibits alone. For example, your research will need an exhibition designer to convert those ideas into 3-D environments and an educator to ensure that the information is clear and accessible to visitors. As you move on developing your career, also connect with like-minded EMPs that will be potential members of your dream team!

Lisa Ortega-Pol, MFA, Museum Educator, Museo de Historia, Antropología y Arte
Universidad de Puerto Rico San Juan PR
<https://community.aam-us.org/discussion/curation-withouteducation#bm9f8b5605-1364-49a0-ae35-94f87b740fdd>

~~~~~

**The Mystery of People Who Speak Dozens of Languages** | The New Yorker  
[https://www.newyorker.com/magazine/2018/09/03/the-mystery-of-people-who-speak-dozens-of-languages?mbid=social\\_facebook&utm\\_brand=tny&utm\\_social-type=owned&utm\\_brand=tny&utm\\_social-type=owned&mbid=social\\_facebook](https://www.newyorker.com/magazine/2018/09/03/the-mystery-of-people-who-speak-dozens-of-languages?mbid=social_facebook&utm_brand=tny&utm_social-type=owned&utm_brand=tny&utm_social-type=owned&mbid=social_facebook)





[Anne Willie Susan](#)

**Our Beautiful 2023 Miss White Mountain Apache Destiny Kessay, and Apache Warriors.  
Thank you for representing us well this past year!**

---

### **The Dark Secrets Buried at Red Cloud Boarding School**

How much truth and healing can forensic technology really bring? On the sites of Native American boarding schools, Marsha Small has made it her life's mission to find out.

Read in WIRED: <https://apple.news/AUD4cOU6lRMe28iMl3legQw>



**Welcome to the Regenerative Farm Map!**

<https://organicconsumers.org/regenerative-farm-map/>

Here you can find farms around the world that are working toward a regenerative future.

Use the search boxes above or scroll through the map, and find a regenerative farm near you.

[What to look for in a regenerative farm?](#)

[CLICK HERE TO SUBMIT OR UPDATE YOUR FARM](#) “Roadkill is a superior option to the neatly shrink-wrapped packages of meat in the supermarket.”

## How Roadkill Goes From the Freeway to the Dinner Table

*Salvaging roadkill feeds the hungry and ensures the animals don't die in vain* July 11, 2017  
Source: [Eater](#) | by Suzanne Zuppello

Littered across the country — and the world — are restaurants touting their minimal-waste menus, focusing on [nose-to-tail cooking](#) and dishes like radish green salad and beet pulp burgers. But, as with any initiative focused on a widely felt problem, the solution starts at on the local level, which is why states throughout the country, namely border states across the north, are passing legislation for the use of salvaged roadkill for consumption.

Yes, that's right. States like Oregon, Washington, Alaska, and Montana are permitting their residents to collect and eat roadkill. On the surface, this might feel pretty gross. We're conditioned to think that eating roadkill happens only in movies stereotyping the South, like [Joe Dirt](#), or as a bizarre and theatrical celebration of riches, like the annual [West Virginia Roadkill Cook-Off](#).

But in many snow-laden winter states, people bring animals they've hit to local butchers to have them processed for the next week of meals. CONTINUE READING

~~~~~

[More Than Half of Earth's Species Live in the Soil, Study Finds](#)

Soil estimated to be home to 90% of world's fungi, 85% of plants and more than 50% of bacteria, making it the world's most species-rich habitat

August 7, 2023 | Source: [The Guardian](#) | by Phoebe Weston

More than half of all species live in the soil, according to a study that has found it is the single most species-rich habitat on Earth.

Soil was known to hold a wealth of life, but this new figure doubles what scientists [estimated in 2006](#), when they suggested 25% of life was soil-based.

The [paper](#), published in the journal Proceedings of the National Academy of Sciences, found it is home to 90% of fungi, 85% of plants and more than 50% of bacteria. At 3%, mammals are the group least associated with soils.

“Here, we show that soil is likely home to 59% of life including everything from microbes to mammals, making it the singular most biodiverse habitat on Earth,” researchers write in the paper, which is a review of existing literature. The actual figure could be even higher as [soils are so understudied](#), they say. CONTINUE READING

On this date in Native
American history...



August 11, 1978: Congress enacted the American Indian Religious Freedom Act, which lifted the ban from many Native American religious ceremonies, including the legendary Ghost Dance.

(Missed this Friday)

Kalani Pe'a

Lāhainā is the first Capitol of Hawai'i alongside Kona. Hence, it's the land of our chiefs, Kings and Queens where it was known for a plethora of water around Moku'ula and Mokuhinia. It's where Kīhāwahine dwelled. Boats could go all the way in surrounding Waiola Church area from 200 years ago. Lāhainā were wetlands not dry land. Fires weren't suppose to happen in wetlands. The stealing and water diversions/channelizations of businesses, golf courses, sugar cane and pineapple plantations, and hotels took away all that are of Lāhainā's nature. From our lo'i, fish ponds and more. So there's a learning lesson here. Let's not emphasize too much on this ha'awina (lesson). Material things are all temporary. Our lives matter the most and Lāhainā is not a tourist spot. Its the 'āina of our kūpuna. It's the land of our kānaka. My heart aches as my place in Wailuku was a pu'uhonua for some families last night. Everything is ravaged on the West side of Maui. Aia I hea ka Wai a Kāne? Where is the water of Kāne? Now, it's time to work and thrive together and take care of our loved ones/kama'āina who are displaced at this time **FIRST** and **FOREMOST**. Na ke akua, nā akua me nā 'aumakua e mālama mau.

To donate to this cause and to help our families and businesses in Lāhainā and Kīhei please follow @hawaiicommunityfoundation or follow @ilimanator and she has a fund set up. I am still waiting for the right protocol to start a benefit concert. Please stay tuned.

~~~~~

### **Tad Williams becomes dean of students for Carson Middle School**

Mr. Tad Williams Jr. has been teaching in Carson City for nearly a dozen years, most recently as a fifth grade teacher and as a STEM, Math and Science coach at Fritsch Elementary School (2013-2023). He was named Educator of the Year for the Carson City School District in 2021.

Before Fritsch, Williams taught third grade at Carson Montessori School (2012-2013). He was also the founder and CEO of TeePee Fireworks in Schurz, Nev. (2005-2012). He earned his bachelor's from the University of Nevada, Las Vegas (2007), his teacher's licensure from Sierra Nevada College (2012) and his master's in Educational Leadership from the University of Nevada, Reno (2019).

On a personal note, Mr. Williams is an Indian National Finals Rodeo Team Roping World Champion. Following in the footsteps of his grandfather, who earned the same title 1979, Williams earned the designation with his teammate Travis Thom at the 2017 Indian National Finals Rodeo in Las Vegas.