



## California Indian Heritage Center: The Developing Vision

Interim Project Planning and Interpretive Programming Report, September 2007

The California Indian Heritage Center will be a distinctive and honorable place where past, current and future experiences and achievements of California Indians are recognized, celebrated and shared.

Larry Myers (Pomo)  
*Chairman*  
*CIHC Task Force*

Ruth Coleman  
*Director*  
*California State Parks*



*Hupa, Yurok or Karuk Soup Bowl, c. 1900*  
Plain twined conifer root and bear grass on  
a foundation of willow or hazel shoots

# Table of Contents

|   |    |
|---|----|
| <b>Introduction</b>   | 6  |
| <b>Welcome to the California Indian Heritage Center</b>       | 9  |
| <b>The Project Process</b>                                    | 10 |
| <b>History of the Project</b>                                 | 16 |
| <b>CIHC Statement of Purpose</b>                              | 23 |
| <b>CIHC Vision Statement</b>                                  | 24 |
| <b>Governance Statement</b>                                   | 24 |
| <b>Collections and Tribal Treasures Statement</b>             | 26 |
| <b>Introduction to CIHC Guiding Principles</b>                | 29 |
| <b>Institutional and Programming Principles</b>               | 30 |
| <b>Educational and Interpretive Principles</b>                | 31 |
| <b>Exhibition Principles</b>                                  | 32 |
| <b>Collections and Tribal Treasures Principles</b>            | 34 |
| <b>Library, Archive, Database and Oral History Principles</b> | 35 |
| <b>Contemporary Art Principles</b>                            | 36 |
| <b>Introduction to the Circle Diagrams</b>                    | 39 |
| Circle 1: The Big Picture                                     | 40 |
| Circle 2: Major Indoor Content Areas                          | 42 |
| Circle 3: Indoor Themes                                       | 44 |
| Circle 4: Indoor Program Components                           | 48 |
| Circle 5: Major Outdoor Content Areas                         | 50 |
| Circle 6: Outdoor Themes                                      | 52 |
| Circle 7: Outdoor Spaces                                      | 54 |
| Circle 8: Limited-Access Areas Reserved for Native Practice   | 56 |
| <b>Introduction to the Project Matrix</b>                     | 59 |
| Indoor Project Matrix   | 60 |
| Outdoor Project Matrix  | 72 |
| <b>Future Steps in Completing the CIHC Masterplan</b>         | 83 |
| <b>Advisory Groups</b>  | 86 |
| <b>Acknowledgments</b>  | 91 |

## Introduction

As we stand on the threshold of the 21st century, our thoughts return to the previous generations that stood hopeful at the door of the 20th century over one hundred years ago. California Indian people looked for a promising future, but like their ancestors before them, Indian people bore the burden of brutality and betrayal. Many faced continued ignorance about their identity and integrity. State, local and federal officials removed entire communities from their homelands and confiscated or destroyed their properties. Many of their children faced forced assimilation in a school system where their languages and life ways were derided, and time-honored traditions of their ancestors were denied. Finally, their cultural treasures such as religious regalia, baskets, boats and other material items were collected by others and frequently stored away in museums and warehouses. However, parents and grandparents, aunts and uncles of California Indian people survived. Many returned to live in their original homelands. They sang and they danced. They replenished their baskets, rejuvenated their spiritual connections to sacred places and continued to use traditional medicines along with modern medicines. Some Indians became doctors, lawyers, teachers and political leaders. They provided future generations with awareness and taught the necessity of Indian sovereignty and nationhood. Today, the legacy of the ancestors and their dedication to cultural preservation charges us to protect and develop the heritage they left behind. We are more fortunate than our ancestors in this task. There has been a growing awareness by the California Legislature, governmental agencies and the general populace that California Indians are an integral, yet unique and bountiful part of society.

In 2002, the California Legislature passed Senate Bill 2063, which created the California Indian Heritage Center within the California Department of Parks and Recreation. The bill specified that a nine-member Task Force composed of a majority of California Indians would advise California State Parks and make recommendations to the Parks Director on the location, cultural integrity and architectural design of the California Indian Heritage Center. The composition of

this Task Force would also reflect the diversity, cultural elegance and history of the many California Indian nations. The remaining members of the Task Force were assigned from the highest levels of the State Resources Agency and from the Office of the State Librarian. The Director of the Department of Parks and Recreation expressed her fullest support for the intent and unique design, and allocated funds for a consulting firm that has worked with Indian communities throughout the United States. The Director has assured the Indian community that the valuable collections now in storage in West Sacramento will be moved to the California Indian Heritage Center, where professionals and community representatives will care for them.

After exploration and discussion of various sites in California, the Task Force located the California Indian Heritage Center in the Sacramento area along the confluence of the Sacramento and American rivers. Auspiciously, this area was a traditional site where the Miwok, Maidu and Patwin people met and traded with many other tribes. Thousands of students visit the State Capital area each year, and with easy access to the California Indian Heritage Center, their educational experiences will become more enlightened. In addition, the CIHC will enrich the educational experience of tourists — foreign and domestic — with accurate and dynamic experiential knowledge of California Indian history, culture and contemporary society. Many public agencies in the Sacramento area support the plans for a unique and vital California Indian Heritage Center that will bring honor and pride to indigenous people. These agencies and others are dedicated to the Center's integrity, whereby the tragic stories of history will be disclosed, as well as the potential for healing.

As the California Indian Heritage Center develops, a governing board of California Indian directors will oversee its programs and operations. The Center will bring California Indian people together with those who wish to learn from the first peoples of California, as they share their knowledge and beauty beneath the circling stars.

Jack Norton (Hupa/Cherokee)  
Former California Indian Heritage Center Task Force Member

Sovereignty and time immemorial come from singing ourselves into existence. That process is part of the story and must be shared with children and grandchildren and all the generations to come.

Jack Norton (Hupa/Cherokee)

*Kawaiisu Treasure Basket*, c. 1894 – 1902  
Coiled split willow, Joshua tree root and bulrush  
on a foundation of willow rods and bunchgrass



## Welcome to the California Indian Heritage Center

California Indians have long pressed the State to replace the antiquated State Indian Museum, which lies inauspiciously in the shadow of Sutter's Fort in Sacramento, a symbol of the invasion of California's first peoples. Time and again, the State's lack of resources and shifting administrative priorities have hampered efforts to establish a new facility. Now, with new energy and purpose, the State has enabled a partnership between California State Parks, the Native American Heritage Commission (NAHC) and the California Indian community to create a new California Indian Heritage Center (CIHC) in the Sacramento area in the State Capital of California.

Negotiations for land, outreach to the community, development of policies for care of Tribal Treasures to be entrusted to the Center, initial strategies for governance, fundraising and operations are underway. It is important to remember that this is a heritage center and not a museum in the traditional sense.

The CIHC will be a place where California Indians can preserve and share their values, a place to tell their stories in their own way. It will be a source of pride for the California Indian community and a place to welcome all Californians, as well as guests from around the world. It will have within its walls traditional Tribal Treasures that are seen by contemporary California Indians representing their past and present. For that reason, the CIHC will be a place where California Indian methods for caring for Tribal Treasures will establish common ground with traditional museum practices. It will be a place that will support the development and operations of regional tribal museums. The CIHC will be a place where California Indians will share their cultural values and treasures with one another and with all those welcomed at its doors. It will be a place with strong ties to the educational community, where California Indians can teach their values, their past, their present and their vision for the future. The CIHC will be a place well-grounded in contemporary

issues affecting California Indians and will not shy away from controversial issues. It will be a place fully integrated into the environment, in a way that will merge the built facilities with the natural geography and the story of California's first peoples. The complexities of this project can seem daunting, but its rewards are profoundly important. Please join us as we make this vision a reality.

Larry Myers (Pomo)  
*Chairman*  
*California Indian Heritage Center Task Force*

# The Project Process

## Background

The importance of establishing a “Place” where California Indian communities can tell the story of California Indians and address the needs of California Indian Tribal Treasures held in storage by California State Parks has been a dream for many years. Shortly after the State Indian Museum’s founding in 1940, efforts to upgrade or relocate the present museum have been in the works. Through the course of time, many ideological and practical concerns have emerged while planning for a new center: how to determine what the purpose, programs and facilities might be; how the collection might be housed and preserved; how to establish both a virtual and a physical presence; how to work in partnership with California Indians; and how this place might be governed.

In October 1991, the California State Parks commissioned a study to describe and define the needs for a new museum. This study, called the “California Indian Museum Study,” along with updated recommendations from Dr. Bruce Bernstein, the former Assistant Director for Cultural Resources at the Smithsonian’s National Museum of the American Indian, were adopted by the Task Force to serve as a basis for developing the CIHC. The foundation for the current work is built on years of participation by California Indian people, consultants, educators and scholars. There have been rounds of internal and external discussions, visioning and concept-building. The result has been a shift in perspective from a California Indian Museum (CIM) to a California Indian Heritage Center (CIHC) to be planned and developed in collaboration with California Indian people.

In August 2002, State Senator James Brulte initiated Senate Bill 2063, which established the California Indian Cultural Center and Museum Task Force within California State Parks. The bill charged

the Task Force to advise and make recommendations to the department regarding development of the Cultural Center, including its location, design, content and governance. The Task Force received the advice and service of tribes, museums and other agencies. The Task Force is composed of nine voting members: three members, appointed by the Director of California State Parks, from among California Indian tribes living in geographically and culturally diverse areas of the state; two members appointed by the Executive Secretary of the Native American Heritage Commission, people who had demonstrated experience in American Indian education, California Indian arts, culture, language and California Indian history; the Director (or designee) of State Parks; the Executive Secretary (or designee) of the Native American Heritage Commission; the State Librarian (or designee); and the Secretary of the Resources Agency (or designee).

The legislation directed the Task Force to confirm and update past studies, adopt Vision and Purpose Statements and move forward with a statewide search for land upon which to build the CIHC. During this time, the Task Force affirmed that the Native American community supported the development of a living cultural center and not a museum. This was reinforced by renaming the CIM to the CIHC. Concurrent with this process, the State Parks hired consultants to develop documents for conceptual and spatial context with community-based participation.

On December 5, 2005, the State of California Department of Parks and Recreation hired the consultant team of EDAW, Incorporated, Ralph Appelbaum Associates Incorporated and Mark Cavagnero Associates Architects. They initiated the process of preliminary planning and design for the California Indian Heritage Center.

## Site Selection

Central to the ongoing development of this work has been the selection of a preferred site. Market Value Planners prepared the Market and Site Analysis and delivered it in September 2004. A number of finalist sites were selected as potential locations, all within the Sacramento area. Initially, the Task Force selected a site along the lower American River called the Northgate site, but it proved unfeasible and the project was split to reside on both sides of the river, called the Northgate/Richards Boulevard site. However, environmental and financial constraints still prevented its use. The proposed site for the CIHC then moved across the river to the City of West Sacramento, but the Northgate site may be used for larger outdoor and cultural events. The West Sacramento site is located along the banks of the Sacramento River at the confluence of the Sacramento and American rivers. Numerous resolutions supporting the establishment of the Center along the Sacramento and American rivers have been adopted by the local agencies.

## Advisory Groups

The Task Force created six advisory groups, each led by a Task Force member and supported by a member from DPR staff to make recommendations on Collections Management; Contemporary Art; Interpretive Themes; Libraries, Research and Archives; Operations and Outdoor/Cultural Programming. These groups included several California Indian people and others committed to the CIHC. They expanded participation and assisted the Task Force and project consultants. Advisory Group members included subject matter specialists such as educators, scholars and California Indian cultural specialists. They worked steadily to ensure that California Indian values were reflected in every aspect of the Center’s development and operation. The work progressed in three two-day workshops, followed by review and input by a core team of Indian Advisors. Central to the many discussions held by the Advisory Groups and

Review Advisors has been the development of the Circle Diagrams, which reflect the overall physical development of the content, themes and program components, and the Project Matrix, which describes and defines those elements. These ideas are the “Developing Vision” of the CIHC and establish the foundation for future work.

## Interpretive Masterplan

This document is a conceptual masterplan of themes, ideas and stories to be told at the California Indian Heritage Center. The vision that emerges from this document will be used to build the future phases of the program and, ultimately, it will serve as the framework for the Center’s development, the physical design and construction. The concept, described in the Circle Diagrams and word Matrix offer an opportunity to experience aspects of Native life through oral history and stories. Guests of the California Indian Heritage Center will be encouraged to understand how important the environment is in shaping diverse but unique Native cultures, traditions and worldview. The diversity of Native American cultures in California will be evident in the Center’s guiding themes: Cycles, Memories and Connections. As the masterplanning process moves forward, these concepts will continue to sharpen and focus, ultimately leading to the Center’s final plan and design.

The work described in this document is deeply rooted in input from California Indian people and others who never lost sight of the need for the California Indian story to be told by California Indian people.

## Developing the Vision

The Task Force and DPR sponsored three workshops to discuss and entertain ideas and stories that would lead to the development of themes, goals and principles.

# The Project Process

## **Workshop 1: The Planning Process**

The development of the conceptual program began on January 9, 2006, in Sacramento. This first workshop served as a forum for the EDAW consultants to listen to members of the Native community. Attending were California Indian specialists, Department of Parks and Recreation staff, artists, archivists, librarians, architects, engineers and interpretive project and planning specialists. This unique community of Advisors held discussions that were educational, lively, emotional and profound. Advisors offered indispensable information and direction on programming needs. The Advisors examined the background of other Native American centers. They created a wish list of possibilities, a list that eventually became a matrix of words used as a framework to develop and define the words and the message this Center will deliver.

## **Findings from Workshop 1**

After this workshop, the consultant team reviewed the proceedings and prepared for the next workshop. A project website<sup>1</sup> was created and launched to provide up-to-date workshop notes, project history, background documents, maps, images and links. Workshop participants insisted that the stories, land, site and design of the Center had to be linked. Given the primary role of land and environment within the California Indian worldview, this Center can offer a unique opportunity to create visual and symbolic dialogue, develop a cultural voice and history from the communities it represents. With instruction and guidance from the Advisors, a thematic framework emerged with the following components: Gathering of the People, Stories, Cycles, Memory and Connections. These components define important California Indian associations and themes.

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<sup>1</sup> www.CIHC.parks.ca.gov

Envisioned to be reflected both inside and outside the Center, these themes will be linked in content through a variety of exhibit and design techniques. For example, in Cycles, story environments can be developed to relate seasonal migration, its preparation and importance and its significance and continuity within the culture. These stories can be developed through video/audio programming, village and environment exhibits, plant and basket presentations, and environmental and contemporary art displays. Outside, a contemporary sculpture (or sculptures) may be used to develop a view of a historic theme interpreted from a contemporary perspective.

## **Workshop 2: Circles (Interpretive Plan)**

In May 2006, a second two-day workshop was held with the CIHC Advisory Groups, Department of Parks and Recreation staff and the consultant team in Sacramento. The morning began with a blessing, followed by a consultant presentation of Preliminary Program Concepts. EDAW presented the first draft of the Circle diagrams, and participants discussed the concepts and presentation.

John Colonghi, Campaign Director for the National Museum of the American Indian (NMAI) in Washington, D.C., and Cultural Resource Center in Suitland, Maryland, discussed his experiences in fundraising and development, business and staffing plans, interpretive programs, architecture and the importance of the opening ceremonies.

The afternoon session was devoted to review of the draft programming principles, followed by debate and discussion. The Indian Community Advisors offered information and direction on programming needs, sharing many oral histories and family stories, and offered and corrected misinformation about California Indian communities. Each group looked at the ideas, themes, language and content and then drew up a list of their comments. A request was made for a review of the words by a California Indian liaison.

The next day's meeting took place at the Sierra Health Foundation facility, constructed on the north bank of the Sacramento River. This unique site presented the Advisors with a firsthand view of the constraints and possibilities of developing a project on the river. The architects and landscape designers from the consultant team made presentations, showing concepts for the look and feel of the building and how it could be designed on a river site. An important California Native artist, Harry Fonseca, gave a PowerPoint presentation about his family, who lived along the river. His perspective offered another view in the planning and design development.

In the afternoon, images were presented showing design elements that would inspire the community to discuss the character of the Center. Advisory Group participants conveyed the importance of the use of natural elements — an entrance filled with light, expressing the awe of nature and its cycles; a Center defined with stories and the voice of the California Indian People; acknowledgment and respect for all regions of California; use of sustainable (green) environmental practices. (To see the full list of recommendations, please refer to the supplemental document titled CIHC Advisory Groups Workshop 2 Meeting Notes, Design Work Session 2: Working with the G7.)<sup>2</sup>

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<sup>2</sup> Review Advisors and California Indian Liaison: Through a series of Task Force Conference calls, feedback forms posted on the website and conversations with the Advisors, a request was made to review the material and comments from all previous workshops. To help define the correct content and text for the Circle diagrams and Matrix, a review committee was formed with Julie Holder, the Review Advisor Liaison. This group was affectionately named the G7 by staff, after its seven members: Jack Norton (Hupa/Cherokee), Professor Emeritus, Native American Studies, CSU Humboldt; Frank La Pena (Wintu-Nomtipom/Tunai), Artist and Professor Emeritus, Native American Student, CSU Sacramento; Paula Allen (Karuk/Yurok), Arts Director, United Indian Health Center; Clifford Trafzer (Wyandot), NAHC Commissioner and Professor of American Indian and Public History, UC Riverside; Julie Holder (Digueño/Kumeyaay), Cultural Specialist Community Liaison; Connie Reitman (Pomo), Executive Director, Inter-Tribal Council of California, Inc.; Diania Caudell (Luiseño), Native Research Specialist; Adriane Tafoya (Yokuts), Registrar, The Society of California Pioneers.

## **Task Force Review Advisors**

On September 6, 2006, a review session was held at EDAW offices in San Francisco with the Review Advisors. The session reviewed content and verbiage, meaning and message in the draft Circle Diagrams to bring the work into a Native context. The final version was presented to the Advisory Group at Workshop 3.

## **Workshop 3: Circle Diagrams and Project Matrix Development**

In December 2006, the Advisory Groups met again in Sacramento for Workshop 3. The meeting began with a welcome from Larry Myers and a blessing from Jack Norton, who also read the Bureau of Indian Affairs Apology, dated September 8, 2000. This historic document was written by Assistant Secretary of Indian Affairs Kevin Gover (Pawnee) as an apology “on behalf of the Bureau of Indian Affairs for the systematic genocide and ethnocide practiced by the BIA since its inception in 1824.”<sup>3</sup>

Jacinta McCann of EDAW outlined the purpose and goals for the workshop. Maria Baranowski, Architect, DPR, reviewed the development of the project and summarized the goals of the current planning stages: to move into the land acquisition and then toward implementation of design and development strategies. Catherine Taylor, District Superintendent of the Capital District, DPR, helped shape the role of State Parks and discussed the importance of transitioning from the State Indian Museum to initiation of the new CIHC through an Operations and Business Plan and the development of governance.

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<sup>3</sup> *Native Americans*, American Political History Series, Donald A. Grinde, Jr., Editor, Congressional Quarterly Press, Washington, D.C., 2002.

# The Project Process

The Review Liaison presented a short review of the process for the development of the Circle Diagrams and Project Matrix. The group discussed the importance of words specific to the text and its language as well as Advisory Group input, changes or word options. With no requests for change, the group reached a consensus to move forward with the Circle Diagrams and Project Matrix documents. This framework will be the foundation for the development and planning for the future CIHC.<sup>4</sup> The day’s meeting closed with a summary and a blessing. In the evening, all were invited to a reception and tour of the State Museum Resource Center in West Sacramento.

Day 2 began with a welcome and blessing. Rob Wood, CIHC Project Coordinator, Paulette Hennum, Museum Curator, and Ileana Maestas, Assistant Museum Planner, presented current work and status of the cultural treasures held by DPR. Rob Wood outlined current and future management planning policies, and the intent for the Tribal Treasures to eventually be housed and maintained by the CIHC. He then gave an overview of the history of the Tribal Treasures, review of the state of the Collections and outline of the preparation for a Scope of Collections and Tribal Treasures Statement.

Maria Baranowski reviewed uses for the potential Northgate site and outlined the functions for the north and south sides of the river. This helped identify site limitations and development issues. Laura Blake, Architect, presented several studies for Native American establishments, including Grace Hudson Museum in Ukiah, Sumeg Village at Patrick’s Point State Park and Potawot Health Village in Arcata, located in northern California. Also presented were the National Museum of the American Indian (NMAI) on the Mall in Washington, D.C., and the NMAI Cultural Resources Center in Suitland, Maryland.

Ms. Blake reviewed a working draft of architectural programming needs. She presented an exercise to help the Advisors identify relationships between building and site elements and their cultural use. Advisors broke into three groups for a design session. Each group constructed a sequence of spaces and adjacencies for the building and site. Three versions were presented and will be used for development of the site and facility masterplan. Workshop 3 adjourned with a blessing.

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<sup>4</sup> Both the Circle Diagrams and the Project Matrix are works in progress and will become more detailed and complete throughout the development phase of this project. They appear in this report in their current form.



# History of the Project

## 1927

The museum concept originated with the first state collection of Indian artifacts, loaned by Benjamin Hathaway.

## 1940

The current State Indian Museum (on the grounds of Sutter’s Fort in downtown Sacramento) was built with funding from the Native Daughters of the Golden West.

## 1950

The State purchased the collection, then consisting of over 37,500 catalogued items.

## 1976

The Native American Advisory Council (NAAC) was formed to gather input for the State Indian Museum project. Various studies of facilities and sites were initiated.

## 1978

Consideration for a new State Indian Museum began and various studies of buildings, programs and sites were completed.

The Lake Natoma bluff site in Folsom was recommended as a possible site and identified in the General Plan for Folsom Lake State Recreation Area as a potential site for a State Indian Museum.

## 1980s

The Regional Indian Museum concept was proposed to supplement the State Indian Museum. Capital Outlay Program funding was established at over \$4.6 million for Ya’i Heki’ (Home of the Wind) Regional Indian Museum at Lake Perris State Recreational Area; Chaw’sé Indian Grinding Rock State Historic Park; the Antelope Valley Regional Indian Museum State Historic Park; and Patrick’s Point State Park.

## 1988 – 1989

The DPR held public meetings in Sacramento in conjunction with developing a General Plan for the present State Indian Museum. A recommendation was made to expand and relocate the present museum.

## 1989 – 1995

The California Indian community and DPR recognized the need for the development of a facility for a centralized “link” with other institutions and tribes and to form a collaboration between the State and the tribes.

## October 1989

Assemblyman Lloyd Connelly sponsored legislation providing DPR with \$300,000 in capital outlay funds for the State Indian Museum. Exhibits were subsequently refurbished using these funds.

## 1990

Budget language added in the 1990 budget stated: “... the funds re-appropriated shall be used by DPR for the purpose of completing an architectural and operational program for a new State Indian Museum which includes the estimated cost to complete the museum and schedule for implementation and completion of the museum.”

## June – September 1990

A statewide effort was undertaken to gather public input through meetings and questionnaires. Approximately 225 persons attended the meetings conducted by two public agencies:

**a)** DPR conducted 11 public meetings seeking input from California Indians and others on the “scope and character of a California Indian Museum.”

**b)** The National Park Service (NPS) conducted two meetings to obtain the input of American Indian tribes on “funding needs for the management, research, interpretation, protection, and development of sites of historical significance on Indian lands.”

## 1991

DPR dedicated the Sumeg Village at Patrick’s Point State Park.

## April 1991

“The California Indian Museum Consultant Report,” authored by Lee Davis, et al, addressing museum system, governance, communication and programmatic links, was submitted to DPR.

## October 1991

“The California Indian Museum Study” (aka the 1991 Study) was published. This report confirmed the desire to establish a new statewide California Indian Museum and a museum network. It outlined the vision that was developed and endorsed during the statewide public input process in the 1990s.

## October 1992

The “State Indian Museum Feasibility Study: Central Museum Building Architectural Needs” was published. This study developed the overall site and building programmatic needs and space allocations, based on the 1992 goals and objectives.

## 1995

Marilyn Rose Guider documented oral interviews by 47 California Indian people in “California Indians Speak Out About Museums.” The quotations provided have helped guide the work undertaken to represent Native American voices within the CIHC.

## August 2002

Senate Bill 2063 established the “California Indian Cultural Center and Museum Task Force” within DPR to advise and make recommendations for the development of the Center, including its location, design, content and governance structure.

## 2003

The Governor’s budget allocated initial funds for the CIHC in the amount of \$5 million for planning and phase one development.

## January 2003

“Comments on the 1991 California Indian Museum Study” was presented by Dr. Bruce Bernstein, Assistant Director of Cultural Resources at the National Museum of the American Indian. The report provided recommendations to update the 1991 Study.

## March 2003

The Task Force held its first meeting.<sup>5</sup>

## May 2003

The Task Force met in a workshop to review the six areas of the Cultural Center and Museum identified in the 1991 Study. The California Indian Cultural Center and Museum (CICCM) name was revised to California Indian Heritage Center (CIHC).

## October 2003

The Task Force sent letters to cities, counties and other entities throughout California to inquire about sites for the future home of the new CIHC. The Task Force generally confirmed the 1991 California Indian Museum Study as a road map for the development of the Center.

The CIHC Statement of Purpose was adopted by the Task Force.

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<sup>5</sup> We would like to acknowledge the contributions of the many California Indian Advisors, DPR staff and consultants who contributed their time and effort to lay the foundation for the current work.

# History of the Project

## December 2003 – January 2004

The Task Force received 10 site nominations from throughout California. The Task Force selected three finalist sites in the Sacramento area, ranging from 28 acres to over two hundred acres.

## January 2004

The Task Force developed and adopted the CIHC Vision Statement. Together, the Vision Statement and the Statement of Purpose established the primary guidance from the Task Force for planning the new CIHC.

## March 2004

The City Council of Sacramento adopted a resolution to support the CIHC in Sacramento.

## September 2004

Market Value Planners of Alamo, California, published the “Market Analysis and Site Evaluations” report to evaluate the finalist sites and to assist the Task Force in making a preferred site selection.

## October 2004

The Task Force selected a preferred site along the lower American River, east of Discovery Park. The Folsom Lake Natoma site was identified as a back-up site. Following this meeting, Larry Myers was appointed the new Chairman of the CIHC Task Force.

## February 2005

The Task Force created six Advisory Groups to provide guidance and input for the planning and design of the CIHC as subject matter experts and representatives of California Indians gathered from all regions of the state.

A regional meeting was held in Sacramento to consult with local California Indian elders and to collect their ideas regarding the appropriate cultural programs for the CIHC’s new site.

## April 2005

The Outdoor/Cultural Programming Advisory Group held the second regional meeting at Chaw’se Indian Grinding Rock State Historic Park to encourage tribal participation in the project and obtain input for the development of the cultural programming for the CIHC. Analysis of site constraints and planning requirements determined the need to split the CIHC between both sides of the river, north and south, connected by a bridge.

## July 2005

The Sacramento City Council directed an evaluation of riverfront parcels in the Richards Boulevard Redevelopment Area site (south side of the river) for the purpose of selecting a specific site for the CIHC.

## December 2005

The consultant team of EDAW, Incorporated of San Francisco, Ralph Appelbaum Associates Incorporated of New York, and Mark Cavagnero Associates Architects of San Francisco was retained to facilitate the development of an interpretive plan, architectural program and a site/facility masterplan.

## January 2006

Advisory Group Workshop 1: The project’s potential and fundamental interpretive and educational goals for the CIHC were confirmed.

## February 2006

A work session with members of the Task Force site selection subcommittee, local agencies and DPR was held to define the minimum area requirement of 20 to 25 acres for the south side Richards area properties.

## April 2006

The Sacramento City Council approved \$6.3 million in the Community Reinvestment Capital Improvement Program for the Richards Boulevard Redevelopment Area site.

## May 2006

The Sacramento Area Flood Control Agency adopted a resolution to support the CIHC within the Lower American River Parkway and Richards Boulevard.

The County of Sacramento supported the establishment of the CIHC within the Richards Boulevard and Lower American River Parkway.

Advisory Groups Workshop 2: EDAW presented the Circle Diagrams to the Advisory Groups.

On May 25, 2006, the Task Force ratified the split Northgate/Richards Boulevard site for the CIHC.

## June 2006

A core group of seven Review Advisors (the G7), a California Indian liaison, the consultant team and DPR project team met to review and amend consultant documents.

## August 2006

The consultant team, DPR project team and Task Force members visited the Sierra Mono Museum in Central California and attended an outreach meeting hosted by Table Mountain Rancheria.

The consultant and project teams visited the Grace Hudson Museum, Sumege Yurok Village, Yurok Tribal Office and Potawot Health Village in Arcata, all in Northern California. Review Advisors held a work session to review the Circle Diagrams: key themes and major content areas for development of the stories to be told at the CIHC.

## August 2006

The Task Force received proposals for the development of a comprehensive business plan for the CIHC.

## August – October 2006

A revised version of the Draft Circle Diagrams, creating a draft conceptual program for the Heritage Center, was produced by the EDAW consultant team with the input of the Review Advisors.<sup>6</sup>

## September 2006

Colonghi and Associates was selected to develop strategies for governance and management, communications and marketing, fund development for capital outlay, fund development and financial pro forma for ongoing operations. The contract was not exercised due to the passing of John Colonghi.

## October 2006

Rob Wood (Cherokee), Environmental Scientist for the Native American Heritage Commission, was selected as the new CIHC Project Coordinator for the Capital District of State Parks.

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<sup>6</sup> Review Advisors: Paula Allen (Karuk/Yurok), Diania Caudell (Luiseño), Frank La Pena (Wintu-Nomtipom/Tunai), Jack Norton (Hupa/Cherokee), Connie Reitman (Pomo), Adriane Tafoya (Yokuts) and Clifford Trafzer (Wyandot). Review Advisors Liaison: Julie Holder (Digueño/Kumeyaay).

## History of the Project

### December 2006

Advisory Groups Workshop 3: The consultant team facilitated a third two-day workshop with the main goal of confirming the Circle Diagrams and developing initial Concept Diagrams for architectural program spaces and adjacencies.

### February 2007

A Task Force meeting was held in San Diego, concluding site negotiations with the City of Sacramento due to land assembly complexities. The Task Force received a draft of “The Developing Vision” for review prior to publication.

### May 2007

The Task Force met to reassess the Folsom site at Lake Natoma, a proposed location at Cal Expo Lot “A” and the West Sacramento site. The Task Force selected the West Sacramento site as the preferred site and directed staff to enter into site negotiations with the City of West Sacramento for transfer of 43 acres of riverfront property at the confluence of the Sacramento and American rivers. The Northgate site in the City of Sacramento remains as a venue for large outdoor gatherings.

### May – August 2007

Discussions were held with DPR and the City of West Sacramento Redevelopment Agency to define strategy for property conveyance to DPR. Consultants and DPR staff proceeded with due diligence. The project was presented to the city council with resounding support from the mayor and council members.

### August 2007

A Task Force meeting was held to adopt a Master Agreement for a Memorandum of Understanding and conveyance of property with the City of West Sacramento concerning the new project site.



*Panamint Shoshone Cooking Basket, c. 1894 – 1902*  
Coiled split willow, Joshua tree root and bulrush root on  
a foundation of willow rods and bunchgrass

My words are tied in one  
With the great mountains,  
With the great rocks,  
With the great trees,  
In one with my body  
And my heart.

Do you all help me  
With supernatural power,  
And you, day,  
And you, night!  
All of you see me  
One with this world!

Excerpt from Yokuts *Prayer for Good Fortune*

## **CIHC Statement of Purpose**

*(adopted October 2003)*

The California Indian Heritage Center honors the diversity and history of California Indian people by preserving cultural and tribal traditions, nurturing contemporary expressions and facilitating research and education for California, the nation and the world.

## CIHC Vision Statement

*(adopted January 2004)*

### **Under the guidance of California Indian people, the California Indian Heritage Center will:**

- Present a statewide perspective on California’s diverse Indian cultural legacy.
- Honor the contributions of California Indians and promote dialogue between generations.
- Enhance public understanding of traditional spiritual beliefs and practices.
- Protect California Indian cultural resources.
- Collect and present traditional and contemporary California Indian artistic and cultural expressions.
- Partner with tribal communities and regional cultural centers and museums.
- Provide educational opportunities to research and understand California’s Indian history, cultures and the impact of contemporary issues.
- Be recognized as a treasured California destination that enriches public life.

## Governance Statement

In 1991, a consultant report<sup>7</sup> stated, “There is a long history of ill feeling and a backlog of resentment on the topic of the State Indian Museum among California Indians ... [who] have not been consulted on matters in which they should have been an integral part. This cultural disenfranchisement presses long-standing historic buttons for Native Californians about having their heritage stripped from them and then having no say in what happens to them or to the documents and artifacts of their history.”

To meet one of its mandated responsibilities, in January 2004, a Governance subcommittee was formed by the Task Force composed of California Indians and others to evaluate different organizational structures. The subcommittee reported back, stating that a partnership between California Indians and State Parks could jointly represent legitimacy and authenticity and provide resources that could operate the Center. In May 2005, the Task Force adopted a resolution recommending a governance structure that would establish a nonprofit corporation in support of the development and operation of the Center.

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<sup>7</sup> Lee Davis, The California Indian Museum, “Report of the California State Indian Museum Consultants,” page 111, revised 4/15/91.

### **California Indian Heritage Center Task Force BOARD RESOLUTION RELATING TO CIHC GOVERNANCE STRUCTURE**

*(adopted by CIHC Task Force, May 12, 2005)*

It is resolved by the California Indian Heritage Center Task Force that:

- I. Pursuant to the requirements of Chapter 290, Statutes of 2002, the California Indian Heritage Center Task Force recommends to the Department of Parks and Recreation the following governance structure for the ongoing operation of the CIHC:
  - A. That the CIHC be developed and operated through a formal collaboration between California State Parks and a new nonprofit organization created for the purpose of supporting the planning, development and operation of the CIHC consistent with the Task Force Vision Statement that declares the CIHC shall be under the guidance of California Indian people.
  - B. That the CIHC be legislatively established in California state government within California State Parks.<sup>8</sup>
  - C. That the board of directors of the nonprofit organization shall include the Executive Secretary of the Native American Heritage Commission and the Director of the Department of Parks and Recreation, or designees, as ex-officio voting members.

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<sup>8</sup> Lee Davis, The California Indian Museum, “Report of the California State Indian Museum Consultants,” page 111, revised 4/15/91.

- II. The CIHC Task Force requests State Parks to work with the Task Force and other communities of interest to develop, introduce and secure approval of legislation necessary to:
  - A. Establish the California Indian Heritage Center in California government within California State Parks.
  - B. Direct the Department of Parks and Recreation to enter into an operating agreement with the nonprofit organization whereby that organization may perform any and all responsibilities associated with the CIHC’s planning, development and operation.
  - C. Specify that the board of directors of the nonprofit organization shall include the Executive Secretary of the Native American Heritage Commission and the Director of the Department of Parks and Recreation, or designees, as ex-officio voting members.
- III. The Chairperson of the CIHC Task Force shall appoint a Subcommittee on Nonprofit Organization and Bylaws to incorporate the nonprofit organization, secure state and federal recognition of nonprofit status and prepare draft bylaws to be reviewed and approved by the CIHC Task Force.

## Collections and Tribal Treasures Statement

The California Indian Heritage Center replaces the California State Indian Museum, built in 1940. While the California Indian Heritage Center is intended to replace something called a museum and will have exhibits, it should not be considered a museum in a traditional sense. What will be displayed and cared for cannot be considered museum objects. Simply put, museums are usually places people go to learn about their past through things, or “museum objects.” What museum guests see may have no relevance to their personal experience. An exhibit containing a horse-drawn plow represents agriculture; while an important contemporary theme, for most people it is part of a past technology that has no meaning in their everyday lives.

The term “Tribal Treasures” is used to indicate the living material culture of California Indians that will be protected, preserved and exhibited when appropriate. This distinction represents a primary goal of the California Indian Heritage Center. Indian communities and cultures are alive and thriving in contemporary society. Tribal Treasures are living and integral to contemporary California Indian cultures. The following is offered as an example.

Two California Indian baskets sit side by side as you enter the California Indian Heritage Center. One basket is 150 years old while the other was made by a contemporary California Indian weaver from the same tribal community, possibly a direct relative of the person who made the earlier one. The two baskets have similar patterns; each was made with the same materials, tools, techniques and spiritual intent as the other. The label asks “What is the difference between these two baskets?” The purpose of the question is intended to illustrate how time and culture have no boundaries. California Indian cultural treasures blur boundaries between time and culture. It is also intended as a starting place to show that what these two community treasures have to teach goes well beyond their physical form.

The 150-year-old basket was created at a time before modern technology had totally impacted wildlife, air, earth and water. It was a time when California tribes were beginning to experience the impact of the gold rush and the influx of Euro-Americans. It was created at a time when basket materials were abundant and access was unimpeded. It was a time when language was known, knowledge of ceremony was understood and traditions were in place. It was created at a time when California’s tribes were just beginning to experience the violence of the gold rush and a massive influx of Euro-American miners that would lead to genocide and indentured servitude. But like the people, the basket survived time and tragedy, and it lives still through the efforts of many to preserve and protect this living treasure.

The contemporary basket is created in a time when many California Indian cultures struggle to hold on to or recapture their language, ceremonies and tribal traditions. It is created in a time when private property often prohibits access to places where Native Californians traditionally gathered basketry materials. It is created in a time when rapid urbanization is destroying traditional cultural places, hunting and gathering areas, and burial sites. It is also created in a time when modern technology is causing the extinction of wildlife species and polluting earth, air and water.

These two baskets fuse the past and present, and they help contemporary people plan for a future. For visitors of the California Indian Heritage Center, these two baskets will help illustrate a value system that is alive and vibrant, a value system that has much to offer today’s society.

Náqmayam  
Tóongay quíinga  
Nóo tóowq’atáxmi  
Náqmayam  
Nóo tóowq’atáxmi héelaqal  
“Atáaxum náqmayun!  
popúú’uk ponakíivoy  
yú’pan héth’aan  
No\$úun tóonavan’atáaxum póomoto  
Náqmayam! Héelaxum!

Listen  
From the rock on the mountain  
I see the people  
Listen  
See the people singing  
People Listen!  
The door was closed  
Again it will open  
My heart will weave among the people.  
Listen! Sing!

*Pomo Gift Basket, c. 1900*  
Diagonally twined sedge root and redbud on a willow foundation,  
ornamented with white glass beads and quail plumes



## Introduction to CIHC Guiding Principles

The California Indian Heritage Center's guiding principles are drawn from California Indian people. They have emerged from previous studies, Advisory Group and Task Force workshops, meetings and conversations that took place during the yearlong masterplanning process in 2006. These principles create a foundation of values for the development of the CIHC in the areas of institutional and programmatic planning, interpretive and educational planning, development of the overall visitor experience, as well as the specific requirements for the Tribal Treasures, library and archives, and contemporary arts program.

## Institutional and Programming Principles

- Join with California Indian communities to establish a Native perspective in all facets of the development of the California Indian Heritage Center.
- Join with the California Indian communities in development and operations of the CIHC.
- Encourage the California Native voice to represent, educate and identify the themes, programs and stories at the CIHC.
- Honor and respect the traditions of Native People throughout California.
- Ensure that planning, design and construction reflects and respects California Indian values.
- Incorporate and respect the values and traditions of California Indian cultures.
- Educate and offer a California Indian perspective on the importance of land and place.
- Develop relationships with organizations involved in cultural preservation.

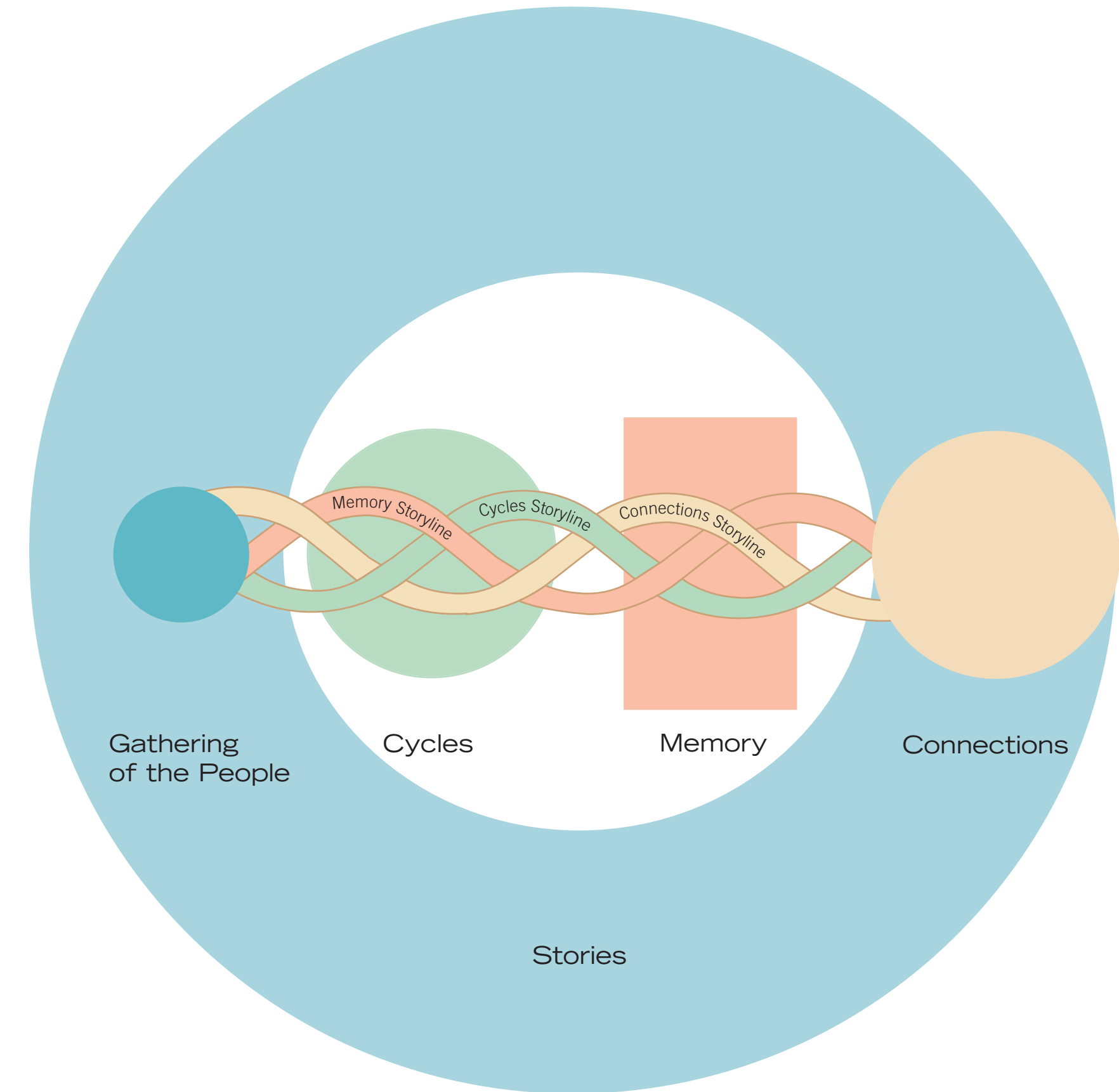
## Educational and Interpretive Principles

- Consult with California Indian people to develop an objective portrayal of the history, stories, cultures and traditions of California's Native People.
- Facilitate collaboration for the network of California Indian regional museums and cultural centers throughout the state.
- Emphasize the richness and diversity of California Native communities and their traditions.
- Develop a California Indian context and voice for all information, stories and perspectives of California Indian people.
- Challenge age-old assumptions by allowing California Indian perspectives and voices to tell stories.
- Bring to the public's attention the truth about injustices faced by California Indians.
- Emphasize the traditions and values that distinguish California Indians as a people of the present.
- Develop programs and exhibits that will engage an audience of diverse ages, cultural backgrounds and education.
- Develop a program specific to schoolchildren by offering age-appropriate exhibits and educational programs for young audiences that will inform the California State K–12 curriculum, with emphasis on programs and outreach for local schools.
- Offer Native People venues for dialogue about cultural matters of importance, including professional meetings, summits and symposia that keep cultural traditions alive, highlight cultural expression and advance understanding and interpretation of Indian culture, as well as training stewards of cultural resources.
- Provide state-of-the-art information by using technological resources that will assist California Indians in tracing their genealogy, family history and tribal heritage. The Center will facilitate the sharing of knowledge by California Indian cultural institutions and encourage them to offer distance-learning programs statewide.



## Exhibition Principles

- Use exhibit-making and presentation techniques, as well as interactive, audiovisual media and technology to create a diverse and informed experience.
- Develop an environment where the California Indian worldview can be appropriately introduced and understood.
- Engage the visitor with stories and media that reflect California's history and Native perspective.
- Use natural elements to further the understanding of places that represent the respect California's Native People have for their environment.
- Ensure that California Indian Tribal Treasures are placed in context, accurately connecting California Indian stories and history.



Conceptual diagram of woven storytelling at the CIHC

## Collections and Tribal Treasures Principles

- All policies, standards and practices related to the care, exhibition, public description and access to Tribal Treasures shall be developed with the full participation of the California Indian community specific to those material items.
- The CIHC will not act as an archaeological repository. The CIHC will not house Native American human remains or any community treasures known to have been associated with Native American human remains.
- The CIHC will develop policies and programs to encourage the sharing of cultural, historic and traditional knowledge regarding Tribal Treasures entrusted to the CIHC.
- The CIHC will support and encourage the continued cultural traditions of Native Californians. It will support conservation and preservation practices of traditional California Indian treasures.
- The CIHC will create policies that incorporate California Indian traditions and honor California Indian values, as well as adopt and implement professional museum standards and practices.

## Library, Archive, Database and Oral History Principles

- Develop a collaboration with California Native people to identify, collect and preserve resources and collections important to California Indian history and culture.
- Develop and maintain a full range of state-of-the-art digital technologies for storing and disseminating research and materials held by the CIHC.
- Develop a collaboration with California Native people to identify, collect and provide resources and collections important to the preservation of California Indian culture.
- Establish an access and collections policy that respects cultural and historic traditions.
- Practice and encourage cultural respect for access to the variety of source materials housed within the CIHC. Provide facilities and tools that support access to research and materials held by the CIHC.
- Provide and facilitate access to rare resources.
- Collaboratively develop a culturally sensitive archives program.

## Contemporary Art Principles

- Honor the diversity of contemporary art through a dialogue with California Indian artists to develop a wide variety of venues for contemporary expression, opportunities and media.
- Exhibit art from California and beyond to offer other influences and perspectives on contemporary American Indian art.
- Encourage and initiate educational programs that develop varying facets of creative or contemporary media and traditional skills that preserve and protect Indian cultural techniques and values.
- Establish in-house studios, workshops and artist-in-residence fellowships.
- Ensure that the CIHC will equip and host both permanent and traveling exhibitions.
- Provide facilities for flexible multi-use contemporary exhibition galleries.



*Achumawi Cap*, c. 1874–1896  
Plain twined phragmites (cane), nettle string, natural and mud-dyed tulle  
over a tulle cordage foundation

Today we own these words,  
With these words—*our* words,  
We make clear *our* history.  
With these words,  
We give *our* truth to *our* stories.  
With these words,  
We reclaim the honor,  
denied our ancestors.

With these words,  
We continue to heal *our* past.  
With these words,  
We make certain our children will claim  
their future.

Julie Holder (Digueño/Kumeyaay)

## Introduction to the Circle Diagrams

The eight Circle Diagrams that follow are the result of the efforts and ideas of many advisors, including several California Indians, working to broaden a context for the development and design of a Heritage Center that reflects California Indian perspectives and values. California State Parks, the Native American Heritage Commission, the CIHC Task Force, the consultant team and a community of advisors, including many California Indian cultural specialists, have worked in collaboration to develop, organize and identify key elements that are consistent with California Indian values. As the masterplanning process moves forward, the programming of content will continue to sharpen and become more specific, ultimately leading to the actual design of the facility and the exhibitions.

While this CIHC development process is based on standard models of design and basic principles of development and architecture, the essence of this project lives in the hearts and history of California Indian communities. During the workshops, it became apparent that the significance of the wording, the meaning of the language being developed was not always nuanced toward the sentiment of the Native voice.

Words became the first hurdle this project encountered, but finding the correct words, context and sentiment was the beginning for the vital success of this collaboration. The community of cultural specialists and many California Indian advisors required that this Center reflect the words, stories and history of California Indians and that all stories and history be interpreted by California Indians. To this end, the understanding and significance of Cycles and Circles is the first element that affords California Indians a forum in their words. This cultural interpretation is the beginning of their story and a start to the retelling of their history through the CIHC.

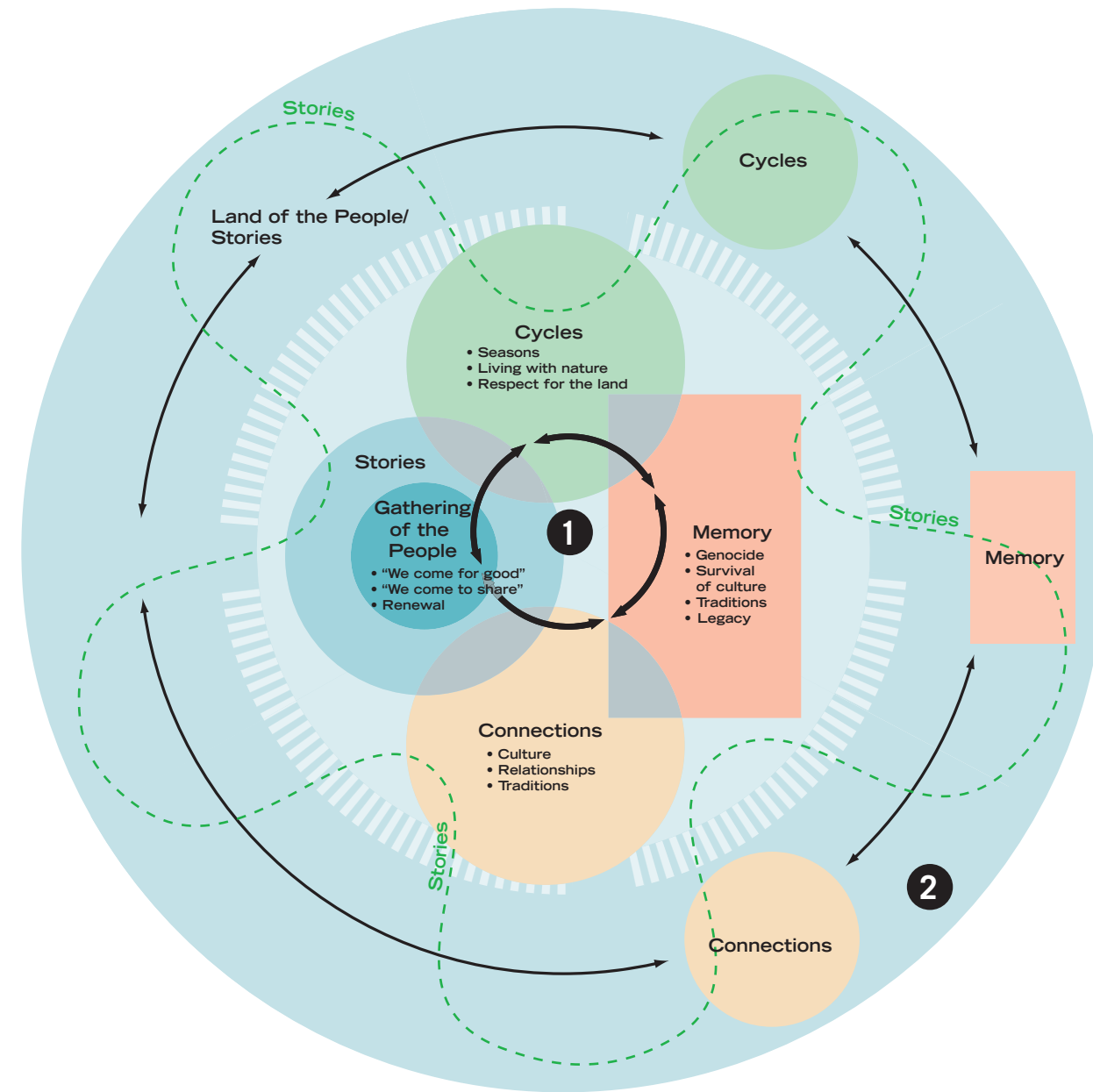
Tradition among California Indian communities is to honor the seasonal cycles. These celebrations bring communities together, allowing for ceremony, organizational alliances, family bonds, trade, medicine, design sharing, art, storytelling, travel routes and the sharing of knowledge. This fundamental Native worldview is important in the continuity and continual adaptability of people to their natural environments. In spite of much adversity, California Indians have continued to practice their traditions today. The acknowledgment of these cycles and their importance is additional validation of continuity for Native cultural and historic identity.

These Circle Diagrams include a variety of elements from each community that illustrate the cultural uniqueness of each California Indian community. They relay the practice of seasonal cultural traditions, how they are identified and accomplished by each selected community, and show the similarity of some Native customs that exist within many California Indian communities. These values aid in establishing the California Indian account of cultural organizations, political structures and spiritual beliefs. Until now, the Native voice has been historically marginalized, yet this worldview is fundamental in understanding the dynamics of California Indian communities.



The project team has helped to channel these elements into a working context. The Circle Diagrams presented here represent key themes that will be a foundation for the CIHC and its future planning efforts.

# Circle 1: The Big Picture

## “What Is the Story?”



Main CIHC entry will be from the East acknowledging its location in Sacramento and a welcome by local tribes.

-  Indoor visitor path
-  Outdoor visitor path

### Larger Context

The California Indian Heritage Center will honor diverse California Native cultures and their Native traditions. The Center will share with the visitor the fundamental role of the natural world, as the basis for the Native worldview. This will offer an awareness of Nature’s influence in all facets of Native life. The Center conveys Native values through a blend of natural elements that integrate the indoor and outdoor environments.

The conceptual program offers an opportunity to experience aspects of Native life through stories and songs. The visitor will come to understand how important the environment is in shaping Native culture, traditions and worldview.

Stories, songs and traditional practices are represented from all directions of California. The Stories are the guides, the connections to help visitors understand the California Native experience. Stories will help the visitor understand how the lives of California Native People changed so dramatically by contact with the outside world.

### 1 Facility Overview/Indoor Program

The indoor program introduces visitors to California’s diverse natural landscapes, developing the context for how the land works to help shape the perspective of Native Peoples. The themes integrated within the visitor’s experience are Cycles, Memory and Connections. These concepts are incorporated through story, song, cultural history and awareness of the natural environment. The story identifies views of Native life and traditions from Native oral history, helping the visitor understand how these traditions have continued to present time and bringing the past into a contemporary experience and perspective.

The CIHC facility will adopt environmentally conscious building practices and meet the highest sustainability standards. These practices reflect California Indian values.

### 2 Outdoor Program/Site Overview

The outdoor environment represents the variety of land stewardship uses by Native People. Cycles, Memory and Connections are in evidence as you wander the natural paths and trails surrounding the Center. A visitor can view Native contemporary sculptures, and traditional and Native community presentations, in their most natural setting.

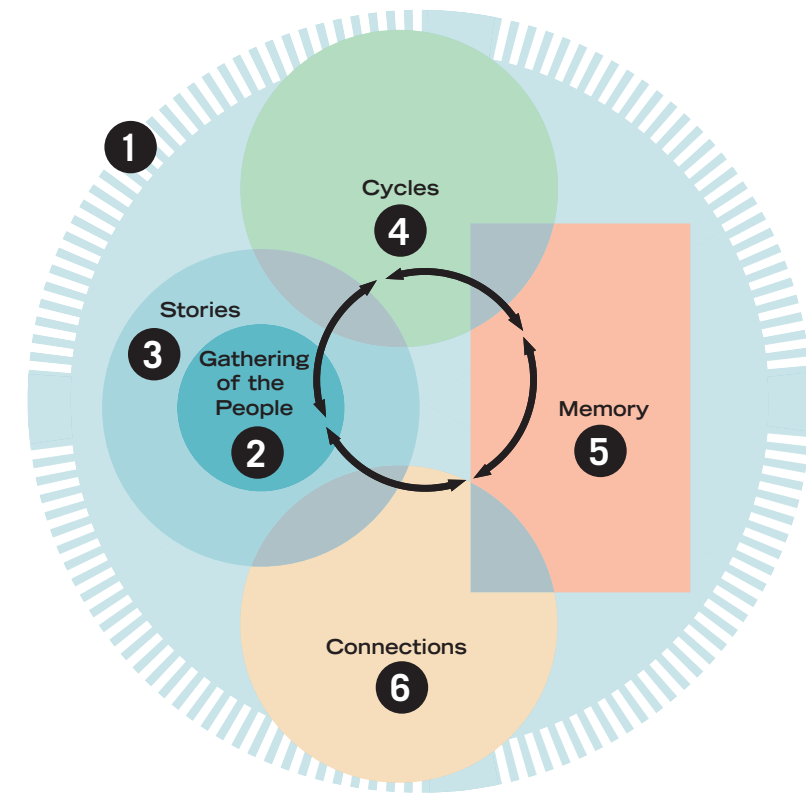
The landscape shapes the stories, along with nature and its ever-changing seasons. These natural elements will help the visitor understand the importance for seasonal migrations and their preparation. It will also help demonstrate the displacement of native food sources, and its severe outcome, as the shrinking of Native lands continues to affect Native communities.

Natural paths guide the visitor through the corridors of Cycles, Memory and Connections. As the visitor explores, she is introduced to a variety of native plants, identified by their many uses. Examples of Native stewardship and gathering sites are evidence of how people cared for their natural surroundings throughout the seasons.

Shelters designed for seasonal and permanent uses will offer the visitor a deeper understanding of their continued uses and significance. Contemporary Native sculptures placed throughout the landscape will help illustrate the stories, adding a contemporary view of the past.

## Circle 2: Major Indoor Content Areas

### “What Are the Content Elements Required to Tell the Story?”



Main CIHC entry will be from the East acknowledging its location in Sacramento and a welcome by local tribes.

→ Indoor visitor path

#### 1 Transitional and Exterior Spaces

Transitional and Exterior Spaces use natural elements to define the story. The transitional and exterior spaces of the CIHC will link the indoor and outdoor programs. The spaces are designed to convey unity with nature and are significant as the foundation for the Native worldview. This design element will connect the landscape to the building, inviting the visitors to rest and reflect on their relationship with nature.

The visitor can enjoy impressive views of the river while the natural environment surrounds him. This environment is conveyed through building elements connected to the outdoors such as sculpture areas, small-scale native plantings, windows and natural elements, as well as cafés, terraces, rest areas, overlooks and small bridges.

#### 2 Gathering of the People

The entrance is filled with natural elements—the sound of water splashing on stones, the smell of fire and smoke, sounds of nature, the smell of trees. Gathering of the People summons the visitor to approach. What will you share? How will you honor the land and these people?

The entry should inform the visitor of the circle and its importance to Native traditions. Awareness of sun, moon and all natural cycles that shape the times and conditions for many Native gatherings and celebrations. The circle is the basis for the Native worldview, traditions are the continuity, and respect is the continued acknowledgment for the power of nature and her ever-evolving cycles. This perspective should help the visitor understand that everything in a circle passes back to its place of origin; nothing is ever without its renewal or responsibility.

This fundamental Native perspective helps weave the past, present and future into the story. The names of California tribes can be whispered through the sounds of birds and water, telling the story in their Native language. Historic and

contemporary images of Native People encircle the space. The common bond is family, community, nature and the Native understanding of spiritual respect and humility for your place in this circle. Gathering of the People reflects and shares this Native worldview as the story begins!

#### 3 Stories/Connections

Stories will introduce visitors to California Native traditions and cultures. Visitors will take a journey across California, exploring the diverse and changing landscapes, learning how each community adapts and creates harmony within their environments. They will understand how seasonal migrations were important for gathering and hunting and how trade exposed the communities to each other, promoting peaceful gatherings and creating a foundation for similar values and shared beliefs.

#### 4 Cycles

Cycles suggest a sense of traditional life in California. It continues to develop a deeper view for the traditional practices of Native People. Audio narratives, cultural treasures, maps and illustrations portray the cycles of daily life. Exhibits will speak about Native views of historic dates, contacts and events. Exhibits and educational programs permit the visitor to join a Native storytelling circle, visit a village or follow a seasonal migration.

#### 5 Memory

Memory offers the visitor an understanding of the impact and conflict that came from outside cultures. The dramatic influence from outside religions, commerce-based values and the poverty they create. The destruction of natural environments for profit, work ethics and work enslavement. It will offer an understanding for the result of disease on Native populations. The genocide by displacement of families, stealing of children and the physical removal of communities from historic Native land bases. It will offer an understanding for the context in which Native People have faced the genocide of their cultures, language and their way of life. It will lend understanding to the crisis of identity it places on California Native People, right up to current times. Memory will also shed light on the effects of occupation, as well as the outcome in placement of foreign and unknown laws on Native populations. Memory will offer balance to the historic past, allowing a Native perspective on history. Memory will celebrate the survival of Native People. Memory will incorporate media, photos, oral stories, film, historic records and recorded documents to help relate this information.

#### 6 Connections

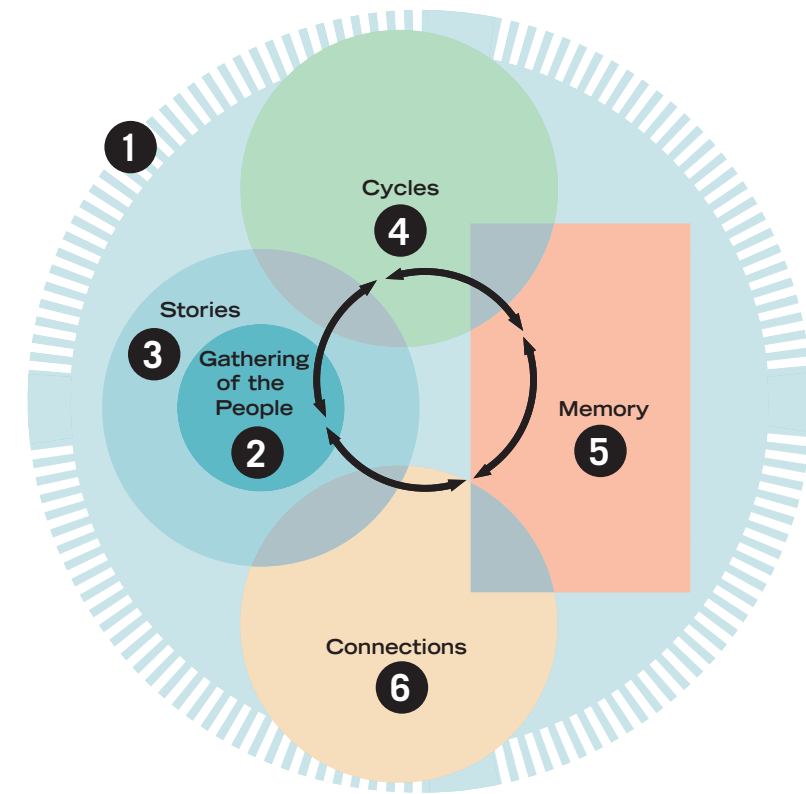
History has forced Native communities to battle for their survival under the continued and constant threat to Sovereignty. The plight of many tribes and their continued struggle for Federal recognition. The experience of Native People in the urban community. The new age interpretations of Native People, as well as the incorporation and exploitations of the Indian values by the mainstream media. Hollywood Indians, as the mascots, the anti-heroes, the Noble Natives. Connections offer a perspective on complicated issues such as repatriation and its implications. The unearthing of the past, the bones, and continued desecration of sacred sites are all issues that need continued education, compassion and understanding.

Connections will also be the setting for current Native cultures to identify and define their role and how the Native community would like to define its future. What values and connections they hope to continue and what values and traditions are fading. This forum is for the Native community to gather and bring the traditions of the California Native Nation into a contemporary focus.

These issues will be addressed through media, photos, films, performance, both traditional and contemporary, as well as paintings, sculpture and textiles. A reference library/archive containing difficult-to-access and important historic documents, as well as their source information. This will help identify and bring into one location difficult-to-find California Native history.

## Circle 3: Indoor Themes

### “What Stories Should Be Told Inside?”



Main CIHC entry will be from the East acknowledging its location in Sacramento and a welcome by local tribes.

→ Indoor visitor path

#### 1 Linking Themes

- Exhibits linking indoor and outdoor programs
- Ceremonial facilities

#### 2 Gathering of the People Themes

Oral stories are the tie to our lands, our people and our traditions. The story is our history; each story told helps identify, within our cultures, moral and ethical responsibilities. Each family has their own stories, tying their family into the larger community. The knowing of your Grandmother/Grandfather’s story identifies who your people were, where they came from, how they came to be, as well as the understanding of your traditions and honored practices within your community. Memory and the retelling of stories will fold past experiences into contemporary lessons. Oral story is the legacy of family, connecting generations in language and by the honor of remembering and retelling the important deeds of the past.

Oral story is the tie to our land, our people and our traditions; this weaving of the story is what gives our cultures the connections and understanding of our sacred and spiritual beliefs.

#### **Culture and Traditions**

- Welcome
- Circles
- Fire
- Water
- Sky
- Nature/Environment/Land
- Concept of Universe
- Direction
- Geography/Landscape/Struggle over the significance of land
- Genocide and its symbols of implementation

#### 3 Stories Themes

- **Environment:** Everything comes from the land; the land connects all the communities. California’s natural landscape shaped cultures. Native People adapted to the land; creating a relationship as stewards for their surroundings. As stewards of the natural environment, developing a relationship of respect and a profound understanding of balance and spiritual kinship to all living things
- **Kinship, Community, Respect**
- **Sacred and Spiritual Beliefs:** Creation stories, traditions, practice of spiritual beliefs as a way of life

#### 4 Cycles Themes

##### **Environment**

- Native views on traditional historic territories
- Native land practices (burning, planting, balanced use)
- Native plants and their multiple uses
- Medicinal plants
- The Native generosity of spirit, awareness and appreciation for abundance of the environment. Importance of renewal, the Native understanding of prosperity
- Displacement and subsistence living, deprived of the land, forced to survive. The proud and self-sufficient, forced into poverty, adaptation to outside foods, shelter, replacement of worldly goods, baskets, clothes
- History of geology, vegetation and water patterns of California
- Land as the source of people’s trade
- The land and its environment as the grounding within sacred and spiritual beliefs

##### **Communities**

- Life cycles (childhood, adulthood, male/female traditions, puberty rites, rites of passage, elders, traditions of death and burial practice)
- Clans, tribes, villages, rancherias, communities, reservations, presidios, families
- Directions/Seasons, importance to traditions and survival
- Language and communication need to adapt to outside languages
- Trade/Trading routes
- Exchange-based economy
- Watercraft
- Conflict
- Native systems for social order vs. the implementation of unknown Euro-American laws
- Displacement and forced subsistence living: outcome of land deprivation, forced to survive, the proud and self-sufficient, unavoidable land and social poverty
- Necessity to adapt to outside foods, clothing, replacement of baskets, clothes, trade and travel

- Commerce-based values vs. trade-based values
- Design incorporated into the practical uses, baskets, tools and weapons
- Baskets and survival

##### **Sacred and Spiritual Beliefs**

- Oral tradition/Oral history, ethics and values, connections to social order
- Creation stories
- Concept of Universe
- Traditions of belief (prayer, rites of passage, marriage, death)
- Medicine people/Spiritual leaders/Healers

#### 5 Memory Themes

##### **Communities and Survival**

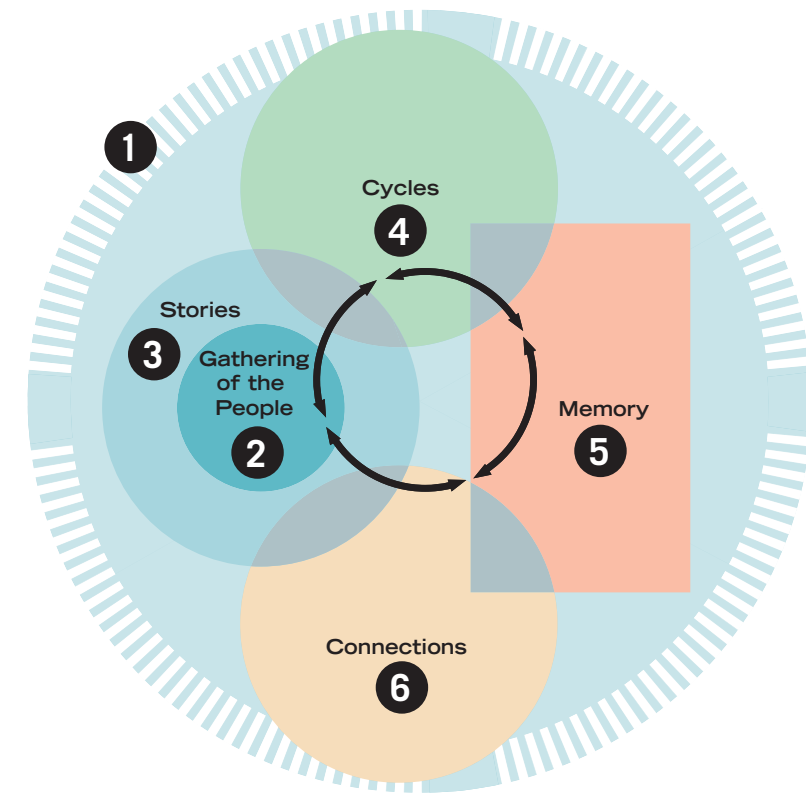
- Missions
- Establishment of forts
- Gold rush era/Population explosions/Redefining of land and its value
- Definition and naming of Indian people by outside cultures
- Warfare/Weaponry/Technology
- Treaties—ratified and not ratified
- Disease/Starvation
- Land grants/Rancherias/Reservations/Sovereign lands
- Refugee camps, undeclared war encampments for forced migration
- Boarding schools/“Reformers”
- Forced loss of language, culture, beliefs
- Indian resistance
- Vitality in the face of hardship
- Native population decline
- Land as a commodity
- Stereotypes and derogatory terms
- Spread of disease due to introduction of hogs
- Spread of disease due to population explosion
- Repatriation
- Public policy, politics and tribal people

##### **Environment**

- Destruction of nature
- Mining (hydraulic)
- Diversion of water for farming and cities
- Pollution of water and land
- Filling and dredging
- Destruction of natural habitats
- Development of land and the destruction of sacred places
- Construction of railroads, freeways and dams
- Struggle over significance of land; land as commodity

## Circle 3: Indoor Themes *continued*

### “What Stories Should Be Told Inside?”



Main CIHC entry will be from the East acknowledging its location in Sacramento and a welcome by local tribes.

→ Indoor visitor path

#### **Sacred and Spiritual Beliefs**

- The impact of outside religions
- Indian values, disregard of Native cultures belief systems, traditional values and ethics. The significance of language and its importance to the continuity of cultural survival
- Effects by the forced adaptation of outside values (individuality, ambition, competition; challenge cooperation; the gun is mightier than the bow and arrow; the medicine people can't heal white man's diseases; a tin pail is more durable than a basket)
- Cultural ignorance (re: the silence of knowing, historic responsibility, who tells the story of genocide, the victim or the captor? No evolution without truth, history repeats itself)

#### **6 Connections Themes**

##### **Sacred and Spiritual Beliefs, Environment, People and Community Relationships**

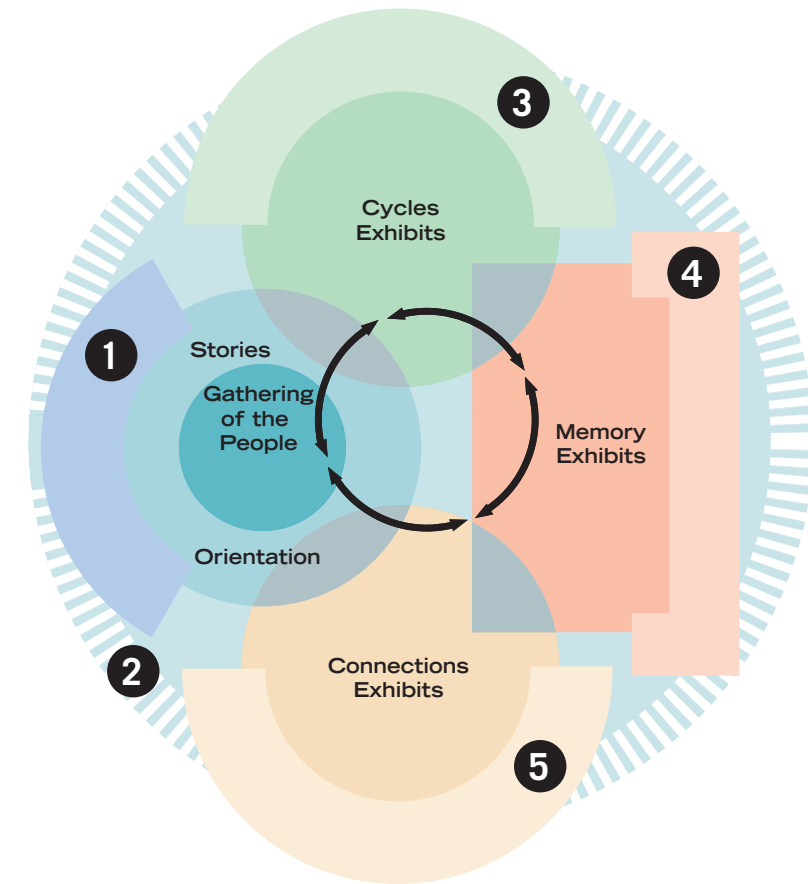
- Importance of sovereignty: What Is a Native Nation?
- Political sovereignty
- Loss of Native history
- Cultural sovereignty
- Excavation of burial sites
- Protection of sacred land
- Moral authority of museums to possess cultural treasures
- Living in many worlds—mixed blood; blending cultures
- Stolen generations (genocide)
- Continuity of Native values and culture
- Blood memory (allow me my story, allow me my history!)
- Tradition, adaptation and perseverance
- Resistance to oppression
- Health and wellness (obesity, diabetes, substance abuse)
- Boarding schools, adoption and sterilization
- Gaming tribes
- Federally recognized and non-federally recognized tribes

- Federal support and distribution of monies
- The BIA—historic ineffectiveness
- Historic malfeasance, the lost treaties
- Life on reservations
- Impact of Urban Relocation Program
- Urban Indians, tribal displacement
- Legal issues/Court cases
- Contemporary Native art and expression
- Resurgence of Native tradition, practice, Native expression, renewing and understanding the values of Native People, to honor the self, Native heritage names (ties Cycles and Connections)
- Modern stereotypes and derogatory terms
- Indian versus Native American
- Death and dealing with death
- Renewal/Past is present



## Circle 4: Indoor Program Components

### “What Spaces and Physical Elements Do We Need to Tell the Story?”



Main CIHC entry will be from the East acknowledging its location in Sacramento and a welcome by local tribes.

→ Indoor visitor path

#### 1 Entry Spaces

- Enter: decide to enter; invited to enter; permitted to enter
- Public main entrance
- Elders' entrance
- Visitor services (ticketing, restrooms, coat check, bookstore)
- Assistance and information services (reception desk)
- Museum services (shipping, receiving, prep areas)
- Performers and special events entrance, loading and dressing areas
- School entrance/group assembly and orientation areas
- Accommodation for people with disabilities

#### 2 Transitional Building Spaces with Interpretive Opportunities

- Cafés
- Classrooms/Gathering areas for information circles of learning
- Event facilities
- Ceremonial facilities (private)
- Bridges
- Overlooks
- Windows/Views
- Terraces
- Water features/Views
- Silence/Stillness/Quiet places

#### 3 Collections Spaces

- Suggested placement near Cycles main exhibits
- Open storage (public)
- Interpretation of open storage
- Private and limited-access storage

- Private viewing and consultation areas
- Culturally appropriate storage
- Prayer place (with access to light/outdoors) and smudging areas
- Conservation labs
- Changing exhibitions
- Collections
- Registrar
- Classrooms

#### Notes:

**The CIHC will honor the customs of the local Native community. The Center's location must be established and acknowledged, as well as respect for traditions of entry and seasonal customs.**

**The CIHC development Advisory Group mandates this project be environmentally conscious with all building and design elements, integrating a long-term vision and commitment for environmental sustainability.**

#### 4 Educational Spaces

- Suggested placement near Memory main exhibits
- Screening rooms
- Classrooms
- Reading rooms
- Docent facilities
- Reflection spaces
- Listening galleries

#### 5 Forums Areas

- Suggested placement near Connections main exhibits
- Native forum areas
- Community meeting rooms
- Community resources and services

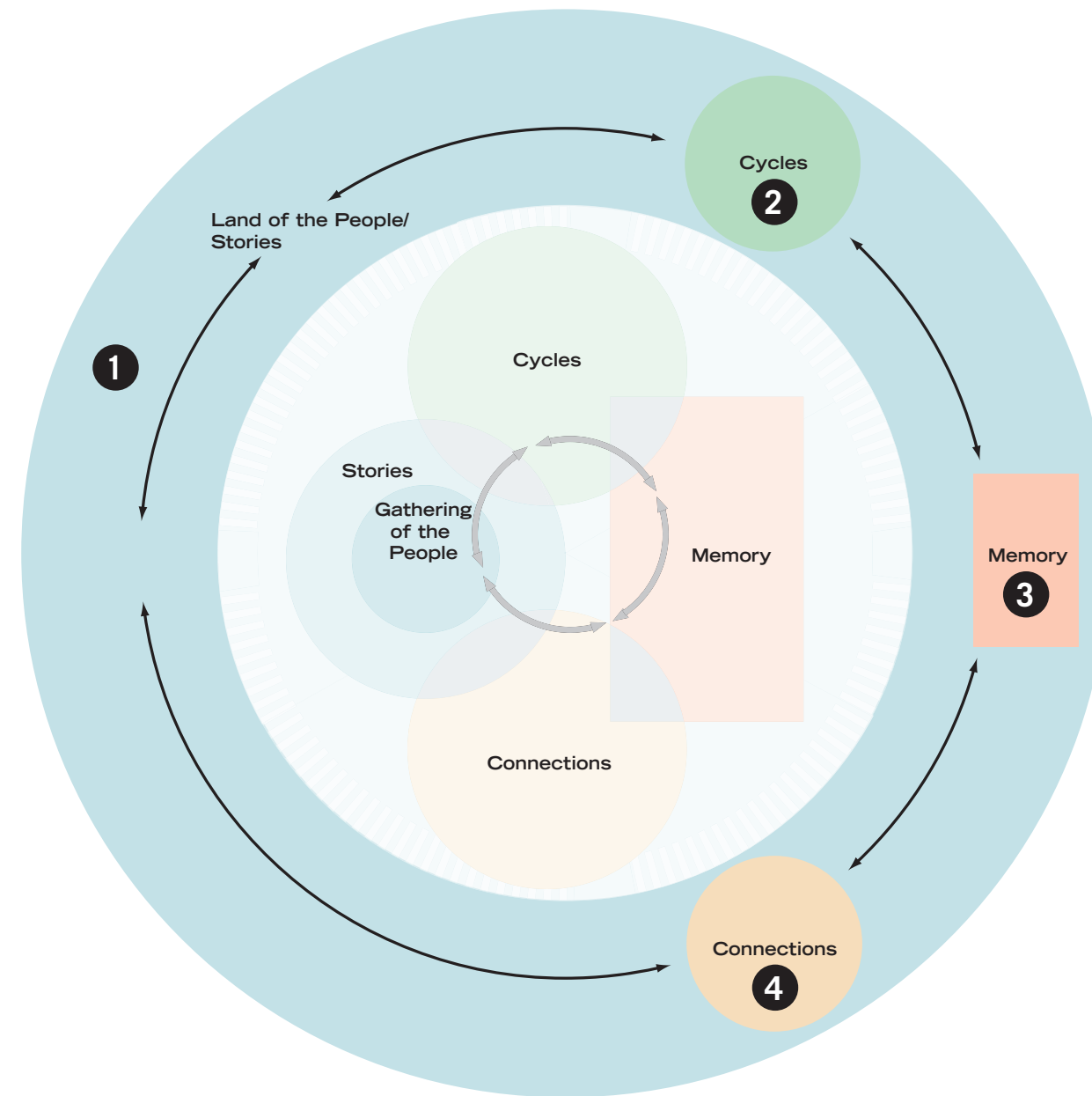
#### Library/Archive Areas

- Native news and information exchange
- Public library
- Native history area
- Private archives
- Private consultation areas (near archives)
- Theater
- Screening rooms
- Changing exhibitions (traditional and contemporary media)
- Contemporary art galleries
- Artist-in-residence studio

- Storytelling spaces
- Oral history recording studio
- Temporary exhibit gallery

## Circle 5: Major Outdoor Content Areas

### “What Are the Elements Required to Tell the Story Outside?”



Main CIHC entry will be from the East acknowledging its location in Sacramento and a welcome by local tribes.

-  Indoor visitor path
-  Outdoor visitor path

#### 1 Lands of the People

The Center’s site will be a native planting area. It will be a natural environment, celebrating the power of nature, working to demonstrate the Native relationship to, and respect for, the environment (land and water). The planting areas will work as a canvas for the Center’s cultural and outdoor programs. The outdoor areas will convey the story; throughout the change of seasons this will allow seasonal cycles to define the outdoor programs.

#### Notes:

**The entry directions and seasons observed by Native people from the local community will be honored and acknowledged. This will include directions for traditional entry, as well as acknowledgment for the use of the land to host this Center and acknowledgment to be in this place. The land defines the story.**

#### 2 Cycles

Native Planting Areas: Nature interprets—natural paths in the landscape, a place by the river—honoring the relationship between California Indian people and the environment. Treasures such as baskets, regalia, images, audio tours (oral histories), live presentations, demonstrations and public programs.

#### 3 Memory

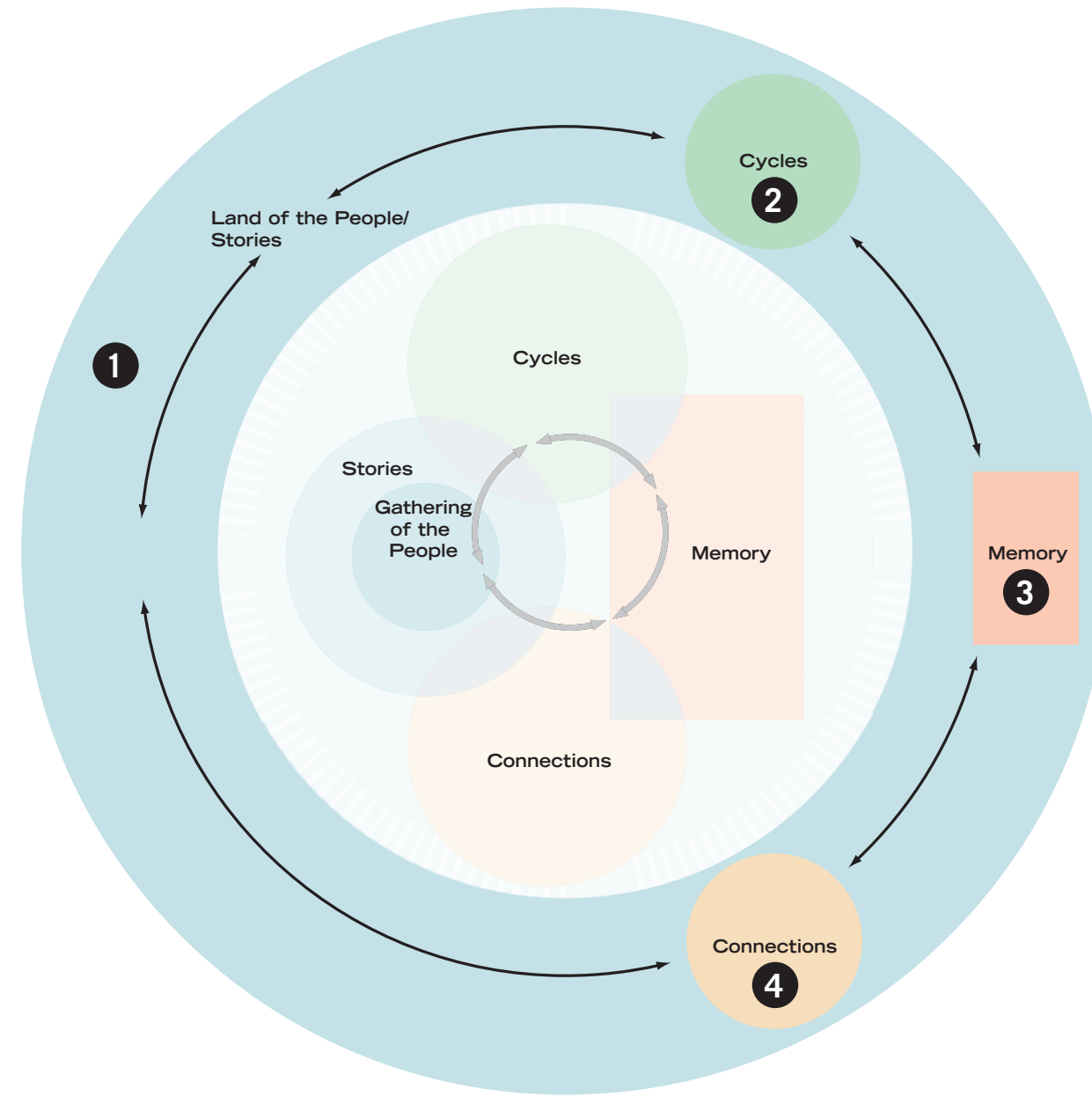
The outdoor expression of Memory is a series of contemporary Indian sculptures. Themes (for review) will be genocide, survival, respect and contemplation. Contemporary art will contribute to the story of survival and the reconstruction of Native cultures.

#### 4 Connections

In the outdoor program, Connections will celebrate Native cultures through gatherings and the practice of seasonal celebrated events. A field can be used to host dancing, traditional games or cultural presentations. Support facilities for events will be provided, while retaining the natural character of the site. Event parking and facility-related camping/event areas merge with the landscape while not in use.

## Circle 6: Outdoor Themes

### “What Stories Should Be Told Outside?”



Main CIHC entry will be from the East acknowledging its location in Sacramento and a welcome by local tribes.

- ➔ Indoor visitor path
- ➔ Outdoor visitor path

#### 1 Site

- Circles
- Fire
- Water
- Sky
- Seasons
- Four directions
- Honor the land (stewardship, respect)

#### 2 Cycles

##### **Environment**

- Significance of the land
- Native views on land stewardship
- Traditional territories, historic community relationships
- Native land stewardship practices (burning, planting, balanced use)
- Indigenous planting areas
- Medicinal plants
- Native generosity of spirit, abundance of the environment
- Native understanding of prosperity
- Displacement and subsistence living, deprived of the land, forced to adapt
- Pride, and self-sufficient peoples, forced into poverty. The need to adapt to outside foods, clothes, replacement of traditional Native life
- California's regional characteristics
- Significance and the history of the geologic activity within California
- Land as the source of people's trade, and its connection to sacred and spiritual beliefs
- Changing waterways, diversion of water sources

##### **Communities**

- Life cycles
- Directions
- Family, village, tribe, clan, rancheria, reservation
- Urban California populations with no land
- Conflict
- Trade and commerce
- Watercraft
- Displacement and subsistence living society
- Design as practical art/Baskets used for storage, cooking, carrying and wearing

##### **Sacred and Spiritual Belief**

- Oral stories and the importance to traditions
- Creation stories/Birdsongs
- Traditional practices, cycles and renewal, ceremony, gatherings
- Medicine people/Memory tellers/Spiritual leaders/Healers

#### 3 Memory

##### **Communities**

- Occupation
- Genocide
- Elders
- Missions
- Forts
- Disease/Starvation
- Resistance to oppression
- Survival
- Displacement, isolation (and how it saved people)
- Indian veterans of American wars, Natives serving the country (e.g., WWI, WWII, Korea, Vietnam, current conflicts)
- Natural order, leave a place, cleansing the environments, completion

##### **Environment**

- Destruction of nature (mining, pollution, development and dredging)
- Outside religions
- Indian values for the traditional Indian way of life
- Blocking the historic passages, blocking seasonal migrations

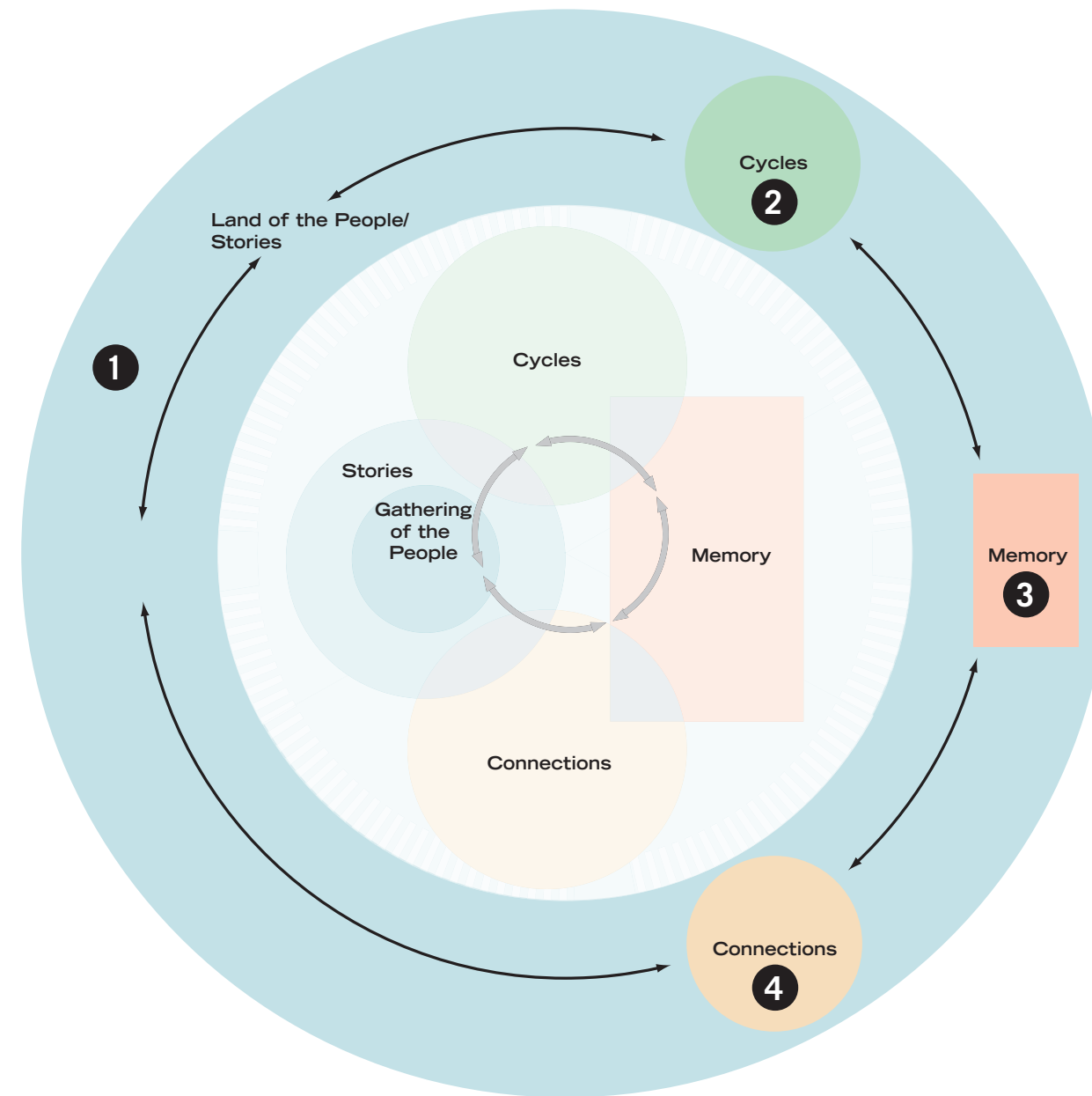
#### 4 Connections

##### **Sacred and Spiritual Belief, Sacred Places, the People, Environment**


- Sovereignty/Political sovereignty/Cultural sovereignty
- Excavation of burial sites/Protection of sacred land
- Moral authority of museums to possess cultural treasures
- Living in many worlds—mixed blood; blending cultures
- Connection to all generations
- Importance of planning for future/7th generation concepts
- Continuity of Native values and culture
- Blood memory: history lives on
- Tradition, adaptation and perseverance
- Resistance to oppression
- Health and wellness (obesity, diabetes, substance abuse)
- Boarding schools, adoption and sterilization
- Gaming tribes
- Federally recognized and non-federally recognized tribes/Termination
- BIA and its ineffectiveness
- Federal support and distribution of monies
- Life on reservations
- Impact of Urban Relocation Program
- Urban, rural and out-of-state Indian people
- Legal issues/Court cases
- Contemporary art and expression
- Resurgence of Indian tradition, expression and ritual; people using their tribal identity (connects Cycles, Memory and Connections)
- Modern stereotypes and derogatory terms/Indians as mascots and symbols

## Circle 7: Outdoor Spaces

### “What Physical and Natural Elements and Places Are Needed to Tell the Story?”



Main CIHC entry will be from the East acknowledging its location in Sacramento and a welcome by local tribes.

-  Indoor visitor path
-  Outdoor visitor path

#### 1 Site Components

- Native planting area

*Enter with respect, come with humility and purpose*

#### 2 Outdoor Cycles Components

- Interpretive gardens
- Interpretive trails and paths
- Extreme landscapes/Desert, mountains, oceans
- Walking tours
- River walk (water interpretation)
- Amphimeadow (natural amphitheater)

#### 3 Outdoor Memory Components

- Contemporary California Indian art
- Sculpture garden
- Contemplative spaces (e.g., tree groves, rocks)

#### 4 Outdoor Connections Components

- Traditional meeting area
- Multipurpose fields
- Special events area
- Traditional game areas
- Visiting Artist's/Cultural specialist's residence

#### **Temporary facilities and adjacencies**

- Fire areas
- Ceremonial fire areas
- Overnight facilities
- Cooking facilities
- Demonstration spaces (regional village demonstrations and outdoor classrooms)
- Special events parking (overflow)

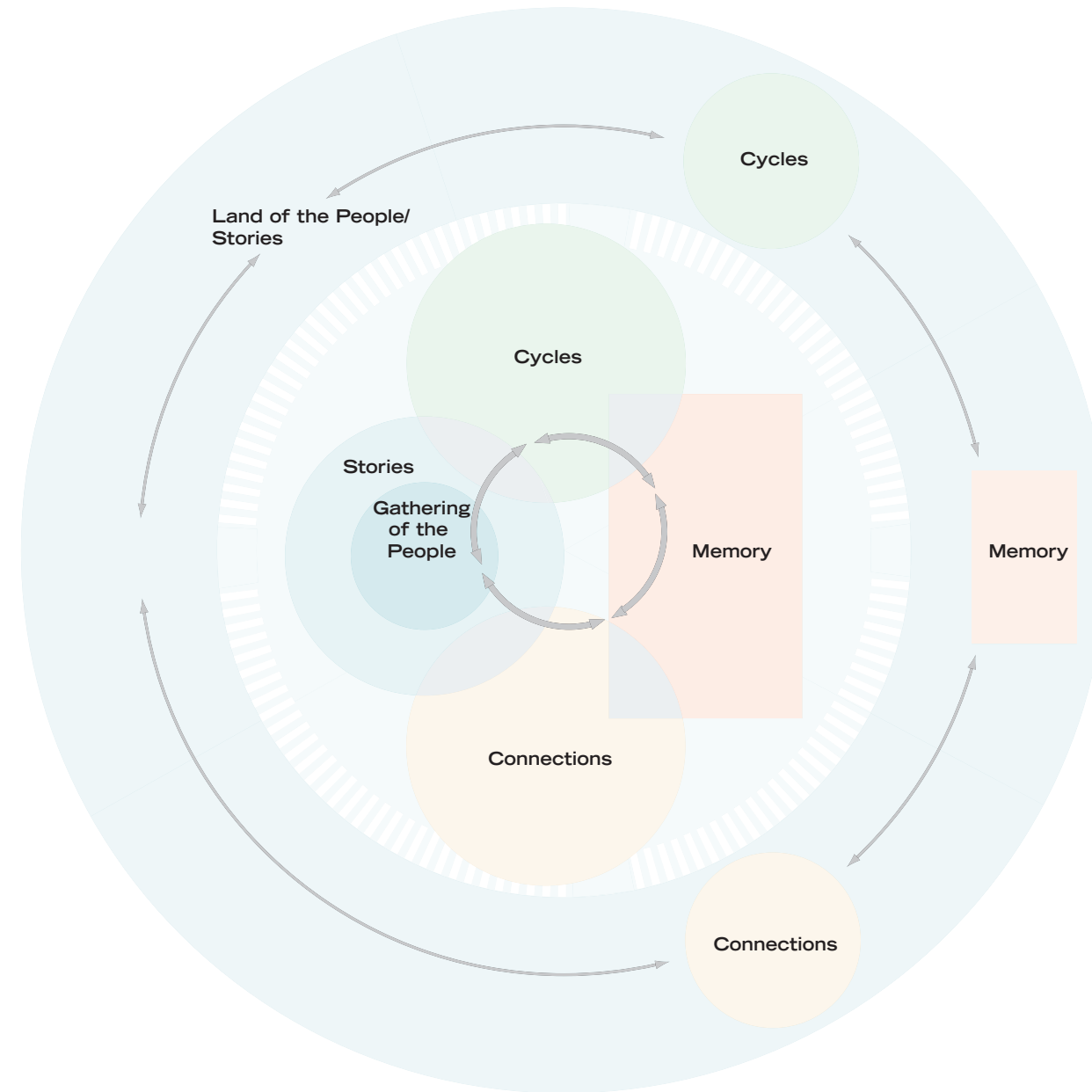
**Note: Support facilities such as parking, restrooms and food services will be provided for all outdoor program areas**

## Circle 8: Limited-Access Areas Reserved for Native Practice

### “What Are the Limited-Access Areas?”

Throughout the Center, both within the facility and on the site, there will be limited-access areas reserved for Native practices. There may also be a separate dedicated facility for Native People. These areas will include spaces for:

- Indoor and outdoor traditional needs
- Smudging and ceremony areas
- Alcoves for private texts and oral histories
- Culturally sensitive treasures storage
- Gender-specific zones
- Native storytelling places
- Prayer spaces
- Quiet zones and elder zones
- Archive documents area, specific to Native research



Main CIHC entry will be from the East acknowledging its location in Sacramento and a welcome by local tribes.

- Indoor visitor path
- Outdoor visitor path

By uniting spiritual and physical beings in all four directions, with the below and the above, and the spiritual with the natural, we begin each new day as a new beginning.

Frank La Pena (Wintu-Nomtipom/Tunai)

*Yokuts Treasure Basket*, c. 1898  
Coiled sedge root, redbud and bracken fern root on a bunchgrass foundation, embellished with red yarn



## Introduction to the Project Matrix

The Project Matrix that follows is a tool to store and organize the content, design and educational ideas that form the core of the developing vision for the California Indian Heritage Center. This document will evolve over time. It is dynamic and recognizes that ideas are gestating and need time to be tested. The content of this evolving framework allows for development of themes with continuing review, discussion and debate.

For both the indoor and outdoor areas of the conceptual program, the Project Matrix describes each content area, along with ideas about the character of its environment, relevant content themes, potential interpretive techniques, program components and spaces needed to tell the story, Tribal Treasures material that may be used to tell the story, and the story's overarching educational messages. As the project continues to develop, the Project Matrix will be an important resource for organizing and understanding the content, physical character and intent of each program element.

Throughout this process, a California Indian voice is emerging, is taking hold and being listened to. This footing is essential for the development of educational and interpretive programs, exhibits and relationships to Tribal Treasures.

# Indoor Project Matrix

| CIHC PROGRAM AND CONTENT – INDOOR PROGRAM   |  |   |   |   |  |  |  |
|---|--|---|---|---|--|--|--|
| Program Area  | Description  | Experience/Environment  | Themes  | Techniques  | Collections/Materials  | Program Components and Spaces  | Messages/Learning  |
| <p><b>Gathering of the People</b></p> <p><i>Keywords</i><br/>Honor nature<br/>Honor Native People<br/>Cycles<br/>Connections<br/>Memory<br/>Respect<br/>Truth<br/>Renewal</p> | <ul style="list-style-type: none"> <li>Acknowledge all California Native People and cultures</li> <li>Use of natural elements (earth, fire, water, sky). Incorporate natural materials to support Native perspective on environment</li> <li>Use of images from California Native communities</li> <li>Acknowledge the Native understanding of cycles as fundamental foundation for Native worldview</li> <li>Inform visitors this is <b>Sovereign</b> land and they must consider their reasons and intent for entering</li> <li>Inform visitors that this experience is a cycle: They begin here, then will travel through the seasons and come back to the time they began. They will have completed a full cycle and come to completion at the end of this visit (cycles, sun, moon, renewal, past-present-future woven together)</li> </ul> | <ul style="list-style-type: none"> <li>Light-filled spaces, brings natural elements indoors</li> <li>Use of natural elements (water, fire, smells, sounds)</li> <li>Inspiration</li> <li>Respect for nature</li> <li>The words of Native languages being spoken</li> <li>Awareness of this place</li> <li>Respect for the people whose land you stand on</li> <li>Sense of awe</li> </ul> | <ul style="list-style-type: none"> <li>Oral stories</li> <li>Cultural cycles/Celebrations</li> <li>Renewal cycles</li> <li>Elements:               <ul style="list-style-type: none"> <li>-Fire</li> <li>-Water</li> <li>-Sky</li> </ul> </li> <li>Nature/Environment/Lands:               <ul style="list-style-type: none"> <li>-Geography/Landscape/Native understanding of stewardship and the historic locations for their communities</li> </ul> </li> <li>Concept of Universe</li> <li>Genocide and its symbols of implementation</li> </ul> | <ul style="list-style-type: none"> <li>Natural elements</li> <li>Audio</li> <li>Video</li> <li>Cultural treasures</li> <li>Photographs</li> <li>Stories</li> <li>Songs</li> <li>Spoken words</li> </ul> | <ul style="list-style-type: none"> <li>Cultural treasures:               <ul style="list-style-type: none"> <li>-Baskets</li> <li>-Regalia</li> <li>-Tools</li> </ul> </li> <li>Photographs</li> <li>Songs</li> <li>Stories</li> <li>Audio</li> <li>Media</li> </ul> | <p><b>Entry Spaces</b></p> <ul style="list-style-type: none"> <li>Decide to enter; invited to enter; permitted to enter</li> <li>Public entrance</li> <li>Elders’ entrance</li> <li>Visitor services (ticketing, restrooms, coat check, bookstore)</li> <li>Assistance and information services (reception desk)</li> <li>Presentation and special events entrance, loading and dressing areas</li> <li>School entrance, large group assembly and orientation areas</li> <li>Accommodation for visitors with disabilities</li> </ul> <p><b>Service Entry</b></p> <ul style="list-style-type: none"> <li>Collections</li> <li>General loading</li> <li>Receiving</li> <li>Food service</li> </ul> | <p>Diversity of Native California, the land and her people</p> <p>The natural environment as the guide for Native People and their relationship to/ with nature</p> <p>Native understanding in how to balance daily life with the natural world</p> <p>The importance of cycles and the system of traditions developed to honor and renew nature, establish a Native view and sense of belonging to this place</p> <p>Oral story and the continuity of community</p> <p>Language and community survival</p> <p>Native skills inherently include many elements of science: Baskets demand math and geometry skills, as well as knowledge in the uses of plants, agriculture and land management skills. Petroglyphs represent a deep knowledge of star knowledge, navigation and cartography as well as the understanding and use of natural elements to create the medium that makes the signs and symbols (dyes and plants). Hunting and tool making are combinations of environmental and geologic understanding. Oral story is an unwritten form of history, with the memory of the community connecting and relating important historic events</p> <p>What types of science skills do you know and understand?</p> <p>What can you make from nature that is considered science?</p> <p>What is the oral history of your family?</p> <p>Is that story truthful, or is it only the truth when it is written?</p> |

# Indoor Project Matrix

| CIHC PROGRAM AND CONTENT – INDOOR PROGRAM  |   |   |   |   |   |   |   |
|--|---|---|---|---|---|---|---|
| Program Area   | Description   | Experience/Environment  | Themes  | Techniques  | Collections/Materials   | Program Components and Spaces   | Messages/Learning   |
| <b>Stories</b><br><br><b>Keywords</b><br>Connections<br>Diverse landscapes<br>Adaptation<br>Seasonal migration<br>Trade<br>Native diversity<br>Connections to and within the community | <ul style="list-style-type: none"> <li>Walkthrough audiovisual journey across California's diverse landscapes</li> <li>Village life will present elements significant in the ways Native communities adapt to the environment</li> <li>Introduces seasonal migrations and the importance to Native diet, ceremony, renewal and trade</li> <li>Trade-based societies and the connections within communities</li> <li>Trade and its introduction to other communities, marriage outside one's clan, ceremony, celebration, acknowledgment to territory and historic boundaries</li> </ul> | <ul style="list-style-type: none"> <li>Audiovisual/Theater experiences</li> <li>Video projections</li> <li>Music and narration</li> <li>Poignant</li> <li>Informative</li> <li>Presentation</li> <li>Demonstration</li> </ul> | <ul style="list-style-type: none"> <li>Native view: Nature is generous, Native People honor, respect and celebrate the generosity of the environment. Native People seek permission to benefit from the natural world and hope the <b>Creator</b> will hear them</li> <li>Native People offer ceremony and celebration to honor and renew their relationship with their Mother Earth and the <b>Creator</b></li> <li>In an unpredictable environment, respect for what is provided aids in the understanding of your place in the Universe. This means: Nature and her diversity are in charge, your place in nature is not guaranteed, so you must appeal to the <b>Creator</b>, with honorable actions and spiritual beliefs for the privilege of being in this place. This makes all places sacred and your actions responsible and significant</li> <li>Reasons for celebration and the incorporation of prayer as cultural talisman</li> </ul> | <ul style="list-style-type: none"> <li>Audiovisual/Film</li> <li>Theater/Mini-theater(s)</li> <li>Multimedia</li> <li>Audio</li> <li>Video</li> </ul> | <ul style="list-style-type: none"> <li>Regalia</li> <li>Tools</li> <li>Trade items</li> <li>A significant spiritual center</li> </ul> | <b>Storytelling and Presentation Areas</b> <ul style="list-style-type: none"> <li>Story room</li> <li>Fire area</li> <li>Demonstrations</li> <li>Presentations</li> </ul> | <p>California's landscape is diverse and unforgiving; survival is difficult; California Native communities are able to adapt to these environments</p> <p>Survival is dependent on: community relationships, seasonal migrations and trade</p> <p>Stories as historic truth and their continuity within community</p> <p>How do California Indians differ from other cultures?</p> <p>What Native values are different from your own culture?</p> <p>How do people who speak different languages communicate?</p> |



# Indoor Project Matrix

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|--|--|--|---|---|---|---|---|
| Program Area   | Description  | Experience/Environment   | Themes  | Techniques  | Collections/Materials   | Program Components and Spaces   | Messages/Learning   |
| <p><b>Cycles</b></p> <p><i>Keywords</i><br/>Seasons<br/>Abundance and barren times<br/>Nature defines life and its cycles<br/>Preparation for Hunting/<br/>Seasonal migration/<br/>Celebrations and renewal<br/>Respect for the land</p> | <ul style="list-style-type: none"> <li>Daily life is portrayed through a view of daily life in a Native village. Visual and audio narratives, cultural treasures, maps, photographs and illustrations</li> <li>Native perspective of historic dates and events</li> <li>Native perspective on land</li> <li>Native perspectives on the policy of occupational governments in relationship to Native Peoples</li> </ul> | <ul style="list-style-type: none"> <li>Stories are spoken; Native treasures are on display:               <ul style="list-style-type: none"> <li>-The meaning and purpose of regalia</li> <li>-Tools and hunting</li> <li>-Preparation and storage</li> </ul> </li> <li>Through exhibits and programs visitors can experience:               <ul style="list-style-type: none"> <li>-Storytelling</li> <li>-Replicate daily life in a Native village</li> <li>-Preparation for seasonal migration: The Walk</li> </ul> </li> </ul> | <p><b>Environment</b></p> <ul style="list-style-type: none"> <li>Native views on traditional territories</li> <li>Native land practices (burning, planting, balanced use)</li> <li>Native plants and their uses</li> <li>Medicinal plants</li> <li>Native awareness and appreciation for abundance of the environment</li> <li>Importance of renewal and the Native understanding of prosperity</li> <li>Displacement from the land base and subsistence living. Deprived of the land, forced to survive</li> <li>Plight of proud and self-sufficient people forced into poverty. Need for adaptation to outside foods, shelter, replacement of worldly goods, baskets, regalia/clothes</li> <li>History of geology and its effects on communities</li> <li>Foreign vegetation (e.g., eucalyptus)</li> <li>Water and its value to community</li> <li>Land as the source of people's trade and the grounding within sacred and spiritual beliefs</li> </ul> <p><b>Communities</b></p> <ul style="list-style-type: none"> <li>Life cycles (childhood, adulthood, male/female traditions, puberty rites, rites of passage, elders, traditions of death and burial practice)</li> <li>Clans, tribes, villages, rancherías, communities, reservations, presidios, families, missions</li> <li>Directions/Seasons, importance to traditions and survival</li> <li>Language and communication forced to adapt to outside languages</li> <li>Trade/Trading routes</li> <li>Exchange-based economy</li> <li>Watercraft</li> <li>Conflict</li> <li>Native systems for social order vs. the implementation of unknown laws</li> <li>Displacement and forced subsistence living: outcome of land deprivation, forced to survive, the proud and self-sufficient, unavoidable land and social poverty</li> <li>Necessity to adapt to outside foods, clothing, replacement of baskets, clothes, trade and travel. Commerce-based values vs. trade-based values</li> <li>Design incorporated into practical uses, storage/baskets, tools and weapons</li> <li>Baskets and survival</li> <li>Native cosmology</li> </ul> <p><b>Sacred and Spiritual Beliefs</b></p> <ul style="list-style-type: none"> <li>Oral tradition and oral history, ethics and values, connections to social order</li> <li>Creation stories</li> <li>Concept of Universe</li> <li>Traditions of belief (prayer, songs, rites of passage, marriage, death)</li> <li>Medicine people/Spiritual leaders/Healers</li> </ul> | <ul style="list-style-type: none"> <li>Cultural treasures</li> <li>Information maps</li> <li>Native calendars</li> <li>Interactives</li> <li>Mini-theaters</li> <li>Oral stories</li> <li>Demonstrations</li> <li>Presentations</li> <li>Symbols/Signs</li> </ul> | <ul style="list-style-type: none"> <li>Tools</li> <li>Regalia</li> <li>Drawings</li> <li>Baskets</li> <li>Illustrations</li> <li>Maps</li> <li>Audio recordings</li> <li>Historic and contemporary photography</li> <li>Contemporary art</li> </ul> | <p><b>Collections Spaces</b></p> <ul style="list-style-type: none"> <li>Basket and community</li> <li>Conservation labs</li> <li>Changing exhibitions</li> <li>Regalia and tools collections</li> <li>Registrar</li> <li>Classrooms</li> <li>Private and limited-access storage</li> <li>Private viewing and consultation areas</li> <li>Culturally appropriate storage</li> <li>Prayer place (with access to light/outdoors) Smudging areas</li> <li>Open storage</li> </ul> <p><b>Notes</b></p> <p>The CIHC will honor the customs of the local Native community. Acknowledgment for the Center's location must be established as well as respect for traditions of entry and seasonal customs</p> <p>The CIHC development Advisory Group mandates this project be environmentally conscious with all building and design elements integrating a long-term vision and commitment for environmental sustainability</p> | <p>California Native People honor their place in the natural world and consider themselves stewards of their environments</p> <p>Native People understand that the <b>Creator</b> has given the gift of life and spirit to all living things. Native People acknowledge, respect and honor all that the <b>Creator</b> provides</p> <p>Native People know they walk on the ground of their ancestors</p> <p>As stewards of the environment, Native People respect the balance of nature and work to live in harmony with her generosity</p> <p>You are responsible for your life, your place and your path</p> <p>What do you bring?</p> <p>What do you take?</p> <p>What do you leave?</p> <p>What do you share?</p> |

# Indoor Project Matrix

| CIHC PROGRAM AND CONTENT – INDOOR PROGRAM  |  |   |   |  |  |  |  |
|--|--|---|---|--|--|--|--|
| Program Area   | Description  | Experience/Environment  | Themes  | Techniques   | Collections/Materials  | Program Components and Spaces  | Messages/Learning  |
| <b>Memory</b><br><br><i>Keywords</i><br>Genocide<br>Survival of culture<br>Legacy<br>Tradition<br>Historic truth<br>Oral history<br>Survival of lands<br>Abundance | <ul style="list-style-type: none"> <li>A physical disturbance or disruption in the architecture</li> <li>A place where it is apparent that there should be silence and thought (muting of the voices)</li> <li>Bridges to cross, with the overviews of disturbed ground or spaces crossing out of and into other stories</li> <li>A strong perspective for the loss of balance, loss of identity, loss of natural foods, loss of the natural order</li> <li>Contemporary displays of the destruction of the lands and earth</li> </ul> | <ul style="list-style-type: none"> <li>Education facilities</li> <li>Active spaces (presentations, demonstrations, workshops, meetings)</li> <li>Light-filled, open</li> <li>Mix of evolving and temporary exhibits and permanent galleries</li> <li>Screening rooms</li> </ul> | <b>Communities and Survival</b> <ul style="list-style-type: none"> <li>Missions/Presidios</li> <li>Establishment of forts</li> <li>Gold rush era/Population explosions</li> <li>Redefining land and its value</li> <li>Names of Indian people by outside cultures</li> <li>Warfare/Weaponry/Technology</li> <li>Treaties—ratified and not ratified</li> <li>Disease/Starvation</li> <li>Land grants/Rancherias/Reservations/Sovereign lands/Struggle over significance of land/Land as a commodity</li> <li>Refugee camps, undeclared war encampments</li> <li>Boarding schools/“Reformers”</li> <li>Forced loss of language, culture, beliefs/Indian resistance</li> <li>Vitality in the face of hardship</li> <li>Native population decline</li> <li>Stereotypes and derogatory terms</li> <li>Spread of disease due to introduction of hogs/Spread of disease due to population explosion</li> <li>Repatriation/Public policy, politics and tribal people</li> </ul> <b>Environment</b> <ul style="list-style-type: none"> <li>Destruction of nature</li> <li>Mining (hydraulic)</li> <li>Diversion of water for farming and cities</li> <li>Pollution of water and land</li> <li>Displacement of lands, filling and dredging</li> <li>Destruction of natural habitats</li> <li>Development of lands/Unearthing of bones</li> <li>Disruption/Disturbance/Destruction of sacred places</li> <li>Construction of railroads, freeways and dams</li> </ul> <b>Sacred and Spiritual Beliefs</b> <ul style="list-style-type: none"> <li>The impact of outside religions</li> <li>Indian values and the disregard of Native cultures’ oral history and belief systems</li> <li>Oral history, traditional values and ethics</li> <li>Significance of language and its importance to the continuity of cultural survival</li> <li>Effects by forced adaptation of outside values (individuality, ambition, competition; challenge cooperation; the gun is mightier than the bow and arrow; the medicine people can’t heal white man’s diseases; a tin pail is more durable than a basket)</li> <li>Cultural ignorance (re: the silence of knowing, historic responsibility, who tells the story of genocide, the victim or the captor? No progress without truth, history repeats itself)</li> <li>Outside religions</li> </ul> | <ul style="list-style-type: none"> <li>Cultural treasures</li> <li>Displays</li> <li>Art</li> <li>Maps/Timelines</li> <li>Interactive</li> <li>Mini-theaters</li> <li>A/V</li> <li>Demonstrations</li> <li>Presentations</li> <li>Research documents</li> <li>Resources</li> <li>Physical expression in architecture</li> <li>Incorporates media, photos, maps, oral stories, films, historic records and recorded documents (treaties) to relate information and stories</li> </ul> | <ul style="list-style-type: none"> <li>Photos/Illustrations</li> <li>Audio recordings</li> <li>Tools</li> <li>Weapons</li> <li>Regalia</li> <li>Drawings</li> <li>Baskets</li> </ul> <b>Library</b> <ul style="list-style-type: none"> <li>Newspaper articles</li> <li>Early education</li> <li>Anthropology</li> <li>History</li> </ul> <b>Notes</b><br>Could also be housed in Memory: <ul style="list-style-type: none"> <li>Native History Center</li> <li>Mission records</li> <li>Diaries and journals</li> <li>NARA Government documents (treaties, maps, surveys, patents, land grants)</li> <li>Oral story/Native stories</li> <li>Patrons list</li> <li>Early Spanish documents</li> </ul> | <b>Educational Spaces</b> <ul style="list-style-type: none"> <li>Screening rooms</li> <li>Classrooms</li> <li>Reading rooms</li> <li>Reflection spaces</li> <li>Listening galleries</li> <li>Memory rooms</li> <li>Storytelling environments</li> <li>Docent facilities</li> </ul> | Submit the California Native perspective on history<br><br>Validate the oral history of Native communities<br><br>Correct myths and inaccurate assumptions about Native People<br><br>What is genocide? What do we mean when we use this term?<br><br>How is a culture decimated?<br><br>Ask what you would do if a foreign power came to occupy your land<br><br>Identify what Sovereign Land signifies<br><br>Identify treaties; what was promised in the treaties?<br><br>Identify when Native People became citizens of the U.S. |

# Indoor Project Matrix

| CIHC PROGRAM AND CONTENT – INDOOR PROGRAM   |   |   |  |   |   |  |  |
|---|---|---|--|---|---|--|--|
| Program Area  | Description   | Experience/Environment  | Themes   | Techniques  | Collections/Materials   | Program Components and Spaces  | Messages/Learning  |
| <p><b>Connections</b></p> <p><i>Keywords</i><br/>Culture<br/>Relationships<br/>Traditions<br/>Survival<br/>Generations<br/>destroyed</p> <p>Expressions for loss, grief, despair, displacement, survival, continuity of culture</p> <p>“The past is our future”</p> | <ul style="list-style-type: none"> <li>History has forced Native communities to battle for survival</li> <li>Continued threat to sovereignty</li> <li>Repatriation issues are:               <ul style="list-style-type: none"> <li>-Land development and the unearthing of bones/ashes of our ancestors</li> </ul> </li> <li>Exhibits will address relevant current issues:               <ul style="list-style-type: none"> <li>-Termination and its outcome</li> <li>-Continued struggle for Federal recognition</li> <li>-Native People in the urban community, strangers in their own lands</li> </ul> </li> <li>Exploitations of Indian values:               <ul style="list-style-type: none"> <li>-Sacred beliefs and their new age exploitations</li> </ul> </li> <li>Natives and the mainstream media</li> <li>Repatriation and its implications:               <ul style="list-style-type: none"> <li>-Progress vs. preservation</li> </ul> </li> <li>Art and the expression of genocide</li> <li>A forum for the Native community:               <ul style="list-style-type: none"> <li>-Create a resource arena, where Native People can interact and meet in a comfortable setting</li> <li>-A forum for the Native community to gather and bring the traditions of the California Native Nations into contemporary focus</li> </ul> </li> <li>Screening rooms and presentation areas, with a focus on historic and contemporary information, presentations and demonstrations</li> <li>The River and its natural course/Floods and cleansing, working with nature/Times of drought</li> </ul> | <ul style="list-style-type: none"> <li>Education facilities</li> <li>Active spaces (presentations, demonstrations, workshops, meetings)</li> <li>Light-filled, open</li> <li>Mix of evolving and temporary exhibits and permanent galleries</li> <li>Screening rooms</li> </ul> | <p><b>Sacred and Spiritual Beliefs, Environment and Community Relationships</b></p> <ul style="list-style-type: none"> <li>Importance of sovereignty, what is a Native Nation?</li> <li>Political sovereignty</li> <li>Loss of Native history</li> <li>Forced education</li> <li>Cultural sovereignty</li> <li>Excavation of burial sites</li> <li>Protection of sacred land</li> <li>Moral authority of museums to possess cultural treasures</li> <li>Living in many worlds—mixed blood; blending cultures</li> <li>Stolen generations (genocide)</li> <li>Continuity of Native values and culture</li> <li>Blood memory (allow me my story, allow me my history!)</li> <li>Tradition, adaptation and perseverance</li> <li>Resistance to oppression</li> <li>Health and wellness (obesity, diabetes, substance abuse)</li> <li>Boarding schools, adoption and sterilization</li> <li>Gaming tribes</li> <li>Federally recognized and non–federally recognized tribes</li> <li>Federal support and the BIA—historic ineffectiveness</li> <li>Historic malfeasance, the lost treaties</li> <li>Life on reservations and rancherias</li> <li>Impact of Urban Relocation Program</li> <li>Urban Indians, tribal displacement</li> <li>Legal issues/Court cases</li> <li>Contemporary Native art and expression</li> <li>Resurgence of Native tradition</li> <li>Native interpretation: Renewing and understanding the values of Native People, to honor the self</li> <li>Native heritage names (ties Cycles and Connections)</li> <li>Modern stereotypes and derogatory terms</li> <li>Indian versus Native American</li> <li>Death and dealing with death</li> <li>Renewal/Past is present</li> </ul> | <ul style="list-style-type: none"> <li>Changing galleries</li> <li>Cultural treasures</li> <li>Maps/Timelines</li> <li>Interactive and multimedia presentations</li> <li>Theaters</li> <li>Performance</li> </ul> | <ul style="list-style-type: none"> <li>Photo exhibitions</li> <li>Audio recordings</li> <li>Video</li> <li>Maps</li> <li>Government documents and surveys (bills, treaties, reservations, repatriation)</li> <li>Baskets</li> <li>Regalia</li> <li>Tools</li> <li>Contemporary art</li> <li>Drawings</li> <li>Toys</li> <li>Weapons</li> <li>Native foods</li> </ul> <p><b>Notes</b><br/>Native History Center could also be housed in Memory:</p> <ul style="list-style-type: none"> <li>Mission records</li> <li>Diaries and journals</li> <li>NARA Government documents (treaties, maps, surveys, patents, land grants)</li> <li>Oral story/Native stories</li> <li>Patrons’ lists</li> <li>Early Spanish documents</li> </ul> | <p><b>Forum Areas</b></p> <ul style="list-style-type: none"> <li>Suggested placement near Connections main exhibits</li> <li>Native forum areas</li> <li>Community meeting rooms</li> <li>Community resources and services</li> <li>Resource areas</li> <li>Theater</li> <li>Screening rooms</li> <li>Changing exhibitions area</li> <li>Contemporary art galleries</li> <li>Artist-in-residence studio</li> <li>Storytelling spaces</li> <li>Oral history recording studio</li> <li>Temporary exhibit gallery</li> </ul> <p><b>Library/Archive Area</b></p> <ul style="list-style-type: none"> <li>Native news and information exchange</li> <li>Public library</li> </ul> <p><b>Native History Area</b></p> <ul style="list-style-type: none"> <li>Private archives</li> <li>Private consultation areas (near archives)</li> </ul> | <p>California Native communities continue to battle for survival</p> <p>Awareness for the continued and constant threat to sovereignty</p> <p>What is cultural bias? Native cultures and ingrained cultural bias</p> <p>Cultural heroes: activists, artists and the current struggle to keep traditional values. We are not gone, the struggle to be present in contemporary times lives</p> <p>Revitalization, the right to one's history and traditional practices</p> <p>How to help your culture survive</p> <p>Native People define themselves. The right to your own story</p> <p>Native contributions to the world: historic cultural heroes, activists, politics and art</p> <p>Casinos: Misperceptions of contemporary Native People. What is sovereign land? All Native People own casinos. All Native People get money from the government</p> <p>What can you do to help your environment?</p> <p>“The past is our future” (Jack Norton)</p> |

# Indoor Project Matrix

| CIHC PROGRAM AND CONTENT – INDOOR PROGRAM   |   |   |  |   |  |  |  |
|---|---|---|--|---|--|--|--|
| Program Area  | Description   | Experience/Environment  | Themes   | Techniques  | Collections/Materials  | Program Components and Spaces  | Messages/Learning  |
| <p><b>Transitional and Exterior Spaces</b></p> <p><i>Keywords</i></p> <p>Connections Inside/Outside</p> <p>Acknowledge local traditions; ask permission to be in this place</p> <p>Nature and the Native understanding of respect</p> | <ul style="list-style-type: none"> <li>Transitional places designed to convey the Native understanding of nature and her importance</li> <li>Native understanding of adaptation to the environments/Interwoven connections, the interior landscape must blend with the exterior landscape: this connection of the environment must help the visitor understand the interaction with nature/ Nature as the guide in how you adapt to your environment</li> <li>The use of natural elements will aid in defining and relating the Native story</li> <li>Views of the waters and natural surrounding/Building elements convey connections to the outdoors—sculpture areas, native plants, vast windows and light; the natural elements help to define the environments</li> <li>Café, terraces, rest areas, with overlooks and small bridges to connect the physical and fold into the natural environments</li> </ul> | <ul style="list-style-type: none"> <li>Open space</li> <li>Views</li> <li>Native plants and natural gardens</li> <li>Community gathering areas/Storytelling, presentation and demonstration areas</li> <li>Relaxation and community visiting</li> <li>Reflection and quiet areas</li> </ul> | <p><b>The Land—Connecting Indoor and Outdoor Programs</b></p> <ul style="list-style-type: none"> <li>Native planting areas</li> <li>Connecting cultural treasures to the source/Baskets and the plants they are created from</li> <li>Nature defines the story</li> <li>Rivers and their natural elements</li> <li>Views</li> <li>History of the site and its urban uses</li> <li>Native history of the site and its people</li> </ul> | <ul style="list-style-type: none"> <li>Interpretive landscaping</li> <li>Interpretive features</li> <li>Landscaping</li> <li>Performance</li> </ul> | <ul style="list-style-type: none"> <li>Indian foods</li> <li>Public art</li> <li>Native plants</li> <li>Tools</li> </ul>   | <p><b>Transitional Building Spaces with Interpretive Opportunities</b></p> <ul style="list-style-type: none"> <li>Café</li> <li>Gathering areas for information circles</li> <li>Event facilities</li> <li>Ceremonial facilities (private)</li> <li>Bridges and overlooks</li> <li>Windows/Views</li> <li>Terraces</li> <li>Water features/Views</li> <li>Silence/Stillness/Quiet places/Places</li> <li>Storage areas</li> <li>Visitor amenities</li> <li>Visitor services</li> </ul> | <p>Local Native communities and respect for their traditions and place</p> <p>Native foods, flavors and recipes</p> <p>Native practice and adaptation to nature. The respect for nature's cycles as the foundation for the Native worldview</p> <p>Reflections of purpose: What did I bring to this place? What have I learned? What do you share?</p> <p>Do you understand what a cycle in nature means?</p> <p>Did you leave anything in this cycle?</p> |
| <p><b>CIHC Services</b></p> <ul style="list-style-type: none"> <li>Visitor amenities</li> <li>Visitor services</li> </ul>   | <p><b>To Be Determined</b></p>  | <p><b>To Be Determined</b></p>  | <p><b>To Be Determined</b></p>   | <p><b>To Be Determined</b></p>  | <p><b>To Be Determined</b></p> <ul style="list-style-type: none"> <li>Coat check</li> <li>Ticketing/Information</li> <li>Reception and hosting areas</li> <li>Bookstore</li> <li>Food services</li> <li>Administrative offices</li> <li>Mechanical rooms</li> <li>A/V and IT rooms/Back-of-house requirements</li> </ul> | <p><b>To Be Determined</b></p>   |  |

# Outdoor Project Matrix

| CIHC PROGRAM AND CONTENT – OUTDOOR PROGRAM  |   |   |   |  |   |  |   |
|---|---|---|---|--|---|--|---|
| Program Area  | Description   | Experience/Environment  | Themes  | Techniques   | Collections/Material  | Program and Adjacencies  | Messages/Learning   |
| <p><b>Lands of the People</b></p> <p><i>Keywords</i><br/>           Natural environment<br/>           Enter our land<br/>           Respect our place<br/>           Honor our customs<br/>           Cycles/Seasons of nature<br/>           Respect for this place</p> | <ul style="list-style-type: none"> <li>Native planting area surrounds this environment</li> <li>Native land/Sovereign land</li> <li>Environment acknowledges the power of nature:<br/>               -Environment demonstrates the Native relationship to the natural cycles and respect for all of nature</li> <li>Cycles: the importance of nature's seasons and how they define the Native perspectives</li> <li>Understanding and adapting to nature and her needs (floods, fire, earthquakes, droughts)</li> <li>Traditions of the local Native community will be adapted and integrated into the CIHC. Local customs and traditions will be honored</li> <li>Visitors must acknowledge request to enter and acknowledge permission to be in this place</li> </ul> | <ul style="list-style-type: none"> <li>Local plants, foods and Native vegetation</li> <li>Acknowledge the diversity in the natural landscapes; identify terrains and ecosystems within the regions of California and how they affect the views of Native People and how regional Native People actively engage nature's cycles</li> <li>Places of acknowledgment and spiritual awareness to honor nature and contribute to her renewal:<br/>               -A place of memory<br/>               -Enter with nothing, leave with your spirit full</li> <li>Own your environment, honor your place on the land, bring only good. You are a visitor here and your time is short, you cannot own nature, you can only honor and respect her</li> <li>Leave this place the way you find it</li> </ul> | <ul style="list-style-type: none"> <li>Honor the lands (stewardship, respect)</li> <li>Circles</li> <li>Fire</li> <li>Water</li> <li>Sky</li> <li>Seasons</li> <li>Diversity in the Native community</li> <li>North, East, South, West</li> </ul> | <ul style="list-style-type: none"> <li>Architecture adapting to landscape</li> <li>Nature as the defining environment</li> </ul> | <ul style="list-style-type: none"> <li>Native plants</li> <li>Boulders/Trees/Water/Dirt/Earth/River/Sky/Renew</li> <li>Petroglyphs</li> </ul> | <p><b>Site Components</b></p> <ul style="list-style-type: none"> <li>Earth/River/Sky/Renewal</li> <li>Native plants</li> <li>Boulders/Trees/Water</li> </ul> | <p>Nature is the foundation for the Native worldview. The cycles of nature help define the Native way of living</p> <p>Native People understand they are part of the Creator's plan for the universe. Native People know they are visitors, and they do not own nature or the land. Native People honor their place on the land and are constant in their understanding of time on earth being temporary. As visitors you can only honor and respect what nature is willing to provide</p> <p>A Native perspective is that you own your prayers and the good ways in which you live your life</p> <p>Native People pray for Creator to acknowledge this good and continue to bless our people and our lands</p> <p>Native communities honor the seasons and incorporate their traditions to adapt to the cycles and timing of nature</p> <p>Identify the local Native communities and identify native plants and uses</p> <p>Identify the understanding of Native People and why the seasons are important to their existence</p> <p>Explain how living with the cycles of nature can change your perspective on daily life</p> <p>Explain how land can define a community</p> <p>Explain why Native cycles differ from current worldviews</p> <p>Explain why the land ties everything together</p> <p>What is nature to you?</p> <p>What is your environment?</p> <p>How do you take care of these things?</p> |

# Outdoor Project Matrix

| CIHC PROGRAM AND CONTENT – OUTDOOR PROGRAM   |  |   |  |  |  |  |  |
|--|--|---|--|--|--|--|--|
| Program Area   | Description  | Experience/Environment  | Themes   | Techniques   | Collections/Material   | Program and Adjacencies  | Messages/Learning  |
| <p><b>Cycles</b></p> <p><i>Keywords</i><br/>Cycles<br/>Adapting to nature<br/>Respect for the environments<br/>Seasonal traditions and cultural celebrations</p> | <ul style="list-style-type: none"> <li>Native plants</li> <li>Nature interprets—footpaths in the landscape—honoring the land and this place by the river</li> <li>This Center must adapt and fold into this environment. This structure will add to and harmonize with the story of this land</li> </ul> | <ul style="list-style-type: none"> <li>Footpaths, nature talks</li> <li>Programs in seasons to define the elements and their seasonal requirements</li> <li>River walks</li> <li>Presentations/Inside and out</li> <li>Demonstrations</li> <li>Native plants</li> <li>Native terrains and the diversity of California</li> <li>North, East, South, West</li> <li>Adapting to the environment</li> </ul> | <p><b>Environment</b></p> <ul style="list-style-type: none"> <li>Native views on land stewardship</li> <li>Significance of the land</li> <li>Traditional territories, historic community relationships</li> <li>Native land stewardship practices (burning, planting, balanced use)</li> <li>Indigenous planting areas/The wild in control/Harvest and care</li> <li>Medicinal plants</li> <li>Native generosity of spirit, abundance of the environment, trade and Native understanding of prosperity</li> <li>Displacement and subsistence living, deprived of the land, forced to adapt</li> <li>Pride, and self-sufficient peoples, forced into poverty. The need to adapt to outside foods, clothes, replacement of traditional Native life</li> <li>California’s regional characteristics: changing waterways, diversion of water sources</li> <li>Significance and the history of the geologic activity within California</li> <li>Land as the source of people’s trade and its connection to sacred and spiritual beliefs</li> </ul> <p><b>Communities</b></p> <ul style="list-style-type: none"> <li>Life cycles/Diversity of lands: North, East, South, West</li> <li>Family, village, tribe, clan, rancheria, reservation territory</li> <li>Urban California populations with no land/Conflict</li> <li>Trade and commerce</li> <li>Watercraft</li> <li>Displacement and subsistence living</li> <li>Design as practical art/Baskets used as storage, cooking, carrying and wearing</li> </ul> | <ul style="list-style-type: none"> <li>Interpretation of cultural treasures</li> <li>Audio tours</li> <li>Presentations</li> <li>Demonstrations</li> <li>Educational programs</li> </ul> | <ul style="list-style-type: none"> <li>Audio recordings</li> <li>Stories</li> <li>History and its documents</li> <li>Drawings</li> <li>Maps</li> <li>Native historic images</li> <li>Native contemporary images</li> <li>Contemporary sculpture within the landscapes</li> <li>Contemporary art connecting the past to the present</li> <li>Cultural treasures: <ul style="list-style-type: none"> <li>-Tools</li> <li>-Regalia</li> <li>-Weapons</li> <li>-Baskets</li> </ul> </li> </ul> | <p><b>Outdoor Cycles Components</b></p> <ul style="list-style-type: none"> <li>Native gardens with nature and seasons adapting to the story</li> <li>Footpaths and the stories they tell</li> <li>Native landscapes</li> <li>The diversity in California landscapes: North, East, South, West</li> <li>Footpaths along the river: views of the river, water renewal, relationship between water and land</li> <li>Native connections to water</li> <li>Amphimeadow (natural amphitheater)</li> </ul> | <p>Native People adapt to their environments. Native People share the same belief: to honor nature and acknowledge that every element in Native culture is tied to nature and her generosity</p> <p>How do you or your community honor nature?</p> <p>What beliefs do you share with Native People?</p> <p>As stewards of the lands, Native People celebrate the change in seasons. They dance and sing for nature to honor her continued generosity</p> <p>What do your people do to thank nature?</p> <p>What is your relationship with nature?</p> <p>How do you take care of the land?</p> <p>What makes the land diverse?</p> |

# Outdoor Project Matrix

| CIHC PROGRAM AND CONTENT – OUTDOOR PROGRAM  |  |  |   |  |   |   |  |
|---|--|--|---|--|---|---|--|
| Program Area  | Description  | Experience/Environment   | Themes  | Techniques   | Collections/Material  | Program and Adjacencies   | Messages/Learning  |
| <b>Memory</b><br><br><b>Keywords</b><br>Genocide<br>Survival<br>Legacy<br>Traditions<br>Truth | <ul style="list-style-type: none"> <li>Contemporary Native art and sculpture contribute to the stories</li> <li>Survival of Native cultures</li> <li>Renewal of Native traditions</li> <li>Genocide, the untold stories</li> <li>Survival, the unwritten history</li> <li>Natural elements reflect the disruption and destruction of Native life and cultures</li> </ul> | <ul style="list-style-type: none"> <li>Natural areas, with elements that encourage contemplation and reflection (water—pond for reflection, fire, trees, birds, smells, quiet)</li> <li>Diversity of the lands: the North, East, South, West and the extreme contrast in landscape allow for the understanding in adaptation to the needs of nature and the environment</li> </ul> | <p><b>Sacred and Spiritual Beliefs</b></p> <ul style="list-style-type: none"> <li>Oral stories and the importance to traditions</li> <li>Creation stories/Birdsongs</li> <li>Traditional practices, cycles and renewal, ceremony, gatherings</li> <li>Medicine people/Memory tellers/Spiritual leaders/Healers</li> </ul> <p><b>Communities</b></p> <ul style="list-style-type: none"> <li>Occupation</li> <li>Genocide</li> <li>Elders: Survival and care</li> <li>Missions/Presidios</li> <li>Forts</li> <li>Disease</li> <li>Starvation</li> <li>Resistance to oppression</li> <li>Survival/Imported diseases</li> <li>Displacement, isolation (and how it saved people)</li> <li>Indian veterans of American wars, Natives serving the country (e.g., WWI, WWII, Korea, Vietnam, current conflicts)</li> <li>Natural order, leave a place like it is, cleansing the environments with nature, floods, fire, earthquakes</li> </ul> <p><b>Environment</b></p> <ul style="list-style-type: none"> <li>Destruction of nature (mining, pollution, development and dredging)</li> <li>Outside religions</li> <li>Indian values and their traditions, way of life</li> <li>Blocking the historic passages, blocking seasonal migrations, the upheaval in customs and way of living</li> </ul> | <ul style="list-style-type: none"> <li>Contemporary Native art and sculptures</li> <li>Elements of nature to signify the understanding of natural landscapes and define the places for contemplation of natural growth</li> <li>The absence of landscaping and respect for nature and its own order</li> </ul> | <ul style="list-style-type: none"> <li>Photos/Illustrations</li> <li>Oral stories and reminiscences</li> <li>Oral history</li> <li>Mission records</li> <li>Explorers’ journals</li> <li>U.S. Government documents</li> <li>Newspaper articles</li> <li>Maps</li> <li>Clothes</li> <li>Tools</li> <li>Regalia</li> <li>Baskets/Storage</li> <li>Drawings</li> </ul> | <p><b>Outdoor Memory Components</b></p> <ul style="list-style-type: none"> <li>Native California sculptures set within the natural landscape (the story of contemporary man vs. the natural landscape)</li> <li>Memory and the natural elements that inspire and pay tribute to awareness</li> <li>Natural elements that work to tell the story, contemporary petroglyphs</li> <li>Signs, symbols and hidden places</li> <li>Sacred places</li> </ul> | <p>What is genocide?</p> <p>How do you make genocide happen?</p> <p>What values do Native People have that are different from yours?</p> <p>What language do Native People speak?</p> <p>Can you name the Native tribes in your community?</p> <p>What do you think Native People value?</p> <p>What do you value?</p> |

# Outdoor Project Matrix

| CIHC PROGRAM AND CONTENT – OUTDOOR PROGRAM  |  |  |   |   |   |  |   |
|---|--|--|---|---|---|--|---|
| Program Area  | Description  | Experience/Environment   | Themes  | Techniques  | Collections/Material  | Program and Adjacencies  | Messages/Learning   |
| <b>Connections</b><br><br><b>Keywords</b><br>Community relationships<br>Cultural traditions<br>Survival<br>Cultural renewal<br><br>“The past is our future” | <ul style="list-style-type: none"> <li>Celebrates Native cultures through gatherings and the practice of seasonal celebrated events</li> <li>Meeting areas and field(s), presentation areas, include dancing, singing, games, sports, educational programs</li> <li>Support facilities for events will be provided, the environment will retain the natural character of the site</li> <li>Event parking and facility-related event areas will merge with the landscape while not in use. Camping facilities will be included in event planning</li> </ul> | <ul style="list-style-type: none"> <li>Natural planting environments, tall trees, natural landscapes, open spaces, natural elements prevail</li> <li>Community gathering areas</li> <li>Amphitheaters</li> </ul> | <b>Sacred and Spiritual Beliefs, Sacred Places, the People, Environment</b> <ul style="list-style-type: none"> <li>Sovereignty</li> <li>Political sovereignty</li> <li>Cultural sovereignty</li> <li>Excavation of burial sites, historic and contemporary</li> <li>Protection of sacred land</li> <li>Moral authority of museums to possess cultural treasures</li> <li>Living in many worlds—mixed blood; blending cultures</li> <li>Cycles and their natural order/Allowing for completion</li> <li>Importance of planning for future; seventh generation concepts (value the future)</li> <li>Continuity of Native values and cultural survival</li> <li>Blood memory: history lives on</li> <li>Tradition, adaptation and perseverance</li> <li>Resistance to oppression</li> <li>Health and wellness (obesity, diabetes, substance abuse)</li> <li>Native foods/Oaks</li> <li>Boarding schools, adoption and sterilization</li> <li>Language suppression and its outcome</li> <li>Gaming tribes</li> <li>Federally recognized and non-federally recognized/Termination of communities</li> <li>BIA and its ineffectiveness</li> <li>Federal support and distribution of monies/Historic malfeasance</li> <li>Life on reservations</li> <li>Impact of Urban Relocation Program</li> <li>Urban Indians/Displacement and the impact of identity</li> <li>Legal issues/Court cases</li> <li>Contemporary art and expression</li> <li>Resurgence of Indian tradition, expression and practice</li> <li>Self-identity, what we call ourselves, what they name us</li> </ul> | <ul style="list-style-type: none"> <li>Presentations</li> <li>Demonstration</li> <li>Workshops</li> <li>Natural landscapes define design</li> </ul> | <ul style="list-style-type: none"> <li>Oral history</li> <li>Native contemporary and traditional media</li> <li>Native gathering plants</li> <li>Grindstones and traditional foods</li> <li>Oaks/Sudden oak death</li> <li>Nature reacts</li> </ul> | <b>Outdoor Connections Components</b> <ul style="list-style-type: none"> <li>Meeting areas: reflect diversity of landscape</li> <li>Multipurpose fields for special events and game areas</li> <li>Visiting artists’/Cultural specialists’ residence</li> </ul><br><b>Temporary facilities and adjacencies</b> <ul style="list-style-type: none"> <li>Demonstration spaces outside</li> <li>Fire areas</li> <li>Overnight and outdoor cooking facilities</li> <li>Special events parking (overflow)</li> </ul><br><b>Notes</b><br>Support facilities such as parking, restrooms and food services will be provided for all outdoor program areas | What is a petroglyph?<br><br>How do Native People celebrate?<br><br>What are grindstones used for?<br><br>What are Native foods?<br><br>What do Native People in your community call oak trees? |





*Luiseno Basket*, c. 1910  
Coiled sumac, natural and black-dyed juncus on a bunchgrass foundation

Despite a dissonance between the traditional and contemporary ways, we confirm the ancient teachings of the earth to have valid lessons for today.

Frank La Pena (Wintu-Nomtipom/Tunai)

## Future Steps in Completing the CIHC Masterplan

“The Developing Vision” documents the interpretive planning work developed in 2006 by advisors from the California Indian community, the CIHC Task Force, project staff and consultant team. From here, there is much to be done to complete the Masterplan for this important project:

### **I. Develop Governance Structure for CIHC**

To meet one of its mandated responsibilities, the CIHC Task Force appointed a Governance subcommittee in January of 2004. The Governance subcommittee will recommend a partnership model for the governance of the CIHC that brings together California Indian people with the Native American Heritage Commission and California State Parks, and provides for the development and ongoing operations of the Center.

A nonprofit corporation will be the operating support entity for the Center and will assist in raising needed funds to design and construct the facility and to support ongoing operations. The California Indian Heritage Center Foundation was recently incorporated as a California nonprofit, public benefit corporation. The next step for the CIHC Foundation is to file the federal tax-exempt application in order to secure a 501 (c)(3) status so that donors may receive a tax exemption for their contributions to the Center.

### **II. Complete Land Assembly**

A master agreement will be negotiated with the City of West Sacramento that includes both a Memorandum of Understanding to guide the relationship between the parties and a Conveyance Agreement that will transfer the property from one party to the other in escrow.

In addition, there are three associated parcels owned by other parties that are essential to the development of the CIHC. Use or acquisition of those parcels will be negotiated.

### **III. Create Site and Facility Masterplan**

Once the sites are acquired or conveyed, stakeholder meetings will be initiated to discuss use and conceptual designs for the site. These meetings will provide guidance to the design team for phased site development and facility layout. The meetings will result in a new conceptual design for the CIHC that will be used to engage a consultant for the development of schematic drawings of the facility and grounds at the West Sacramento site.

### **IV. Prepare State Park General Plan and Project Level Environmental Impact Report**

It is envisioned that the CIHC will be located on land conveyed by the City of West Sacramento to California State Parks. It is the intent of all parties that the facility itself will be operated using a governance model that ensures a strong California Indian voice in ongoing operations of the Center. As a result, the State Park General Plan process will be followed. This process includes a series of public meetings, development of alternative plans, a project-level environmental impact report and other studies that help define the project. Essentially, the General Plan will serve as the guiding document for the future development and operation of the facility.

## Future Steps in Completing the CIHC Masterplan

### **V. Develop Business Plan**

A Request for Proposals (RFP) will be released for the selection of a business-planning consultant to work with the Task Force and project staff on the development of a Business Plan for the new Center. This Business Plan will focus on identifying the fund development needs and feasibility for funding of design and construction, as well as for the ongoing operations of the Center. The Business Plan will also identify key market areas and audiences for the facility and guide the CIHC Foundation in developing an effective marketing program for the Center. Finally, the Business Plan will address the long-term staffing needs of the Center and will make recommendations concerning the best hiring methods, as well as target compensation levels for the various staff that will lead the facility.

### **VI. Write and Adopt Scope of Collections for Tribal Treasures**

All policies, practices and standards related to the care, exhibition, public description and access to Tribal Treasures will be developed with full participation of the California Indian community specific to those material items. In addition, the Scope of Collections will address the policies and programs that will be developed to encourage the sharing of cultural and traditional knowledge regarding Tribal Treasures entrusted to the CIHC. Finally, the Scope of Collections will describe how California Indian traditions and California Indian values will be represented in policies consistent with the standards and practices of professional museum collections management.

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(convened in February 2005)

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*Pomo Feathered Gift Basket, c. 1900*  
Coiled sedge root over three-rod foundation of willow, acorn woodpecker, mallard duck and oriole feathers, with quail plumes, magnestie and clam shell disc beads and abalone shell pendants

# Acknowledgments

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We would like to acknowledge the contributions of the many California Indian Advisors, staff and consultants who contributed their time and effort to lay the foundation for this important work.

The past is our future.

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Cover: Detail of a painting by Harry Fonseca (Nisenan Maidu), *Creation Story*, 2000, acrylic on canvas

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