FALL 2014

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AH-TAH-THI-KI QUARTERLY

SEMINOLE TRIBE OF FLORIDA
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Exhibit Opening Reception, **Dec. 13th, 2014**

It's Not a Costume–
Modern Seminole Patchwork

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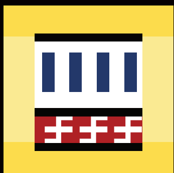
It's Not a Costume- Modern Seminole Patchwork

Co-curated by Rebecca Fell and Jessica Osceola

ON EXHIBIT

Dec. 8th, 2014 - Nov. 30th, 2015

Opening Reception
Saturday, December 13th, 2014
1:00 pm - 3:00 pm



The making and wearing of the Seminole patchwork clothing is still regularly and proudly worn by Tribal members. Like most fashion, the cut,shape and silhouette of patchwork clothing has shifted to meet the needs and trends of Tribal members. However, a quick study shows each piece still harkens to its history. Wearing patchwork is a statement of fashion, pride, and an acknowledgement of history.

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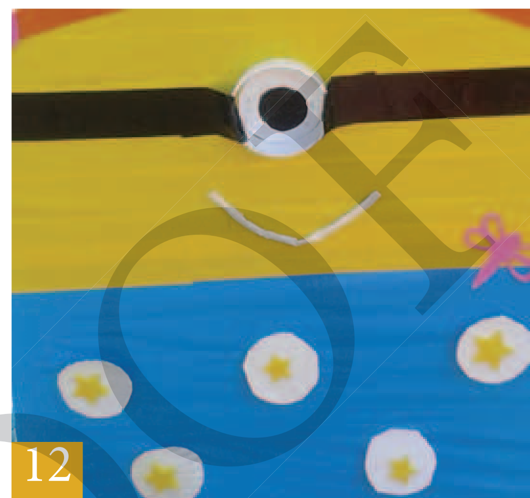
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Education at the Ah-Tah-Thi-Ki Museum

BY JOY MURPHY - MUSEUM EDUCATOR

"Museums have the capacity to contribute to formal and informal learning at every stage of life, from the education of children in preschool through secondary school to the continuing education of adults." – American Association of Museums – Excellence and Equity: Education in the Public Dimension of Museums Education is not confined to the young, nor is it confined to the classroom. Young or old from all walks of life benefit from continuing their education long after they have left the traditional classroom. For most adults, formal learning ends upon the completion of school. Museums can fill the gap created when adults move beyond the formal classroom and foster a culture of lifelong learning. Museums also have the ability to take the learning experience beyond the traditional classroom for children as well, by offering onsite, hands-on immersive learning. Museum exhibits and programs can work to supplement classroom learning or as an alternative for the various types of learning styles. This AQ issue focuses on the many different types of education offerings we have here at the Ah-Tah-Thi-Ki Museum.

The field of Museum Education is relatively new to the museum world, being only a few decades old. While that may not sound young, when compared to traditional museum positions such as director and curator, the field of Museum Education is still in its infancy. This is why many museums still do not have a museum educator on staff. Some museums do not believe there is a need for an educator, while those that do are often still figuring out the role of the educator. Other museums that recognize the need for an educator are unsure about the qualifications required. Is it better that the educator is a former teacher with no museum experience or a museum professional with no teaching experience? Or is it better to have someone who has experience in both? The field of Museum Education will continue to evolve over the coming years. A significant factor is the increase of Museum Studies and Museum Education programs at colleges and universities. These programs are producing graduates especially prepared for the non-traditional realm of Museum Education having both a teaching and museum background.

What is museum education?

Museum education ensures that everything the museum has to offer is made accessible to the public. This means that when a guest visits a museum, they receive an immersive learning experience that increases their breadth of knowledge in an interesting and innovative way. It is accomplished through a bevy of activities and offerings, including public programs, tours, text panels, and lesson plans. From exhibits to collection management, it should be the mission of all museums to have an educational purpose for every activity. Through collaborative efforts with other areas of the Museum, the Education Section of the Ah-Tah-Thi-Ki Museum strives to meet the individual educational needs of all our visitors.

The Museum's Education Section is growing by leaps and bounds. As the educator, I am working hard to increase the use of the Museum as an educational resource for both Tribal and non-Tribal individuals and groups. This summer we partnered with the Big Cypress Boys and Girls Club, offering educational

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activities as part of their summer program. Each week for a period of six weeks, Tribal youth visited the Museum and took part in fun and educational activities. As part of the program, they toured the Museum, experienced storytelling from our Community Outreach Specialists, and watched and participated in wildlife programs.

We also hosted the Tribally-run Ahfachkee School after-school program on a weekly basis and partnered with the library for their summer program. This past school year we hosted our first intern from Ahfachkee School, and will continue the program this school year. We are also in the process of revamping our Scouting program to provide a more authentic experience to visiting Scouts and help them earn more badges. Finally, for the second year we are participating in the Tribe's Work Experience Program, where a Tribal member receives hands-on museum training.

As we move from 2014 into 2015, we have new and exciting programs to offer. Soon we will have a series of bookmarks available, highlighting past and present Tribal members who have significantly contributed to the Tribe, and offer art classes to Tribal youth.

We continue to have large visitation from public, private, and Tribal schools, homeschoolers, and Scouting programs, as well as church and senior groups. As such, our tour and lesson plans are continuously evolving. This year, we have transitioned our school tours from a lecture style tour to a hands-on, self-learning tour.

Our tour guides provide basic information and encourage self-discovery by using leading questions to guide the discussion. This allows the students to be actively involved and retain more information. We have added lesson plans and activity guides, available for download, to our website. The Ah-Tah-Thi-Ki Museum's Education Section continues to evolve, as we endeavor to live up to our name, which translates to "a place to learn, a place to remember."

Call or come by to see how the Museum can serve as an excellent resource for your educational experience. We can even help you plan your classroom lesson to correspond with your visit. If you would like to learn more about our educational programs, please contact Joy Murphy, Museum Educator at 863-902-1113 x-12225 or joymurphy@semtribe.com. If you would like to schedule a field trip, please contact Rebecca Petrie, Retail Manager at 863-902-1113 x-12209 or rebeccapetrie@semtribe.com.

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Same Story, Different Voices - Ahfachkee Internship

This is a story of a student, a teacher and about two voices of that same story. This story is about many things. It's about trying to make a difference in a person's life without knowing it will happen. It's about education and how it can affect both of the individuals involved. It's about achieving a goal of getting staff from both the Tribal Historic Preservation Office (THPO) and the Ah-Tah-Thi-Ki Museum more involved in working with Seminole Youth. Finally, it's about making a difference in the community to which we all belong.

Juan's Story

The project started with Joy Murphy, the Museum Educator, and me discussing the idea of setting up an internship class for the local Tribal school, Ahfachkee, located on the Big Cypress Reservation. We felt the idea had great potential and started by creating parameters for the class. The internship would take place during the Spring semester of 2014. It would be offered to a high school senior with a satisfactory GPA, who had completed all of the main requirements to graduate on time. Joy and I made sure it followed the Sunshine State Standards in education along with the Seminole Tribe's standards. By working with the Ahfachkee teachers and staff, we integrated grading and attendance forms. The difficult part would be developing a project suitable enough to maintain the student's interest, teach him or her about the work our department does, and be able to show other students the success and enjoyment from taking this type of elective.

Luckily, we had a few key pieces fall into place. One important component was the student, Quenton Cypress, a senior at Ahfachkee who met the criteria for the class. He had also worked at the THPO and Museum in 2013 as part of the Summer Work Experience Program. Now that we had the student, we began to focus on the semester-long assignment, developing a cultural resource predictive model with the THPO. The model helps THPO archaeologists with the probability of locating sites significant to the Seminole Tribe based on statistical and cultural knowledge. To simplify the model, we focused on the factors that are part of the model. We offered Quenton a choice to pick which track of the model he preferred: the statistical portion focusing on elevation values or the cultural portion focusing on participatory mapping. He elected to work on the project that focused on the elevation values because he wanted to understand the mapping side of these numbers and how it worked. With his option selected, the internship began and a busy semester ensued. Quenton and I also began preparations for his final project, which was a poster and oral presentation of the project to his fellow classmates.

Figure 1: Juan Cancel, Quenton Cypress, and Maureen Mahoney examine a map in the Geographic Information Systems office.

This project opened the doors for him to understand the basic concepts in geography and how it applies in a professional setting. We looked at contour lines, which interpolate the elevation values to visible lines on a map. This helped him understand that contour lines create topographic maps. We examined satellite laser imagery (LiDAR) to look at elevation points with sub-centimeter accuracy (see Figure 1.). We took a field visit to one of the archaeological sites in Big Cypress to physically see the elevation. As we went through these different subjects, he understood the foundations of applying

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geography to archaeology, all the while incorporating the cultural perspective. We discussed how elevation would have affected Tribal members in the past with canoe trails and camps, while making a modern-day representation of this work. Finally we took all of this information, applied it to a scientific methodology (i.e. hypothesis, data analysis, conclusion, etc.), and made it into a poster.

Figure 2: Quenton Cypress explaining his hypothesis on the intersection of camp site location and elevation.

When Quenton presented his poster, he explained everything we worked on and a lot more (see Figure 2.).

He explained what our office stood for, his understanding of sites culturally, and how he personally related to his semester long work on the project. He understood the value of this project and that what we were trying to accomplish would make a difference to the future history of the Tribe. Quenton received an "A" for his work and set a high bar for future students wanting to take this internship. He solidified the internship as a future program that can tie-in all three departments. He may only be a recent high school graduate, but his impact on the work we do will last a long time. With all the time spent with him, I know that this only the beginning of his potential and bright future ahead.

Quenton's Story

After the summer of 2013 I finished my work experience program and went into my senior year of high school. When I started the school year I only needed 4 credits to graduate and because of this I was able to take some elective classes, which were weight training, a culture class, and also being a teacher's assistant for the fifth grade. After a month or two, some of the Museum employees who I had become good friends with started asking me about the possibility of doing an internship at the Museum through the school. I thought it was a great idea and something I would love to do. My principal took care of all of the logistics and after a couple months I finally started my internship. Every day for my fourth period, I would work with Juan Cancel who is the THPO's GIS expert. When Juan told me about what I would be doing for a project he gave me two options on what I would be working on: one was doing a correlative component of a predictive model and the second option was completing a deductive component of the probability model. The task I chose to accept was the correlative component because over the summer that's what I had helped with and I enjoyed doing it. My project was to use an area within the reservation and find if higher elevation would give a better chance of locating an archaeological site. I feel that completing predictive models is important for the Tribe since they explain why camps might be in a certain spot. Looking at the elevation will also allow the Tribe to find artifacts from old camps and the THPO can then

Figure 3: Quenton Cypress teaching students at the Ahfachkee School located on the Big Cypress Reservation.

study and preserve these artifacts to help us learn about the Tribe's history. Learning about the predictive model was also important because it showed that more than just one factor, such as elevation, had to be examined when figuring out where people lived.

After my project was finally complete I had to present it to my 11th and 12th grade class back at school (see Figure 3.). I thought it was a great idea because I got to work with the THPO and also talk to other Tribal members. To me this was a way of giving back to my community by helping them broaden their views of what's out there for us and hopefully to steer them right for their future. I have graduated from high school now and I have continued my work at the THPO because I really enjoy it since it makes me feel good about myself. I get to give back to my community and also help all of the THPO employees. Working here I've been treated like family and in return I treat them like family (see Figure 4 group shot.). Everybody has really helped me understand work ethics more and also helped me to learn more about my Tribe. Working with the Museum is something I plan on doing for the rest of my life.

Figure 4: Quenton Cypress in front of his poster, with Juan Cancel, Joy Murphy and Anne Mullins, at the Ahfachkee School.

Real Conversations: Oral History in the Seminole Classroom

BY Stephen Bridenstine - Oral History Coordinator

Kids these days live in a world of technology: faces glued to screens, ears muffled with headphones, words swallowed up by microphones. Our youngest generation doesn't so much experience the real world as they live in its digital copy, a doppelganger of bits and bytes. And while technology can certainly take students to distant times and faraway places, nothing can replace the power of the real - a real place, a real person, a real conversation.

In January 2014, students from the Seminole Tribe's Pemayetv Emahakv Charter School traveled to the Big Cypress Reservation to have those real conversations. They attended the Big Cypress Shootout - Second Seminole War Reenactment at Billie Swamp Safari. This annual event features a living history encampment, period crafts, and a mock battle of the Second Seminole War (1835-1842). The students experienced all these things but the real reason for their visit was to learn about history from a different angle by conducting oral history interviews.

The Florida State Education Standards for Social Studies cover a wide range of topics, oral history included. Students graduating from eighth grade are expected to know the difference between a primary and secondary source and to check the validity of the information they obtain in their research. They are expected to be critical thinkers. The eighth graders at Pemayetv Emahakv are no exception.

In order to prepare the students for their interviews, I traveled to their school on the Brighton Reservation to conduct three oral history workshops. In collaboration with their social studies teacher, Jade Braswell, I

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Figure 1: Pedro Zepeda talks with students at Billie Swamp Safari's Second Seminole War reenactment grounds.

developed a range of workshop materials that challenged students to see oral history as a valid research tool and taught them the skills to conduct interviews. During the workshops, students brainstormed topics, developed specific interview questions, and practiced their techniques. I broke the students up into three smaller groups so the interviews would remain manageable and each student would have a role to play. After three weeks of training and practice, the students were budding oral historians ready to explore the history of the Seminole Wars through the experiences of someone else. But in doing so, these Seminole students may not have realized just how appropriate this training was all along.

While oral history plays an important part in the pedagogy of a modern social studies teacher, the theory behind it is an essential part of Seminole culture - it's all about listening. Traditional learning in the Seminole Tribe is accomplished through the oral transmission of knowledge from one person to another. Grandparents told legends under thatched roof chickees at night. Mothers taught daughters how to cook around a campfire. Uncles taught nephews how to carve out a cypress dugout canoe. It is a process that continues to this day, even as the Tribe embraces modern technology. And just like it always has been, if you don't listen, you don't learn.

On that fateful Friday morning in January, the students arrived ready to learn. I met the bus at the entrance to Billie Swamp Safari and after a short pep talk, we separated the students into their groups. Each was tasked with interviewing someone knowledgeable about the Seminole Wars and the annual reenactment. One group sat down with Pedro Zepeda, a Seminole Tribal member who regularly participates in the reenactment as a Seminole warrior (see Figure 1.). One group sat down with Willie Johns, a Seminole Tribal member and historian. And one group sat down with Steven Creamer, a non-Seminole who has participated in reenactments as a Seminole warrior for almost thirty years.

Each interview had its own quirks. Pedro Zepeda had to fight the constant hum of airboats as they whizzed by

Figure 2: Tribal member and historian, Willie Johns, at Billie Swamp Safari speaking with students from the Pemayetv Emahakv Charter School.

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in the background. Willie Johns sat at modern picnic table under a run-down chickee with light piercing through the countless holes in the roof (see Figure 2.). Stephen Creamer dressed in full period Seminole warrior regalia including face paint and rifle, answering questions as both Stephen Creamer, the reenactor, and as "we" the Seminole warriors (see Figure 3.). Each man provided his own perspective about the historic Seminole Wars, the reenactment, and the legacy of this conflict in the Tribe today. Each student learned a little bit more about their heritage and the long term impact of these wars on their community.

Figure 3: Seminole Media Productions films Steven Creamer speaking with Pemayetv Emahakv Charter School students.

In order to adhere to the state education standards, students couldn't just listen and learn from one person, they had to critically analyze the information. But how do you allow three groups of students conducting three separate interviews to compare their results? With a little technology, of course!

With the grateful assistance of two Seminole Media Productions videographers and one volunteer student, each interview was filmed with modern high definition video cameras. This way I could add these interviews to the formal Oral History Collection at the Ah-Tah-Thi-Ki Museum and provide each student a DVD containing all three interviews. With three separate interviews at their disposal, students could now critically analyze the information and learn not just what happened in the Seminole Wars but how three modern individuals came to know and understand this critical moment in the history of the Tribe.

While these interviews were recorded and copies were made, for the students they will never replace the feeling of being in the presence of someone with knowledge. Now it is true that the speakers could never share what it was truly like to be a Seminole fighting in the nineteenth century, but they could share what it was like to fire a black powder rifle, how women and children hid in the palmettos as soldiers marched by, and why their grandparents always spoke fearfully of soldiers even though the wars ended decades before their own birth. If you want to learn about battles, treaties, and casualty figures, you can read a book. If you want to learn about the blood, the tears, and the sacrifice it took to call yourselves the Unconquered, there isn't a better place to look than in your own backyard.

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Summer Fun

BY Megan Smith - Tour Guide

Gliding down a lazy turquoise river, hanging out with Museum staff, or engaging with police officers and fire fighters may not immediately conjure up visions of a typical educational experience, yet, these are a few of the many activities that taught Seminole youth and teens the importance of healthy habits and wellness at the Tribally-run camp near Gainesville this past summer. Giving campers the opportunity to race go-carts, run relays, and indulge, sparingly, in summer treats like ice cream were all part of the mission to integrate healthy choices into everyday life.

Straying from the basics, many different Tribal departments, including the Ah-Tah-Thi-Ki Museum, were invited to express their own unique perspectives on the broad topic of wellness ranging from physical health and nutrition to personal safety and hygiene. Every time a camper participated in an activity or watched a skit throughout their week-long stay, they were introduced to new ways of incorporating healthy habits into their own busy lives. Every morning the campers started bright and early, preparing themselves to tackle the new day with a little bit of exercise. A quick and manageable fitness routine was the campers' first introduction to physical wellness. A few simple warm-up exercises to stretch out the muscles followed by a nice brisk walk, or run for those feeling more ambitious, around the perimeter of the camp, got them moving. But fitness definitely did not end there; the campers participated in a wide variety of sports and other activities that kept them running, jumping, throwing, and laughing from dawn until dusk. The youth campers let their creative side flow by constructing cardboard box derby cars decorated with everything from tape and paper to pipe-cleaners, which were then worn around their waists as they ran a nail-biting relay to declare a boxcar derby champion (see Figure 1). In addition to all of the exercise, healthy and delicious meals, and snacks consisting of fruits and vegetables, were offered to encourage good eating habits.

Campers learned that overall wellness involves much more than physical health alone. Tribal departments including Family Services and the Police Department took the opportunity to share important information that is crucial to keeping campers healthy and safe. In an entertaining skit about hygiene, Family Services introduced key topics concerning the importance of personal awareness. To promote new healthy habits, they even gave a personal hygiene kit to every camper that included often forgotten essentials like toothbrushes and deodorant. The Police Department approached wellness from a different perspective by teaching self-defense and personal safety through a film and demonstration. By encouraging campers to participate in role-playing, they learned critical skills that raised their awareness of dangerous situations and prepared them to protect themselves in a sometimes unpredictable world.

All of the departments emphasized to each individual camper their special and important place as members of the Seminole community. One skit, in particular, discussed the deep and emotional issues connected to drugs and alcohol. Each character's unique life experiences led to his or her particular addiction, but no matter the cause or substance, each experienced the same feelings of being lost and alone. The characters, in turn, shared the true side effects these unhealthy life decisions left in their wake. By working together, each character kicked their unhealthy habits and removed them from peer pressure. The actors worked to encourage young campers to make healthy long-term life decisions, seeking help whenever necessary.

Through a scavenger hunt that sent them on a quest to learn about the origins of food, the Ah-Tah-Thi-Ki Museum shared a unique view on the importance of wellness with the Seminole campers. Divided into teams, they each opened a clue sending them off in search of an answer, discovering along the way the

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surprising foreign origins of certain foods commonly found in Florida grocery stores. Understanding the vast differences between life styles today and those of the past is just one way that the Museum incorporated Seminole history and the campers' understanding of themselves as a living part of that history.

Campers were also invited to put together skits, which they practiced every evening during their free time, for a talent show on the last night of their stay. Through practice and dedication the participants learned how to work together as a team. They also experienced the challenging but rewarding journey of building up the self-confidence to perform on stage in front of their peers. Despite stage fright and nerves, the campers danced, sang along with their favorite songs, and told jokes on stage to thundering applause.

Educating Seminole youth and teens by helping them navigate the complex issue of wellness while enjoying their summer vacation was an important part of the summer camp's success. The aim was to inspire campers to continue making healthy choices by incorporating wellness strategies into their daily routines. They learned that integrating healthy habits such as daily exercise, eating well, and self-awareness can create a large difference. Although the education the campers received was not in a traditional classroom setting the various activities proved to be a powerful tool for positive change and fun, memorable experiences. Every activity exposed the campers to healthy and achievable solutions to problems they may encounter in their own lives.

Figure 1. During youth week, campers made creative derby cars out of cardboard boxes.

Education, in a very basic sense, is a way of sharing and spreading information, habits, and stories that encourage change for the better. And this camp did exactly that.

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Outreach Reaches Out

BY Mary Beth Rosebrough - Research Coordinator with Reinaldo Becerra and Van Samuels - Community Outreach Specialists

The phrase Ah Tah Thi Ki means "a place to learn, a place to remember".

Seven days a week, people visit our museum on the Big Cypress Reservation to learn about the Seminole Tribe of Florida's history and culture. The more visitors we have, the happier we are! Unfortunately, not all those with an interest in the Seminole Tribe of Florida can make the drive to our remote location. That's where our Community Outreach Specialists come in. The Outreach staff is the face of the Museum in the Tribal community and throughout Florida.

Community Outreach Specialists Reinaldo Becerra, Jacob Osceola, Jr., and Van Samuels work hard at educating the public with their expertise in all things Seminole. Reinaldo (Rey) Becerra, a Swamp Man alumnus and seasoned plant and animal specialist, captivates audiences with his in-depth knowledge of native species. Jacob Osceola, Jr., a Seminole Tribe of Florida Tribal member, enchants young and old alike with his nuanced understanding of Seminole culture and history. Van Samuels of the Choctaw Tribe has found his calling as our resident storyteller, an important skill in native culture. These three men make up our Community Outreach staff.

Great knowledge demands great responsibility. Misinformation abounds, about tribes in general, but these men have taken on the responsibility to educate, inform, and demonstrate the true history of the Seminole Tribe of Florida. Let's see how they accomplished this in 2014.

- A major accomplishment of the Community Outreach staff was the preparation, research, installation, documentation and planting of the traditional garden (further discussed in the article, The Unconquered Gardener, in this issue). The garden provides an enhanced visitor experience and numerous opportunities to share the Seminole story.

- Outreach brought innovation to the Museum's education program with new storytelling and wildlife presentations here on the Museum grounds. Our long underused amphitheater was revamped and refurbished with new seating and an updated stage. Until the seasonal rains hit, Reinaldo and Van regularly mesmerized visitors with story-telling and accompanying wildlife shows. Van provided the words and Rey provided the visuals - often handling a venomous snake with his bare hands as the audience gasped, a little scared, but too in awe to look away!

Figure 1. Van Samuels storytelling in the amphitheater behind the Museum. Image courtesy Van Samuels.

- In May 2014, Rey and Van spent three days educating visitors at the Florida Folk Festival, in White Springs, with an exhibit of Second Seminole War guns, animal skins, dolls, wildlife and patchwork. Seminole

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Tribal members attended and sold traditional foods and patchwork clothing. Together they told the Seminole story in the newly constructed Seminole village, complete with traditional chickees.

• Rey, Jake, Van and Joy Murphy, our Museum Educator, gave presentations to over 200 children in two days at the Miami Children's Museum. A live alligator was featured, as was the garden (see The Unconquered Gardener in this issue) and a discussion on traditional foods. Educational materials, produced by Joy, gave the teachers what they needed to meet state educational benchmarks and Van's stories put the information in context, making legends come alive.

• For Everglades Day, held at two locations, the Arthur R. Marshall Loxahatchee Wildlife Refuge and Everglades National Park, Rey constructed a thatched-roof lean-to (in two hours) reminiscent of the shelters built in temporary camps of the Seminole War period. Included as part of the living history demonstration were blankets, hides, flintlock weapons, pots and pans. In Loxahatchee, dressed in the clothing of a 1830s Seminole warrior, Rey gave a speech as the Guest of Honor to over 2000 people. His topic? "Surviving in the Everglades"!

• Both Van and Rey went out to visit schools in Okeechobee, Indiantown, and Broward County during 2014. Presentations to schoolchildren of all ages include artifacts of Seminole culture such as dolls, patchwork, and alligator and deer hides. Turtle shells, from which leg rattles were made, and alligator skulls, used to decorate chickees, effectively communicate the material culture of early Seminoles.

• It was a big moment for Rey when he appeared on Mira! TV, Miami's Channel 18, to give an on-air presentation to an audience of 125,000. In the half hour segment, Rey showcased his red-tailed hawk, Sable, and his red-shoulder hawk, Ellen, named after the Museum's head of security, Ellen Batchelor. Speaking on the Seminole Tribe of Florida, Rey announced the Museum's upcoming American Indian Arts Celebration (November 7-8, 2014).

Figure 2. Van Samuels and Reinaldo Becerra at the Florida Folk Festival Image courtesy Van Samuels.

• The Board of Directors of the Seminole Tribe of Florida, Inc. which oversees and conducts the Tribe's business ventures, visited our campus to shoot a promotional film for two products, Seminole Groves orange juice and the new Hard Rock Energy drink. Both Jake and Van were filmed as they carved a canoe and alligator, respectively, on camera, and were stars for a day!

• Jake spoke at the Florida Humanities Council's workshop for Florida Educators who teach from elementary, middle and high schools around the state. He gave a boardwalk tour and spoke on the daily life of early Seminoles, stopping at the clan pavilion and village to answer general questions and talk about wildlife found in the cypress dome.

• Van used his story-telling skills at the Pioneer Family Farmstead Day at Riverbend Park in Jupiter, Florida, in March of 2014. Later in the year, the Boys and Girls Club of Big Cypress visited the Museum. Van and Rey found they had something to offer to young Tribal members with story-telling and a wildlife presentation.

• Jake made a trip to Long Key, with Director Paul Backhouse and me, to see how Outreach could connect to the Long Key History and Nature Center located on grounds where Sam Jones purportedly camped during the Third Seminole War. This is an example of institutional development which has become a new area of focus for Outreach.

• In February Van gave Seminole history and culture PowerPoint presentations to over 760 people at three

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events. Visitors to the Marjory Stoneman Douglas Festival, the Emerson Center, and Edison State College appreciated his knowledge, candor and gentle sense of humor. Van also manned a booth at the Swamp Heritage Festival in the Big Cypress Swamp Welcome Center promoting the museum and informing visitors about Seminole history.

• A highlight for Van was a trip to the Tampa Bay History Center. Accompanying Tribal elders, Van and a group of Museum staff viewed exhibits detailing Florida's history of the last 12,000 years. An occasion to be in the presence of Tribal elders is a rare treat.

• In May Van once again was in the spotlight using his professional orator experience to record a promotional video spot for Paradise Coast TV. The commercial is featured at tourist destinations throughout Florida such as the Hard Rock Hotels and on hotel television channels. Van, can we have your autograph?

• Most recently, Van traveled to the St. Augustine Lighthouse and Museum to present on Seminole history using the usual teaching kit of dolls, patchwork, hides and skulls, this time with a focus on dugout canoes. In his discussion on material culture, Van explained the use of the canal system for transportation and its importance in trade.

Community Outreach Specialists, Van Samuels, Jacob Osceola, Jr. and Reinaldo Becerra, work diligently at representing the Museum and the history and culture of the Seminole Tribe of Florida. Ranging far and wide in their travels, Outreach anticipates more excitement before the year is out; story-telling at the Tribal Book Fair and participation in the American Indian Arts Celebration (AIAC) to be held on November 7th and 8th on the Museum's grounds. Whenever there is a need for information or an interest in the Seminole Tribe of Florida, our Community Outreach Specialists make it their job to inform, teach and enlighten.

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“REEL INJUN” Film Review

BY Everett Osceola

In the documentary Reel Injun you follow Director Neil Diamond (No! Not that Neil “Hello Baby” Diamond). This Neil Diamond of the Cree Tribe who takes us on a journey as he travels in a “Rez Car” from his hometown in the east to the west for his final destination -- Hollywood. During this documentary you will see beautiful landscapes such as the plains of South Dakota, and Monument Valley in Arizona, which gives a historically driven outlook of Natives in film. Mr. Diamond sets the tone for the film by asking the question “Why?” “Why are natives depicted in Hollywood in such a way” and also “Why for so long?” With the documentary broken into segments the film helps shed light on some of these questions as we hear interviews from Adam Beach, Clint Eastwood, Wes Studi, Chris Erye, Jim Jarmusch and a handful of others. You will learn about the first natives ever recorded on film to today, where Native American actors and directors are telling their story through their eyes and voices.

Young stuntman in training with Rod Rondeaux © 2009 Rezolution Pictures / National Film Board of Canada. All rights reserved.

Watching this movie I was compelled and intrigued to learn more about the history of Hollywood and its take on Native Americans such as using non-natives playing Braves. For example, you had Burt Reynolds, Chuck Conners, Burt Lancaster, and even Elvis Presley -- I guess he was Rock-a-Billy Brave – who portrayed Native Americans on film. It was also an eye opener of what was going on in the real world with Native Americans, as opposed to seeing on film the ways in which Native Americans were depicted. It was monumental to see actual NDN* actors like Will Sampson (One Flew Over the Cuckoo’s Nest) and always my favorite Chief Dan George (The Outlaw Josey Wales and Little Big Man) play the native role as they take the center stage and which paved the way for other actors such as Graham Greene, Wes Studi, Adam Beach, Russell Means, and John “Graffiti Man” Trudell who are keeping the energy going and taking it to the next level. Very informative and funny at times, my favorite part of the film is when the director interviews a Navajo couple who starred extras for the western film and the Navajo actors spoke in their own dialect in the film. Fifty years later they translate what they actually said to the other actors. It was hilarious! So if you want to know more about the history, struggles, and impact of Native Americans in film, please make “Reel Injun” your choice. Mvto. Sho-na-bish!

*Note from editor: “NDN” is sometimes used as shorthand spelling for Indian, a common term that Native Americans use to refer to themselves.

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CALENDAR

Coming Soon!

New Exhibitions and Events at the Ah-Tah-Thi-Ki Museum

It's Not a Costume - Modern Seminole Patchwork

West Gallery
December 5th, 2014 – November 30th, 2015

The making and wearing of the Seminole patchwork clothing is still regularly and proudly worn by Tribal members. Like most fashion, the cut, shape and silhouette of patchwork clothing has shifted to meet the needs and trends of Tribal members. However, a quick study shows each piece still harkens to its history. Wearing patchwork is a statement of fashion, of pride, and an acknowledgement of history.

A Past worth Protecting: Our Tribal Register of Historic Places

Selections from the Collection Gallery
December 12th, 2014 – June 10th, 2015

Within the Tribe, history is shared in many different ways. One way Tribal members ensure places of important cultural and historic significance are remembered and cared for is by listing them to the Tribal Register of Historic Places. This exhibition explores the process and impact of the Tribal Register through three different sites: the Council Oak, Red Barn, and Brown's Trading Post.

Selected Works of Mary Gay Osceola

Mosaic Community Art Gallery
December 12th, 2014 – March 2nd, 2015

Mary Gay Osceola was one of the earliest Seminole artists to receive recognition for her work. As a painter she works primarily in watercolors and acrylics. Her works will be featured in the Mosaic Community Art Gallery and are a selection from our collection (see Figure 1.).

Figure 1. Untitled watercolor painting by Mary Gay Osceola. (ATTK Catalog No. 2008.21.134)

REMINDER: Ramp It Up! AIAC event

Saturday, November 8th, 2014

Missed the opening reception to Ramp It Up! Skateboard Culture in Native America? Don't fret. During Saturday, November 8th there will be a skateboard contest, skate jam, and parade to celebrate the exhibition (see Figures 2. & 3.). This portion of the AIAC event will be held in front of the museum, at the circular driveway. Hard Rock Energy Drinks will be on hand passing out samples. George Evans of Instaramp will provide ¼ pipe for skateboarding. The exhibition will be open until November 23rd, if you prefer a smaller crowd during your visit. While you are here, come see Wilson Bower's skate decks which will still be featured through December 7th, 2014 in the Mosaic Community Art Gallery.

Figure 2. A New Dawn: Osceola, a skate deck designed by Seminole artist Wilson Bowers.

Figure 3. Ramp It Up! Skateboard Culture in Native America is a traveling exhibition provided by the Smithsonian Institution's Exhibition of Traveling Services.

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The Unconquered Garden: Survival through Community

BY Mary Beth Rosebrough - Research Coordinator and Jacob Osceola, Jr. - Outreach Specialist

This past August I sat down with Jacob Osceola, Jr., Community Outreach Specialist, to discuss the garden he recently planted behind the Museum. The Visitor Services and Development Section's goal is to share the Seminole story in a historically accurate, engaging way. Planting a traditional garden on the Museum grounds was a good fit for Jake because of his skills and background. Jake comes from a long line of true survivalists. His father's family, members of the Seminole Tribe of Florida, gardened, hunted, fished, farmed, ranched, and harvested local produce here in Big Cypress and Immokalee.

An excerpt from the interview:

MBR: So, Jake, tell me about you.

JO,Jr.: My father is Jacob Osceola. He was born and raised in Florida. My grandfather was in Brighton as a cattle owner, and my grandmother is Alice Osceola. South [of the heart of Immokalee], about a mile and half, two miles, there used to be a camp – a Tribal camp - and in that camp is where my family used to live. They set up their own camp area following the clan basis because of the clans that settled here. That is where my grandmother's house is. They farmed, they gardened, and they raised cattle.

MBR: Who showed you the fundamentals of gardening?

JO,Jr.: I can remember my grandmother having a small garden plot behind the house. In the early 70s we had "commodity food" as we call it, but the government subsidized food. There wasn't a lot of it. You could get by and survive but you had to really watch what you ate and how quickly you would go through the product. So [my family] still hunted and they still grew food like bananas, oranges, and peppers. I remember eating guavas, things that weren't so much cultivated but kind of grew up on the land like bananas and citrus. At the time I didn't know we didn't have a lot. Even though we had the government foods coming in, there were still people who would quite often go hunting or fishing or gather food from the wood line. People had gardens with peppers, etc. but not a lot of potatoes or high end items. I do recall pumpkins and cucumbers at the different camps where we would go visit and at the different home sites. They had the mindset in the villages that they had to depend on themselves - on what they could either grow or raise in order to survive.

MBR: What was the first thing you had to do when you started the garden project?

JO,Jr.: There was an area where someone had created a raised garden and they used cypress poles to do it. But the poles were only 4 or 5 inches tall [diameter] at the most. We were talking about how they had to be a good size because we needed to put good topsoil with lots of organic material in it, in order to ensure the garden grows quickly and holds good roots. I knew where some bigger poles were at, some felled cypress. So the grounds guys cleared the area. We laid it out and it took us a couple of times doing the configuration to what we thought would be best. It was fortunate we went as big as we did because after I planted the corn and some of the sweet potatoes, the rain came in and the water level went up to about a foot in a matter of three weeks. I've been back there a couple times to re-pack the beds by hand because the rain came down so hard it was exposing the roots of the corn.

MBR: Can you explain the configuration of the garden and the reason for its particular layout?

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Figure 1. Jacob Osceola, Jr. (right) and Reinaldo Becerra using cypress logs to plot out the traditional garden. Photo courtesy of Van Samuels

JO,Jr.: It is nothing more than a rectangle, a raised bed, and there are two of them. The deepest the bed gets is about 14 inches with quality topsoil. Through research you and I did, we found that the camps may not have been able to have all the quality topsoil, or there was a lot of rock or sand, so they gathered the quality soil into mounds. They planted the three Sisters version of planting - corn, a vine, and a ground cover like pumpkins and melons grown all together. The vines would be your peas, your climbers: green beans, pole beans, things like that.

In my opinion, the smaller mound style was done when there was a camp that was not known if it was going to be permanent. Or it was done quickly just to establish something and then later on, if they were able to stay in that location, they would create raised beds. If it was a major camp or somewhere they were comfortable staying they would girdle the trees and create larger garden sections which may be acres big. It also depends on the location. Down here water has always been an issue. You would have to find high ground which is mostly oaks and pines and do girdling. They would ring it [the tree] and remove the growth area of the tree. The tree would die and rot and then when it fell, that was also part of what they used for the garden, the organic material going back into the ground. You open an area to sunlight so that [it] didn't have as much shade, so it would all work together.

The more you are established, the larger the population is going to grow. You have to prepare for that. And I imagine they had that in their minds at all times in order to provide for the people, families, larger groups, clans, whatever it would be. And it wasn't just an individual; it would be an effort of the village or camp to create. The men would be doing a lot of the work, to cut down the trees, remove the trees and roll the trees to the areas they wanted them. But the women would do the raking, or at least help, to get the material together in terms of topsoil.

I also think the mounds came about in areas where the soil quality wasn't that good. Corn is mostly what we saw: corn, bananas, beans, peas. We saw some citrus but it seemed like the citrus was planted in hopes they'd work, because it takes so long for them to grow. Corn seemed to be the majority of it. I know for making sofkee, you had to have corn. We [the Seminole Tribe of Florida] did rice as well but probably in small little areas that we could get away with developing. Rice is one of those things that have to stay in just the right amount of water. The water and sunlight have to be a good blend. I don't see them taking that much time and doing that too often.

Right now the Museum wanted something kind of small to depict a [garden in a] small hidden camp and so that is what we have.

MBR: What did you plant?

JO,Jr.: I did the mound and the raised beds.Everything right now only has corn. The idea is that after several weeks the corn stalk is strong enough for when you put the pole beans that cling and climb up the side of the corn. They hold on to it so what you are getting is nature working in relationship with itself. This is the first phase – the corn is growing.

MBR: Are you eventually going to grow squash underneath as the ground cover?

JO,Jr.: Yes, everything's staged so one is supporting the next. I'm giving the corn a little more time to

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get established and get good height to it because my understanding is that the pole beans and the green beans when they go, they go quickly!

MBR: Is there anything else you want to add about the planting or the crops?

Figure 2. Jacob Osceola, Jr. pointing out a mound plot behind the raised bed. In the foreground, the beginnings of a sweet potato vine planted under the rows of corn. Photo courtesy of Kate Macuen

JO,Jr.: Prior to the wars there were huge, huge fields. That is one thing that Bartram noted, huge cultivated areas that were around these major towns and villages for generations. But during the wars they didn't have the luxury of building these huge gardens. A lot of these things needed to stay hidden. So traditionally at that time they needed plants that grew quickly, that produced food quickly, that would be something they could cultivate and carry. Smaller condensed version of foods would probably be more ideal, only for the fact that you don't know if you are going to get it to maturity and if you do you might have to pick it up and run away with it. If you are running away with just seeds you could starve real quick. You want to take some fruits and vegetables with you. But at the same time during the wars they learned to survive off of just what was in nature and a lot of things like citrus, which doesn't need a lot of human interaction to keep growing. I think that's why those [the citrus trees] were such big things in a lot of camps - because you could plant them and leave them there. If you didn't come back to the camp for four years, it probably would still be growing if someone hadn't cut it down, and then you have the potential of food.

Corn on the other hand is something you have to have complete interaction with. It is one of those things you can't plant it and forget it; you have to be there to watch it, you have to be there to interact with it. You've got to thin corn as it grows. I didn't do that this time in this garden because I wanted to see for sure what would happen. I started to thin them (the corn) out, leaving only the dominant stalk, but if you are at a camp setting, and grow it and you have to run away from it, what does it look like when it has very little interaction? What does it actually do? And my understanding is the corn we have [planted in the garden] is one of the closest things we could find to what we would have had back a hundred years ago or better. The gentleman I got it (the one ear of corn) from, Outreach Specialist, Reinaldo Becerra, said most of the time they would cook with it [in Cuba] rather than eat it on the stalk. But they would [eat it] if it was young, not mature. So that's probably what we would have done. I couldn't find an actual description or name of the actual corn they were using 150 years ago in the wars, so I had to make an educated guess. I let it do its own thing. I want to see what it is going to grow to. The good thing is, if it doesn't pan out and I only get a handful of produced corn - what I've grown in that garden is maybe a quarter acre - it only cost me a little bit of time and one ear of corn!

Figure 3. The garden's two raised beds planted with rows of corn. Photo courtesy of Van Samuels

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MBR: Let's talk for a minute about Seminoles' familiarity with South Florida and their ability to adapt.

JO,Jr.: If you talk to some of the old folks, they'll tell you their stories about this area before the wars even started. They came down here to hunt. Florida was not alien country to us. It was actually something a place they hunted and made camps in, in order to make food or create food. They came into the southern regions to hunt, mostly around the coast. But they did move around quite a bit so once the wars started they knew where to go. Hunters probably knew to go a little further south to where there were spots that were dry; there was a lot of game, and a way to survive there.

MBR: What do you hope visitors will learn from this traditional garden?

JO,Jr.: I hope it will spark an idea in their heads that native people are survivalists in the truest sense of the word. There's not one tribe that still exists that did not go through some kind of conflict, either with their own peoples or the federal government There is a people that went through that and their descendants are still here. And you can see [evidence of] what happened over a hundred and fifty years ago through things like our villages and our gardens. Why is the garden grown that way? Why isn't it done just like the normal field out there where you just do citrus or cucumbers or tomatoes like you would find anywhere going through south Florida? Why was it [the garden] so small? Why was it hidden, tucked away in these little areas? The mindset and the skill and the ability to keep pushing on in the face of all that, that's one of the tools – survival through food. We knew how to gather food and take from the wild but you can only do that for so long before you diminish the resources to a point where they are almost non-existent. So you have to put the effort into cultivating something so you can survive.

MBR: Would you say that Seminoles found a way to grow what they needed to continue eating traditional foods like sofkee, or did traditional foods develop around what was available?

JO,Jr.: All native people all over the world made do with what they could gather. But corn was one of those catalysts that brought about an explosion of populace because it grows so quickly and it is adaptable. It gave us, and all native people in North and South America, [the ability] to move beyond hunter-gatherer. It led to more than just day to day survival. During the wars they lost corn, a lot of it, because they couldn't grow it quick enough, so they went back to gathering. And when they went to gathering, they went into coontie and saw palmetto and sabal palm [source of hearts of palm]. Saw palmetto, you can actually eat the berry.

MBR: Was there a community garden in a camp?

Jo,Jr.: They were family camps with extended family living together, based on the clan system. They tried to live in an area with only so many people without taking too much from the environment. So the same clan may have villages spread away from each other. Sometimes it could be several miles - sometimes a couple hundred yards. The topography of the area played a big role. If you had an acre spot that was dry, you wouldn't put a hundred people there. So, if anything, it would be like what happened when we had a deer or a cow. We held onto a portion of it and distributed the rest of it out so it could benefit everyone. It was a community mindset.

MBR: Thanks so much, Jake.

Adaptive gardening is just one of the survival techniques of the Seminole Tribe of Florida. As Jake explained, Tribal members look at the events of the 1800s, not as three separate wars, but as a period of constant conflict. Whether at the hands of the U.S. military or local land barons, the Seminoles were pursued and persecuted throughout the century. And yet, as a community, they adapted, survived, and flourished - and remain the Unconquered Seminoles!

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Figure 1. TAS Archaeologist Jeffrey Sepanski explaining archaeology to a school group.

Education and the Tribal Archaeology Section

BY Maureen Mahoney, Karen Brunso, and Jessica Freeman

The Tribal Archaeology Section (TAS) of the Tribal Historic Preservation Office (THPO) is responsible for all cultural resource surveys conducted on Florida's Seminole reservations. Of great importance to the TAS is the education and outreach we do to highlight how we conduct archaeological excavations (see Figure 1). It is vital that archaeology be conducted in an appropriate manner completed for, with, and by the Tribe. In this regard, the TAS is planning to undertake two educational programs in the coming year. The first program will be undertaken with the sixth grade classes at Pemayetv Emahkv Charter School and will allow these students to gain experience excavating a non-Seminole settler's homestead. The second project will be a joint excavation with the University of South Florida (USF) in which Tribal member high school students will work with undergraduates to excavate Chocochatti, one of the first Creek settlements in Florida.

The Brighton Reservation and Archaeology:Tribal Members to Excavate Homestead

This winter, we will partner with the sixth graders of Pemayetv Emahkv Charter School in excavating an archaeological site on the Brighton Reservation. This site was discovered in 1995 in a hammock and contains multiple components, which include a prehistoric component, a pioneer homestead, and a possible military camp.

One goal of this project is to provide an engaging program that helps sixth graders apply lessons learned in the classroom to hands-on activities. As archaeologists, we need to have an understanding in math, science, English, geography, and history in order to successfully do our job. We hope that demonstrating our passion for archaeology will inspire the students to learn and apply these lessons in the classroom. Along the way, the students will help the TAS better document the site and explain its place in the Brighton Reservation's history. We hope to answer the common questions people have asked about archaeology as well as inspire the younger generations to take an active role in preserving the cultural heritage of the Brighton Reservation.

Another goal of the partnership is to further improve upon the tribal archaeology practices that the THPO and other archaeologists employ. In archaeology, frequently Anglo-Americans excavate Native American sites, which results in an analysis that is skewed toward non-native perceptions. However, for this excavation,

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Tribal members will be able to provide their own conclusions on the make-up of a non-Seminole homestead - a reversal of common archaeological practices. In this way new voices will be heard and from them the discipline as a whole will be strengthened.

Chocochatti: The Excavation of a Creek Settlement

Chocochatti is one of the oldest known Creek settlements in Florida. It was first established in the 1760s just south of Brooksville in the Chocochatti Hammock (see Figure 2). The people who settled this area were Muskogee speaking Upper Creeks from the town of Eufala on the Georgia-Alabama border. Neighboring towns included Cuscowilla and Talahasochte in the Chocochatti and Annuttilligay hammocks, which were established by the descendants of Hitchiti (Miccosukee) speaking Lower Creeks. These settlements together help illustrate the transition from Creek to Seminole culture. It is believed that Chocochatti was largely abandoned in the 1840s after a series of attacks were made on the Chocochatti and Annuttilligay hammocks at the end of the Second Seminole War. In an attempt to avoid costly confrontations and deportation to Indian Territory, the Seminoles moved further south towards the Everglades and Big Cypress area.

The exact location of Chocochatti is still unknown today. However, Creek artifacts have been identified in an upland hammock area known as Hope Hill in Brooksville. In conjunction with USF, the THPO will be performing an archaeological field survey in the summer of 2015 at Hope Hill in an attempt to confirm the location of Chocochatti. This survey will be a field school program for USF undergraduates and Seminole high school students, providing a great opportunity for USF students to gain experience with tribal archaeology and to be involved with the Seminole Tribe community. Likewise, this will allow Seminole students to learn archaeological practices, and it will also provide them the opportunity to engage with college students, enabling them to get a feel for the collegiate experience.

If you are a high school Tribal member and are interested in attending the Chocochatti field school, please contact Maureen Mahoney (863)983-6549, extension 12248

Figure 2. "Chocochatee Savanna" visible to the south of the "Cove of the Withlacoochee," Excerpt, Map of the Theater of the Second Seminole War (MacKay 1839).

The Ah-Tah-Thi-Ki Again Welcome the Florida Humanities Council's 2014 Summer Workshop

BY Joy Murphy - Museum Educator

A large part of our mission at the Ah-Tah-Thi-Ki Museum is to educate both Tribal and non-Tribal audiences about the history and culture of Seminoles throughout Florida and the United States. That is why our Museum's name loosely translates to "a place to learn." We take this task seriously by supporting many different types of opportunities to learn from the museum. One such opportunity has been hosting the Florida Humanities Council's annual summer workshop. This year's workshop was entitled "Tribal Traditions in the Modern World: The Seminole Tribe, Their Voices, and Their Stories." Teachers from around the State of Florida experienced a week-long immersive workshop about Seminole culture in order to more effectively teach Seminole history and culture to their students. They were led by Dr. Andrew Frank, Associate Professor of History at Florida State University in Tallahassee, Florida, and author of several books on Seminole history and culture along with Natalia Ritchie, who served as the master teacher for the workshop. Diane Wakeman, Director of Teaching Florida, coordinates teaching workshops for the Florida Humanities Council.

For five days, the teachers lodged at the Holiday Inn in Clewiston, Florida. In an effort to fully understand the Seminole story, they visited several sites, including the Stranahan House Museum. The Stranahans were local business owners and trusted friends of the Seminoles who ran a trading post in what is present-day Fort Lauderdale. Workshop attendees also enjoyed a night of music and poetry by Seminole Tribal member Elgin Jumper. In addition, they visited the Hollywood, Brighton, and Big Cypress reservations to answer several questions posed to them. They included questions such as: "What do we already know about native peoples, especially the Seminole Tribe of Florida and the Miccosukee Tribe of Indians of Florida?," "How have tribal traditions and modernity intersected?" and "Why is tribal identity important?" Understanding the answers to these questions is important because it affects how teachers communicate Seminole and native history in their classrooms as well as how teachers educate Seminole youth who are in their classes. Having a better understanding of Seminole and native history and culture will go a long way in dispelling stereotypes often perpetuated by a lack of knowledge.

Figure 1. Teachers enjoying a swamp buggy ride at Billie Swamp Safari.

In previous years the Museum participated in a limited capacity; serving as hosts while the teachers visited the museum and some staff members serving as tour guides when visiting the Brighton reservation. This year the Museum opted to take a more active role in the planning of the workshop so that the teachers would receive deeper knowledge. Several small changes were made to the typical agenda that together created a more enriching experience. A question and answer session with Museum staff allowed the teachers a deeper understanding of how we work to disseminate the Seminole story, while a dinner at the Josiah's restaurant in Brighton allowed a quick look at the gaming industry. As evidenced by the feedback that we received, the teachers truly enjoyed the small changes. Some of the feedback that we received included:

-This is one of the best experiences I have ever had!

-It was all so phenomenal.

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-I can't even begin to say [what liked best]. This was the single most impactful training I have ever experienced in my 23 year career.

Departments and staff throughout the Tribe were instrumental in making this workshop a success. In addition to their visit to the Ah-Tah-Thi-Ki Museum, where they toured the museum, the boardwalk, and our collections division, the teachers were able to tour the Hollywood pre-school and education department and visit the administration building. They also explored the Brighton Reservation where they visited the Red Barn, Pemayetv Emahakv Charter School, the new Veteran's building, and the Brighton casino, where they enjoyed a delicious lunch at Josiah's. For the first time, while visiting the Hollywood reservation, they had the opportunity to speak with a member of the Tribe's administration. Mr. Danny Tommie, the Chairman's Executive Administrator, and Trishanna Storm, Office Manager, were gracious enough to offer their valuable time to answer questions by the teachers.

We would like to thank the Tribal members and employees that helped to make this week possible. They include: Mr. Danny Tommie; Dr. Santarvis Brown, Director of Education; Dr. Paul Backhouse, Museum Director; Dr. Annette Snapp, Museum Operations Manager; Jake Osceola, and Van Samuels, Outreach Specialists; Joy Murphy, Museum Educator; Carrie Dilley, Visitor Services and Development Manager; Tara Backhouse, Collections Manager; James Powell, Museum Registrar; Robin Croskery-Howard, Conservator; Rebecca Fell, Curator of Exhibits; Trishana Storm; Thommy Doud, Hollywood Pre-school Director; and the staff at Josiah's. Without their help and support, this week would not have been a success.

We believe in the importance of celebrating and disseminating Seminole culture to both Tribal and non-Tribal individuals. We hope the teachers who participated in this amazing experiencing left with a new and more complete understanding of Seminole culture. We also hope they will use their newfound knowledge to educate their students and others about the Seminole people's cultures and traditions.

Figure 2. Teachers exploring the Red Barn on the Brighton Reservation

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MEMBERSHIPS

Thank you to the following individuals who have joined or renewed their Ah-Tah-Thi-Ki membership. Your support of the Museum is appreciated!

New

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James Jacques
Marlene Schotanus
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