Front-End Evaluation
For the Dena'ina Exhibition at Anchorage Museum

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September 2008

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Introduction

This front-end evaluation study, conducted for the Anchorage Museum from July to September 2008, seeks to provide information about how potential visitors to the Dena'ina exhibition (scheduled for 2010) might think and feel about the exhibition's themes. Twenty interviews were conducted by Beverly Serrell (Serrell & Associates, Chicago, IL), who participated in the development and evaluation of two other exhibitions at the Anchorage Museum, *Science Under Sail* (2000) and *Yuungnaqpiallerput: The Way We Genuinely Live* (2008). The findings were analyzed qualitatively as themes and issues emerged from the interview responses. Implications for the Dena'ina exhibition development are offered throughout the findings. The report concludes with recommendations based on the findings of this study as well as on findings from other front-end museum evaluations in the visitor studies literature.

Goals

The goals of the study were to learn from potential visitors the extent of their prior knowledge of the Dena'ina people and to discover how they might make connections the themes of the new exhibition. As with the Yup'ik exhibition, the exhibit developers of the Dena'ina exhibits want to design an experience that will appeal to and teach Alaska Natives about their own cultural history while including issues of interest and meaning to non-Natives (Alaska residents and tourists). These goals are part of the Anchorage Museum's emphasis on interpreting Alaska Native culture in a modern context for indigenous people today.

Study Methods

The evaluator interviewed 20 people, asking open-ended questions about their reactions to a general exhibition goal statement and four captioned color photographs of objects to be included in the exhibition (see the interview protocol at the end of this report). People could talk as long as they wanted as they reacted to the pictures, and often free-associated to other related topics.

Interviewees were selected to reflect varying levels of interest in Dena'ina culture, including young adults who were of Dena'ina heritage, other Alaska Natives, other Native Americans, native Alaskans, Anchorage residents, and tourists; prior knowledge about the Dena'ina ranged from some personal experience to almost nothing. The age span was from 17 to 70 years old. See Figure 1 for a chart of the demographics of the participants in the study.

The interviews took 5 to 15 minutes and were conducted mostly at the museum and at the Alaska Native Heritage Center. One was by phone, and one took place at a home in Anchorage. The interviews were tape-recorded and transcribed. All of the transcriptions are in Appendix A.

Limitations

All study methods have their advantages and disadvantages. The open-ended nature of these interviews was confusing to some people because they might have expected to be asked a series of specific questions with "yes" and "no" answers. We did not take this approach because our intention was to interview individuals who had limited knowledge of Dena'ina history. We wanted to elicit free associations to what they heard and saw in the interview materials rather than test their factual knowledge (or lack of it) about the objects.

The conditions for tape-recording were not ideal, between background noise and soft-spoken interviewees. As a result, the transcriptions miss some data and detail because words could not be deciphered.

Twenty people cannot be considered representative of the whole audience to the new Dena'ina exhibition. The sample was not larger due to limitations of the study's budget. But the feedback is valuable in a qualitative analysis to give the exhibit developers ideas about the wide range of ways in which interviewees thought about the topic and themes.

The analysis and opinions are those of the evaluator who developed the study methods, collected and analyzed the data, and wrote the report. A follow-up study might be needed to more closely examine issues raised from these findings.

Findings

The people interviewed reflect the diversity of the target audience for the exhibition. While certain parts of the exhibits will appeal more to some than others, most museum visitors will share a limited knowledge about the Dena'ina, a desire to learn more, and an interest in the objects as things of beauty and functionality. (They will also be constrained by the amount of time they can spend at the museum.) The interviewees' comments show a rich understanding of many aspects of the Dena'ina culture in a general sense and a genuine curiosity about the people and their lives, past and present.

Findings are grouped by general reactions; specific responses to the four objects (photos and labels); responses to broader topics, such as history and social issues; what people would like to see and do in the exhibition; and questions people wondered about.

Direct quotations and paraphrased statements are identified by a code number for the interviewed participant:

Numbers 01 to 06 are Native Americans;
07-09 are Dena'ina;
10 to 20 are Alaska residents and tourists.

Refer to Figure 1 for the individual's characteristics. Refer to Appendix A for the full transcriptions.

Some people had more to say overall, others focused on a specific topic; some were quite eloquent. If people are quoted only a few times, it is most likely because they had less to say.

Finding: There was a lot of diversity about what participants knew, or didn't know, about the Dena'ina, and how the Dena'ina culture was similar to others.

Young Dena'ina people reflected about what they've learned regarding their Dena'ina heritage:

My mother is Athabascan, from Pedro Bay. My dad is from Georgia. I know like two words of Dena'ina, and that's pretty much it. (09)

I was one of the last people that was born in the village Nondalton. It was very modern, but the elders did try to teach us stuff. I got really into dancing. These days the young people don't get involved too much. (08)

I'm very sad for my culture. I'm planning to go to the school where you can take Dena'ina linguistics. I don't want to be one of the 90% of my people that don't know their language. (07)

Native Americans saw similarities between their culture and the Dena'ina:

The story of the Dena'ina people having to survive colonialists and encounters with the white world and all the changes over time that beat them down. That's very similar to my life, my culture's [Lakota] experience. (03)

It seems like there's a lot of parallels between them and Lakota and Ojibwa cultures. (04)

We [Tlingit culture] also use shamanism and potlatches. (06)

The main thing is all of these things have a greater significance. They're part of a whole cultural context. How people not only utilize these things but how they were perceived in their belief system. (05)

Non-Natives also felt a connection with the Dena'ina through humanity and proximity:

Regardless of religion, it all ties in to something that comes with us that's a mystery. Human nature. We might not speak the same language. We might not have the same clothes or customs. But we have the statue, the way to count the days, the clothing, the dance, the symbolism. (12)

As far as my life story intersecting or resonating with the Dena'ina, I mean how can you not? We're living in their territory. (14)

Some people didn’t see a connection:

I can't imagine any way that my life story intersects. I guess their story is relevant from a historical perspective.(17)

Non-Natives (as well as Alaska Native people) admitted how little they knew about the Dena’ina:

I was born and raised up here in Anchorage. Growing up I never really heard anything about the Dena'ina. It’s an eye-opener now to hear about the natural inhabitants of this area.(04)

I didn't know for sure they were Athabascan. I even have a map that shows all of the Alaskan Native groups and the languages that were spoken, and I honestly can't think of seeing their name on it. (11)

I always assumed that the Natives living in Anchorage were probably just from other places. I never knew there was actually a Native population in Anchorage. Because we were never taught that in school. (16)

I live in their land, but I didn't know that this was the land of the Dena'ina until they named the Convention Center. How did they get so lost in Anchorage? (11)

Other Native people reflected about how they learned (or have not learned) about their Native culture through family and community activities, often more as adults than as children:

We were raised always knowing that we had Myaamia heritage, but I was unaware that I was being taught anything relative to that culture until I had the opportunity as an adult to work with my relatives. (01)

I spent my summertimes in the village with my grandparents to learn and get to know that side of the family. (06)

I have gone to powwows, and I drum and dance. We sing in sweat lodge ceremonies. That's a part of praying also. It's almost like going to church. It's hard to keep the songs alive.(04)

One person mentioned how visitors have learned from the Anchorage Museum's Yup'ik exhibition:

You see the people that come through, people that have never been exposed to Yup'ik culture, there's some who think "This is weird. Why would they do that?" But when a Native group goes through, they've always wondered how or why, and they look for a long time and say, "That's how they did that!" Now they know. (06)

People knew about the effects of contact on religion, education, and dress:

The Myaamia pretty much wore skins up until Jesuit time. Then there became a preference for black shirts with some kind of large collar that--my theory is--mimics the Jesuit robes. (01)

A good portion of the people from my village were sent to boarding schools. They did their best to break the people of their ways. When they finally were allowed to practice their own religion and go back to what they did, my people still haven't healed from it, yet as far as getting back to the way things were and practicing --there's so much that we've forgotten. (06)

I have encountered what has happened to the Natives in other places. We cannot change that. The way we have dehumanized them and then later realized they were just as human and they need recognition. It is a pity. (12)

Finding: Based on the photos and labels, interviewees talked about the four objects: shaman doll, puffin-beak rattle, man's shirt, and the string calendar. Each one will be reviewed separately below. The shaman doll provoked the most discussion; the string calendar was the least-familiar object.

People were hesitant – and had questions about -- "shaman" concepts and objects:

The word "shaman" is definitely a white word. That's why I don't use it. I try to say physical healers, spiritual healers. It's more descriptive. (01)

I wondered if shamans are the same thing as medicine people? (02)

I know some people are sensitive about seeing some shamanistic material on display. There might be certain restrictions that go along with them. It's specific to each culture. (04)

I know the feeling that was expressed from the curators and the art handlers: Be careful around these objects. (15)

This face really, it just really, it looks very European. And is that human hair on it? (11)

This doll was used as a part of a ceremony. Most people wouldn't think of a doll in that way. The only other thing people think of is voodoo and even that is misunderstood. (05)

I've always been fascinated by shamanism and medicine men. I'm wondering how the Dena'ina might be related to other Native American tribes. (19)

Other comments reflected people's interest in the power of the shaman doll, and several related it to Catholic practices:

My mom used to make shaman dolls and other dolls. She used my hair when I was growing up, and so I was definitely intrigued by the dolls. (03)

This doll probably has half a dozen songs associated with it. There is a way to initiate its life-force power and a way to make it dormant again. (05)

I'm a Catholic. Maybe pre-Christianity they used some form of shaman. And probably some of the Catholic customs and traditions and dates on the calendar came from pagan rituals. (10)

We have little statues of virgins and different saints for different reasons. The faith and medicine mix. You have faith in your doctor, but you still have that push towards religious mystery of praying to a statue. (12)

A shamanistic object can reach out, not necessarily in a frightening way, but it does get your attention. There is some form of spirit that emanates out of it. (15)

"This doll represents you. Put all your bad energy in this doll." And I was like, "Mom, this isn't going to work." And she says, "People have been doing it for hundreds of years. Do it." (16)

Comments about the puffin-beak rattles were mostly about liking the object and wanting to hear the sound. Some were concerned about how and where the beaks were obtained. People mentioned other materials used to make rattles, including turtle shells, buffalo hooves, wood, and metal, and other cultures that used rattles:

The puffin beaks, that was pretty cool. They probably would make a cool sound. (09)

We don't get puffins around Anchorage, so I thought that was very interesting how they were able to use them. They live by the cliffs, near the ocean.(08)

Another form of rattles is used in music--the maracas in Mexico and other South American countries. (10)

I want to know if the puffins shed, or if they're killed for their beaks. (11)

The rattle reminded me of so many rituals of the Catholic religion --the very special masses with the pope or the archbishop when they do the little rattle with the smoke [incense]. (12)

The puffin-beak rattles are great. Wonderful. I love the sound they make. More mellow than I had expected. A really nice kind of organic rattle sound. (14)

Can we see a video or some kind of film of some dance in progress with it? (15)

The rattle is a toy, right? (18)

People admired the shirt. Observations about it were often about the quillwork, plus mentions of the type of hide used, the male-female differences, and the purpose of the fringe:

A lot of times you'll see these fronds on here, the buckskin strands. That's to hold the moisture away from the body when it rained. Pull the water off the garment. A lot of people don't realize that. (05)

The Alaska Natives do some incredible beadwork and have for many, many years. So that always echoes to me, because I am a beader. (14)

I wouldn't mind having that shirt. (15)

People were interested in the reasons for the change from porcupine quills to glass beads:

I assume beads were easier to work with. Porcupine quills are harder. But why change to glass beads? (02)

Oh man. I can totally understand why they moved from quills to beads. Doing the quillwork is so hard. My mom is a quillworker. She got wise and started cutting the tips off eventually, but not before I had calluses built up on all my fingers. Dyeing them and lining them up in a perfectly straight line, she would do it, and it was just effortless. Then I would do it, and it wasn't. But I could do the beadwork on her level. Beading isn't in itself easier, I think, but it just seems easier. Because you have to do the same with quills; it's like a needle in a haystack trying to find the one that looks just like yours. You have to do that with beads, too. But without all the stink and the cooking. (03)

Once trade beads were introduced, quillwork fell out of fashion. But there are still contemporary quillworkers making quillwork items. And it's a very exact art, very time-consuming. You have to soak and dye the quills, and if you're not careful, they'll crack. It's some of the most beautiful work you'll ever see on a garment. (05)

My mom told me that we don't have to kill the porcupine to get the quills. You just throw a blanket over on them, and the quills will get stuck in the blanket. (07)

Young Dena’inans mentioned the beadwork as identity:

I have one of those shirts. It's more of a vest rather than a big shawl like this one. It has beadwork all over it in my clan colors, which is all shades of blue. The beadwork is very, very nice. My mom did it. (08)

I think the beadwork is actually the Athabascan's trademark. You can tell where someone was from just by looking at their floral designs. (07)

Reactions to the string calendar often included surprise and comparisons with other forms of keeping track of events and time:

In African culture, they make sticks and decorate each bar of the stick per day or per year. It was painted or drawn on by the men describing their battles throughout their life. So the longer they lived it would be more elaborate (03)

So this is basically the PDA or the BlackBerry of its time, the string calendar. People have had ways of keeping appointments and marking important days for thousands and thousands of years. It wasn't always electronic. (05)

I didn't know about that, but I can somewhat relate to it because my dad and I mark the calendar and say, "Got a moose on March 17th"--a very good day! (08)

I actually have never seen one before. But I have heard of it. They have one actually locked up in the tribal center down in my village. (07)

The string calendar is a way of recording memories. I've started keeping a journal, because it's hard to remember everything. (10)

The string is like the rosary. (12)

I was familiar with the rattle, but the string calendar, that was a new one for me. Fascinating. (14)

How can you tell it was for every 100 days? (15)

Finding: People's comments touched on broader themes, including the historical ties between the Dena'ina and the Navaho; the impacts of contact on Native art and trade items, and contemporary social issues.

Some people have heard that the Dena'ina are related to the Navaho:

Am I remembering correctly from my studies of Dena'ina, are they in some way related--or at least anthropologists say they're somehow related--to the Navaho people? (02)

A lot of people don't realize that Athabascan culture goes from Alaska all the way down into Mexico. And there are remnants of Athabascan Dena'ina or Dena people throughout the West Coast and Oregon--specifically there are tribes that still speak Athabascan. Navaho people are an Athabascan culture. So there is kind of a cultural continuity, at least in terms of language, all throughout North America. (05)

I know that they said that the Athabascan language is similar to the Navaho language. I wonder if that has anything to do with it. (13)

Many comments were made about the nature of post-contact history, art, and crafts as a source of income for Native Americans in general:

People don't realize they were making objects for the tourist trade at Niagara Falls or at Montreal or whatever. But it's still beautiful work. The whole pottery revival: They weren't making that until the Santa Fe Railroad went out there and then they had somebody to sell to. Maria Montanez's black-on-black pottery is not traditional. She came up with it, and it was hot, hot, hot. (02)

Before the arrival of the Europeans, these things were made for other reasons, and then after the arrival of the Europeans, when the culture began to erode and people began to assimilate, then they made these things for trade. A lot of these things have lost their original significance.(05)

My grandmother makes fly-catch baskets. It's one way of dealing with society. Take something for free and make a living off of it. And now we have casinos. (02)

My mom used to make dream catchers and sell them. I've only made a few, but they're not like really traditional. (09)

One person went on at great length about social issues in Anchorage between Natives and non-Natives:

I went to high school on the south side of Anchorage. The Natives, they were really singled out, and kids made mean comments, like about drugs and, "You guys never can get anywhere." (16)

I've seen drunks downtown, falling in the street, but if it's a Native person, they definitely get more of a bad rap than anybody else. People come down on them harder.(16)

I go to UAA, and we have a joke like, why couldn't I have been Native Alaskan because you get a free education. Really, it's great they are like using this opportunity. (16)

Finding: Opinions were offered about what should be included in the exhibition.

People talked about what they would like to see, hear, and do in the exhibition:

It's hard to interact with the objects when they're just sitting there. (03)

I've never heard of a string calendar before. But it's intriguing. It kind of made me want to do one. Just as an experiment. (03)

Everybody believes that they're from where they're from and they didn't come from someplace else. That would be an interesting debate in this exhibit. (05)

It would be nice to have a few examples of shaman dolls. It would add a little more power to the display. (15)

From what I can see here it looks like the shirt is in pretty good condition. If it is placed on a mannequin it will have a little more body to it, fullness to it versus just hanging on a hanger. (15)

They liked the use of the "we" voice, not the "they" voice, in the Dena'ina labels and in the Yup'ik exhibition:

It's refreshing in the sense that it's like, "This is our stuff." This is what we know, not what I looked up or what I learned in school. It sounds territorial. It's not the curator. And that's fun. In my region the politics of the exhibition don't get discussed as much. I frankly have not ever seen anything be so candid.(02)

I noticed in the Yup'ik science gallery that sometimes instead of using present tense for describing them they used past tense. They should use the present tense, because so many times people think they are extinct. I've met people who were just amazed that Indians were still alive. You know they thought they had all been wiped out. (04)

I think it makes it more relevant to living people to have another group of living people talk about themselves, and you know as human beings we all have more in common than we don't. (05)

It's Yup'iks telling you about their people. It's not a professor from somewhere else. You listen a little bit closer. Because it's them doing their best to make sure that their voice is heard and that they're remembered. Because there's not a lot left. (06)

People were aware of things they would never be able to see, because they've been lost:

Europeans who came to the coast took away a lot of artifacts, they were scattered all over. They came for furs. End up with more artifacts in Europe sometimes than you do here. (13)

There are so many objects that are still floating around in Europe because they're keepsakes, they're family heirlooms that will never see the light of day. Souvenirs, they're hand–me-downs. I think there's a lot out there that will never see the light of day. (06)

Besides hearing the Dena'ina "voice," a few people suggested that the exhibition should include politics:

Essentially you're either at the table or you're on the table. (02)

If they have a Native corporation, but I don't know the name of it. (11)

Everything is political, in a certain way. That's what these things are about, you know. That's the power of exhibitions. (02)

It's about contemporary Dena'ina people looking at their history and looking at the present and even looking at the future. And that's what's exciting. (05)

Finding: They thought the Dena'ina exhibition was a good idea.

They said they would come to see this Dena'ina exhibition:

I'm an easy sell. You know this would be an exhibit that I would go to if I was near it. (02)

I can see how important this would be to the Dena'ina because it's like getting a part of their past back. (06)

Tourists come up here expecting snow and ice and they don't think about the Native people that are in the background that they don't see. Because whites have taken over the scene. We're what they see. The museum can present these things for them to see and appreciate and learn from. I know I do. (18)

I'm glad that there is a project to bring them into an exhibit, because I do find it ... fair, fair would be the best word. (12)

If it's anything like the Yup'ik exhibit I just spent quite a bit of time in, it just resonates. It was so wonderful. I'd like to take that exhibit home with me. (20)

Besides the many questions people had about specific objects (shaman doll, puffin-beak rattle, shirt, string calendar), here are some other questions that were raised:

How many Dena'ina people are left in their tribe or clan--are there any estimates?
How did the Dena'ina live: How it was back then, but how are they affected today?
Is there an authentic food? What can they eat here or are there recipes for them so they can make it themselves?
Where do they get dentalium shells?
Were they sailors? Did they use the water? I want to know more about the water I think. Did they hunt beluga?
What were the Dena'inas' burial rites? We always heard that the elders would go off and die and the animals would eat them. Is that true?
It makes you wonder, how really did all of the continents, South America and North America become inhabited?

Recommendations

1. Have a "big idea."

Interviewees' interests and questions ranged far and wide and were largely positive. But in an exhibition, you can't cover everything. Exhibit developers, therefore, should have a "big idea" to help focus and clarify the messages.

2. Be specific and give multiple examples.

As you are already well aware, people have limited knowledge about the Dena'ina. They will be coming into the exhibits with some general thoughts, but there is not much specific information to build on. Many visitors are aware of the history of oppression of Native peoples (e.g., forbidding use of Native languages, sending children to boarding schools, suppressing religious practices), the importance of spirituality (e.g., blending of mind and body), beaded clothing, casinos, and negative social issues. These can be discussed with specific references to the Dena'ina.

3. "We're still here" means "in Anchorage."

There seems to be a general understanding about the loss of culture as a result of invasions throughout history. In the case of Dena'ina, there are some living descendants, but not many unique and familiar objects. The most striking fact is that they lived and still live in Anchorage. The museum should stress that.

4. Go lightly on new vocabulary.

Many other topics and vocabulary will be new, especially for tourists, such as state and federal legislation, corporations, regional natural resources, and local town names. These will have to be introduced in a way that does not overwhelm or confuse visitors.

5. Appeal to young Dena'inans.

For young Dena'ina--a target audience--this exhibition could provide a brief but important and potentially transcendent experience for seeing themselves in a comprehensive context. There is also a potential to impact them at a very emotional level, as well as to offer them a few skills (e.g., language, music, dreams) they can put to use immediately.

6. Appeal to a broad range of interests.

Some people will not see the Dena'inas' story as relevant to them, and they will not attend the exhibition. But certainly some disinterested people will be a captive audience because they are with a group of interested visitors. Find a way to make them feel welcome and connected--and not bored!

7. Stress respectfulness of sacred objects.

Based on the comments about the shaman doll, the museum will need to display and interpret it with great sensitivity. For many members of the museum's target audience, these objects contain spiritual power, and they therefore deserve special respect. People understood that the spirituality associated with the shaman doll was an ancient human perception and value.

8. Include interactive opportunities.

People are interested in learning more about the puffin-beak rattle, so it needs to be displayed and interpreted in a way that animates it. The opportunity to touch one, or at least view a video of one being used, is necessary. Making a string calendar would be fun.

9. Satisfy visitors' curiosity about quills and beading.

People are interested in learning more details about quillwork, beading, and the meaning of the designs. This is a very accessible story, and it has general meaning for other Native cultures as well. It's another opportunity to touch, too.

10. Explain and display unfamiliar items in a way that relates to present-day knowledge.

The string calendar is not immediately recognizable as what it is, but people easily relate to it when they read the label and understand its purpose. It will need to be displayed in a way that visually communicates keeping track of events or time, in case people don't read the label right away.

11. Discuss obliteration of the pre-contact culture.

There may be some confusion about what is "traditional." Most objects will be post-contact. How can the Dena'ina be understood as a people pre-contact? Or, maybe the focus should be on the present: How does a culture reclaim and understand itself when so much has been lost?

12. Tell the difficult stories.

As recently as 2001, a movie (*Out Cold*) portrayed drunken Eskimos humorously. Will this exhibition confront this stereotype?

13. Stress the universal positives.

Show specific examples of how the Dena'ina have strong family ties, make and use beautiful things, are creative and resourceful, have deep spiritual beliefs, value education, deal with social challenges, fight for their rights, play a role in local politics, and look forward to a better future.

Figure 1. Demographics of the sample

Number	*Name*	*Alaskan or other Native American cultural affiliation*	*Age*	*Profession/special interest*	*Resident of*	*Interview site*	*transcribed pages*
#01	Beverly	Myaamia	50s	college prof anthropology	Ohio	by phone	8 pp
#02	John	Potawatami	50s	museum director	Michigan	in Chicago	9 pp
#03	Sharon	Lakota	20s	museum assistant	Anchorage	Anchorage Museum	7 pp
#04	Darian	Lakota	30s	museum collections manager	Anchorage	Anchorage Museum	11 pp
#05	James	Kaw	40s	museum director	Anchorage	Anchorage Museum	11 pp
#06	Victor	Tlingit	30s	museum guard	Anchorage	Anchorage Museum	18 pp
#07	Sarina	Dena'ina	<20	museum educator	Anchorage	ANHC	9 pp
#08	Robert	Dena'ina	20s	museum educator	Anchorage	ANHC	11 pp
#09	Ashana	Dena'ina	20s	museum educator	Anchorage	ANHC	5 pp
#10	Paula		60s	ESL teacher	tourist from Boston	Anchorage Museum	6 pp
#11	Nora	AK resident	40s	marine biology educator	Anchorage	at home (Anchorage)	6 pp
#12	Carmen	Hispanic	50s	teacher	tourist from Florida	Anchorage Museum	5 pp
#13	Mike & Julie		70s	retired	tourists from Boston	Anchorage Museum	6 pp
#14	Linda	AK resident	60s	beadworking artist	Anchorage	Anchorage Museum	3 pp
#15	Ted	native Alaskan	50s	museum exhibits	Anchorage	Anchorage Museum	6 pp
#16	Whitney	native Alaskan	20s	museum cafe server	Anchorage	Anchorage Museum	13 pp
#17	Sue		60s	fisherman	Homer resident	Anchorage Museum	5 pp
#18	Rex	AK resident	60s	museum exhibits	Anchorage	Anchorage Museum	5 pp
#19	Brett	native Alaskan	30s	museum cafe server	Anchorage	Anchorage Museum	7 pp
#20	Ruth		60s	birdwatcher	tourist from N Jersey	Anchorage Museum	3 pp