



Dear Colleagues:

Enclosed please find sample narratives, summary budget forms, and schedules of completion from five successful 2010 and 2009 Native American/Native Hawaiian Museum Services (NANH) grant applications. This packet contains sample narratives of applications that address the program's three major application categories: Programming, Professional Development, and Enhancement of Museum Services. Each sample application was selected to illustrate a specific aspect of a good application in any category, as described below:

Programming

**Swinomish Indian Tribe** is included as an example of a project that unquestionably connects with their community. The project narrative is clearly written and the resulting outcomes are well defined.

**PA'I Foundation** application is included as an example of a very clearly written narrative, including well-defined project objectives. A detailed schedule of completion illustrates how the project will be completed during the grant period.

Professional Development

**Pechanga Band of Luiseno Mission Indians of the Pechanga Reservation** is included as an example of a project designed to provide professional museum internships for tribal members. The project is a good example of how a cultural center functions as a community educational resource.

Enhancement of Museum Services

**Koniag, Inc.** is an example of a very clearly written narrative, including well-defined project objectives. Detailed goals and objectives, clearly defined action steps, and a thorough schedule of completion contribute to the application's clarity.

**Makah Indian Tribe** is included as an example of a project addressing conservation concerns of their exhibited collections. The application illustrates how these critical needs will be addressed in order to improve tribal museum services.

I hope these sample narratives will be useful to you as models for structuring a proposal that helps strengthen your museum services. Please contact me at (202) 653-4634 or [snarva@imls.gov](mailto:snarva@imls.gov), Reagan Moore at (202) 653-4637 or [rmoore@imls.gov](mailto:rmoore@imls.gov), or Allison Boals at (202) 653-4702 or [aboals@imls.gov](mailto:aboals@imls.gov), if you have any questions. Applications for NANH are available from the Grants.gov website ([www.grants.gov](http://www.grants.gov)). We look forward to receiving your application.

Sincerely,

Sandra M. Narva  
Senior Program Officer

## *Swinomish Journeys: Project Narrative*

**Statement of Need:** The Swinomish Indian Tribal Community, established by the 1855 Treaty of Point Elliott, is situated on the southeastern portion of Fidalgo Island, in Skagit County, Washington, and is comprised of descendants of the Swinomish, Kikiallus, Lower Skagit and Samish tribes. The Tribe is federally recognized under Section 16 of the 1934 Indian Reorganization Act and is controlled by an eleven-member senate led by Chairman Brian Cladoosby. (*See Supporting Document 1 – Cladoosby letter of support for IMLS grant.*) This body oversees a reservation of 7,450 acres of uplands and, because it is bordered on three sides by salt-water, approximately 3,000 acres of tidelands. (*See Supporting Document 2 – Reservation Map 2010.*) This maritime environment is key to understanding who the Swinomish people are for its threads wind tightly through their culture, livelihood, and traditional foodways. Despite a small reservation land base with just under 900 members enrolled, the Tribe's dedication to these vital components of their community is evident in its actions: Swinomish is one of the most proactive Washington tribes in its advocacy of treaty rights, government-to-government relations, and environmental protection. The latter is evidenced by the Tribe's commitment to salmon habitat restoration, from recreating salmon-rearing beaches on the reservation on a local scale, to its regional sponsorship of the Coast Salish Gathering since the conference's inception in 2005, an annual conference for Washington and Canadian tribes, and federal officials from both countries. (<http://www.coastsalishgathering.com/>)

In the 155 years since the signing of the Point Elliott Treaty, Swinomish has struggled to overcome formidable obstacles. President Ulysses S. Grant illegally diminished the reservation in 1873 when he removed the northern third due to non-native settlement within its borders, and significant portions of the original land base were subsequently lost due to the Allotment Act. (*See Supporting Document 3 – Reservation Map 1871.* The award-winning PBS film, *March Point*, filmed by Swinomish youth, explores Grant's land appropriation. *See Supporting Document 4 – Article about March Point.*) Swinomish's cultural integrity was dealt a crushing blow when the Office of Indian Affairs declared its spiritual and religious practices illegal in 1883. The boarding school experience further damaged traditional transmission of lifeways knowledge between child, parents and elders. After the third grade, Swinomish children were sent to Tulalip, the nation's first federally contracted boarding school, effectively removing them from the influence of family and community. Forbidden to speak their native language of Lushootseed, or engage in traditional activities, Swinomish children lost much of their connection to their families and heritage, a fragmentation that has had profound and lasting effects. In the mid-twentieth century, the precipitous decline in Washington's salmon fishery, and pollution of its tidelands and shellfish, threatened the Tribe's very lifeblood, economically as well as culturally, at a time when over 75% of its members supported their families by fishing.

With its adoption of the Indian Reorganization Act in 1936, Swinomish worked diligently to create a viable infrastructure for its people that provided economic and educational opportunities. It has not been easy as funds have been limited and the needs great. Through these challenging times, the Tribe has kept its sights on a fundamental goal, one held for almost fifty years: the creation of a museum for its people. The idea first surfaced in the early 1960s when Swinomish became the first Indian tribe in the United States to issue tribal bonds for sale, the proceeds of which constructed a community hall and gymnasium for its youth. Tribal elders came together to create the Swinomish Dance Troupe so children could learn family songs and dances and share them with the community in the new gymnasium. Tribal Manager Tandy Wilbur reflected on this effort, stating, "It was only natural for us to realize that our culture would remain alive only as it is handed from generation to generation. Instead of losing our culture entirely to contemporary ways, we decided to teach our own youngsters about their background and heritage." Thereafter, the issue of creating a museum appears continuously in tribal records. But despite many discussions about the issue, and attempts to secure grants, the project has never reached

fruition. In decades past, the Tribe's small staff and lack of economic infrastructure proved an inadequate foundation to sustain the effort to build a museum. Additionally, because the Swinomish Indian Tribal Community has historically been made up of different family groups from four different tribes, the issue of what constituted "culture," or "history" proved difficult to quantify when efforts were made to formally begin preserving those very attributes of the community. That, in turn, made it difficult for the Tribe to embrace a shared vision of where to begin. Swinomish tried to address that need by supporting small scale cultural programs particularly for its youth, such as its summer canoe club and handcraft classes, as well as instruction in their native language, Lushootseed, but many in the community felt these efforts were inadequate. Elders point to increased problems with tribal youth, particularly in areas of substance abuse and high school dropout rates, stating that children "don't know who they are anymore, they don't know where they come from."

Fundamental changes are on the horizon, however. Since the late-1990s, just after it opened its new casino, the Swinomish Tribe has poured revenue from that venture into program infrastructure. It created its own education department in 2002, and four years later opened the newly-built Swinomish Early Learning Center and Computer Lab. In 2004, the Tribe hired a historian to organize and augment its collection of historic records. Digitization of these materials began the following year and, on January 1, 2007, the Swinomish Records Room and Tribal Archive officially became a reality. At their annual retreat that February, the Tribal Senate formally included a museum in the tribe's new 20-year Capital Facilities Plan. (*See Supporting Document 5 – Swinomish Village Map, 2007 Master Plan.*) During the past three years, a solid foundation has been laid for that goal by identifying the Tribe's assets and limitations, its culture and characteristics, in an effort to build capacity for a future museum. The Tribal Archive has amassed critical compilations of documents and research databases for Swinomish and its members. A digital media research database with newspaper articles dating from 1853 to present-day in over 200 categories of information is now available online for staff and members. Collections and policy development are underway. Numerous exhibits on tribal history and culture have been produced and rotate through display cases in key buildings on the reservation. In an effort to provide widespread access to important documents, digital exhibits are regularly placed on the tribal computer network enabling tribal members and staff to view presentations from the History of Treaty Day to the Indian Voting Rights Act. Historical articles are published monthly in the tribe's newspaper *Kee Yoks*. Schoolchildren use the Tribe's collection as a basis for school projects and reports, and the Tribal Archivist visits the classroom upon request in addition to supporting youth projects like the Native Lens program. (*See Supporting Document 4 – Article about March Point. See also: attached Statement of Purpose.*) As indicated by feedback given to staff and senators by tribal members, these accomplishments have created true excitement and enthusiasm in the community, an important outcome of the Tribe's commitment to preserving and sharing its culture and history.

The Tribe's embrace of Canoe Journey 2011, an event of major proportions in Indian Country, has galvanized Swinomish behind one common purpose: proudly hosting this event, and celebrating its culture, as a united community. (*See Supporting Document 6 – 2009 Canoe Journey article; Supporting Document 7 – 2007 Canoe Journey Map*). Due to its pending arrival, however, this event has outpaced the planning of a museum or cultural center at Swinomish. The time is now for the Tribe to create a "center" for telling its story, honoring its traditional ties to the water, celebrating its recreation of salmon habitat on its very shores, and welcoming tribal members and their visitors to a place of meaning and learning. The Welcoming Pavilion will be that center and *Swinomish Journeys*, a rich interpretive display that will permanently flank the pavilion, will tell the Tribe's story. It honors the Swinomish mission "to protect the culture and traditional practices of the Swinomish people and to respect and protect the spirit of the ancestors that have gone before and the future generations to come." And we believe that the pavilion and exhibit, together with Canoe Journey 2011, will generate the momentum

needed to bring the community to a place of action—and planning—for a Swinomish museum. (*Supporting Document 8 – SITC Senate Resolution.*)

**Project Design:** The conception and design of the Welcoming Pavilion and the *Swinomish Journeys* exhibit is the outcome of collaboration between the Swinomish Tribal Archive, the Tribal Senate and its committees, tribal departments and elders. This collaboration identified the exhibit’s key themes, which have been researched and developed this past year. As visitors approach the Welcoming Pavilion and *Swinomish Journeys* exhibit, and the village in the traditional way, from the water, they will be met by the Tribe’s traditional way of conveying knowledge, through carved cedar “welcoming poles” and cedar panels depicting ancestral canoe travel, and what the site looked like at contact time in the 1700s. (*See Supporting Document 9 – Conceptual drawing of Welcoming Pavilion and Swinomish Journeys exhibit.*) These carvings will join the contemporary interpretive panels to tell the Tribe’s story on many levels. The first centers on the site itself. The pavilion and *Journeys* exhibit are two components of a major salmon habitat restoration effort of the Swinomish village waterfront on Swinomish Channel. At Treaty Time this channel had been known as the Swinomish Slough, a shallow, winding waterway, but in 1893, to improve commerce in the region, regular dredging began by the Army Corps of Engineers and it soon became the most heavily dredged waterway in Washington State. Countless tons of sand from these dredging operations was deposited atop the village’s shoreline. And as the dredging and diking continued, not only of the slough but the entire Skagit River delta, the region’s once rich salmon fishery, depended on by tribal members, drastically declined.

To help reverse those effects, the Tribe is now working with the Corps to restore the beach to its 1893 level. Native plants will be replaced on tideflats; tidal channels will be cut to permit twice-daily salt water flushes to aid salmon recovery. (*See Supporting Document 10— Beach Restoration.*) The *Swinomish Journeys* “site history” interpretive panel will detail the impact of these changes, as will the traditional foodways panel that explores Swinomish’s ancient ties to salmon and shellfish. Our objective for the public is increased awareness by tribal members and visitors of how human choices affect habitat, both adversely and positively, and how the journey between those two realities affects us all. This complements the goals of the Tribe’s new outdoor education center currently being developed on the west side of the reservation, but it does so at the heart of the Swinomish village where most tribal members live, and directly across the town of La Conner, a major tourist destination in Skagit County. The “site history” panel will also explore where the *Swinomish Journeys* exhibit is situated: atop the elevated abutment for the old Morris Street Bridge, which connected the village to La Conner from 1915-1957. The bridge, and accompanying road across the reservation, were built at the behest of La Conner businessmen who wanted a quicker route to Anacortes, Skagit County’s port city. The impact of that route, which sliced through the middle of the Swinomish village, is only beginning to emerge. For many elders, the bridge site evokes great sadness as it reflects their educational experience after the Tulalip Boarding School closed in 1932 and they were transferred to the La Conner’s Schools. They recall townspeople protesting Indian children being allowed in the classroom and having to walk back to the reservation twice a day, “*across that old windy bridge,*” so they could eat lunch in the Tribal Community Hall. For elders, the old bridge represents separation, not access, and memories of a segregated and painful adolescence when they were not “allowed” to eat with white students. To acknowledge the importance of this site, the Tribe is preserving the portion of the bridge footing where it meets the tribal village. It is why the Welcoming Pavilion and *Swinomish Journeys* exhibit is so appropriate for this location. Our objective is that the site will provide healing, and an opportunity for old—and new—stories to be told by elders to tribal youth and others, thus giving this place new meaning for the community.

Additional panels explore the very aspects of the community that make Swinomish unique: its people and legends, their historical roots to canoe travel, their ties to the reservation and region. (*See*

*Supporting Document 11— Canoe Racing on Swinomish Channel.*) These panels will flank a paved path that winds amidst the Swinomish Traditional Native Plants Garden: an additional panel will explain how these plants, labeled with their Lushootseed and English names, were used for nutritional, medicinal and utilitarian purposes. Tribal youth from the Swinomish Prevention Department's *Share Our Stories* program will assist in planning and installing this garden. A key objective is for each to choose a plant, learn its traditional uses, and then share that knowledge with visitors to the 2011 Canoe Journey. A final key component of the exhibit are two flagpoles, one for the United States and Washington State flags, the other for the Swinomish flag, specifically requested by the Swinomish Veterans Committee. Cognizant that Tribe's erection of the *Journeys* exhibit on its waterfront will be the first public display of Swinomish culture that faces the town of La Conner, these poles, are especially crucial to elder veterans who stated, "This is who we are, a people who have always served our country." The interpretive themes have been determined, research has been completed, and we are ready to proceed with planning and development of interpretive panels in October 2010 with a projected completion installation date of panels, garden, and carvings around the Welcoming Pavilion, by June 1, 2011. (*See Supporting Document 12— Exhibit Site Plan.*)

**Project resources:** It is anticipated that it will take nine months to complete the goals in this project, with the final three months dedicated to evaluation and assessment. The project allocates a small percentage of grant administrator's time to consulting with various tribal committees and elders regarding the design of the panels. Once that task is completed, attention will turn to the production of interpretive panels, (Interpretive Graphics Company) and carvings, which will be done by tribal artists. Ms. Trebon will again invest a small percentage of her time during the final three months of the year-long project, to do an evaluation and assessment of the project.

Several projects will get underway immediately upon grant approval. The Tribe will purchase the four fourteen-foot cedar poles so the wood can begin curing, an in-kind contribution from the tribe of \$1,400.00. In addition, the Tribe will incur a separate expense of \$2,500 to cut and transport the logs. A second primary project in the first three months is the creation of content for the interpretive panels, carvings, garden, and the design for exhibit layout. While Theresa Trebon, Tribal Archivist, will be responsible for the primary design of the exhibit and the interpretive garden, they will require tribal approval from the Swinomish Senate and its committees. There will be no IMLS funding costs during this three-month period. Tribal in-kind funds for staff will be as follows: Ms. Trebon's time in the amount of [REDACTED], plus [REDACTED] fringe benefits.

Once the designs are approved, the interpretive panels will be ordered, allowing approximately three months for their fabrication. The expected cost of the eight panels is \$24,000.00, which would come from IMLS grant funds. Tribal artists will be carving the cedar poles and panels during this time period, at a cost from IMLS grant funds of \$8,000.00: these funds will stay in the community. In addition, the flag poles will be ordered, using \$2,795.00 of IMLS grant funds. During the late winter and early spring, the Tribe will construct a Welcoming Pavilion to be established in a cohesive way with the exhibit, interpretive garden, and cedar carvings.

This brings us to April of 2011, at which time the interpretive panels and flag poles, as well as the cedar poles, will be installed at a cost to the Tribe of \$4,000.00, and come from funds set aside for this purpose. In addition, the Tribe will purchase \$3,000.00 worth of soil and traditional native plants for the interpretive garden from IMLS grant funds. The Swinomish *Sharing Our Stories* Youth Group will assist with the planting, care, and interpretation of this portion of the exhibit.

The entire project is scheduled to be completed by June 2011, with July through September of that year scheduled for evaluation and assessment of the project. This project's budget requires a total of \$156,095.00 for the 12-month period. The grant request from IMLS for one year is \$49,160.70 with the

bulk of these funds going toward the creation of interpretive panels and carving. Budget and resources committed by the Tribe to this project in one year will be \$116,300.00. Of that, 210 hours of personnel time donated by the Tribe total \$5,250.00. In-kind donations consist of \$0.00 in programs which are funded through other grant sources and \$100,600.00 in donated land for the establishment of this exhibit. Finally, the Tribe has set aside an additional \$40,000.00 to construct a Welcoming Pavilion which will flank the *Swinomish Journeys* exhibit and native plants interpretive garden.

**Impact:** The *Swinomish Journeys* exhibit, together with the Tribe's hosting of Canoe Journey 2011, and the new Welcoming Pavilion, will foster several important outcomes for the community. These outcomes will be evaluated in accordance with the logic model created for *Swinomish Journeys*, through close monitoring of how the site is used, by whom, for what purpose, and how that use affected participants, from the time installation has been completed through the end of the grant period. Monitoring will continue through the 2011-2012 school year to determine the impact of this project on education programs. A final report will be shared with the Tribal Senate and key departments (cultural, education, prevention, elders): their feedback will guide our next steps to ensure beneficial outcomes from this project create momentum for the tribe's museum goals.

**Outcome 1: A cultural gathering place for Swinomish community on the village shore, overlooking the town of La Conner, will stimulate pride in tribal members, a greater knowledge of who they are, and a resurgence of cultural activities.** Increased community participation in, and support for, cultural events at this site such as the Blessing of the Fleet, summer canoe races, etc., will generate needed momentum for the planning and development for a museum. Indicators will be the number of people who use this site, the number of tribal members who report satisfaction from having this amenity in the village, and the number of tribal members who will participate on a steering committee to create a museum.

**Outcome 2: The information in the interpretive exhibit (carvings, panels, garden) will support educational efforts for tribal youth already underway.** The exhibit site is close located to the Swinomish Education Center. Children in daycare, preschool, and after-school programs can easily walk to the site to meet with teachers or tribal elders for multiple purposes. The La Conner School District, located just two miles from the site, can easily afford field trips to the exhibit so its students may learn more about Swinomish, while tribal youth may take pride in hosting their classmates at their Tribe's own cultural site. Indicators will be threefold: how often the site is used for this purpose; how many times the site and exhibit content appear in class assignments; the number of favorable comments from participants. *See Supporting Document 13— Letter of support from Dr. Tim Bruce, La Conner School Superintendent.*

**Outcome 3: *Swinomish Journeys* will play a key role in Tribal prevention programs.** This exhibit supports the Swinomish Wellness Department's *Share our Stories* program to address the cultural "disconnect" felt by many tribal youth that results in increased violence and substance abuse. At-risk youth will be encouraged, with the assistance of a family member or elder, to participate in the planning and care of the Swinomish Traditional Native Plants Garden. Once the garden is installed, they will serve docents for the care and explanation of the site during Canoe Journey 2011. Indicators will be the number and percentage of participants in this collaboration, the duration of their involvement, and the number or percentage of participants who rate their involvement as positive and impactful. *(See Supporting Document 14 – Letter from SITC Wellness Director, Heather Bryson, CDP, CCDCII.)*

**Outcome 4: *Swinomish Journeys* will afford tribal elders a chance for meaningful participation in the community.** Elders will be solicited to contribute their time at the exhibit site where they can share their knowledge with tribal youth in exchanges that encourage communication between generations. In return, elders will gain a sense of honor and purpose. Indicators will be the number or percentage of elders that participate, and the number or percentage who rate their involvement as positive.

# BUDGET FORM - PAGE FOUR

## Section B: Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages			
2. Fringe Benefits			
3. Consultant Fees			
4. Travel			
5. Supplies and Materials			
6. Services			
7. Student Support			
8. Other Costs			
TOTAL DIRECT COSTS (1–8)			
9. Indirect Costs			
TOTAL COSTS (Direct and Indirect)			

## Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS

2. Cost Sharing:

    a. Cash Contribution

    b. In-Kind Contribution

    c. Other Federal Agencies\*

    d. TOTAL COST SHARING

3. TOTAL PROJECT FUNDING (1+2d)

% of Total Costs Requested from IMLS

\* If funding has been requested from another federal agency, indicate the agency's name:

## Swinomish Journeys: Schedule of Completion

Oct. 2010	Nov. 2010	Dec. 2010	Jan. 2011	Feb. 2011	March 2011	April 2011	May 2011	June 2011	July 2011	Aug. 2011	Sept. 2011
<b>PLANNING and DESIGN</b>											
Interpretive panels Carvings Site Native Garden: SOS Youth Group											
			<b>TRIBAL APPROVAL</b>								
			Senate Committees Elders								
			<b>FABRICATION, DELIVERY of INTERP PANELS CARVING of CEDAR POLES and PANELS</b>								
						<b>INSTALLATION: EXHIBITS</b>					
						Interpretive panels Carvings					
						<b>INSTALLATION: NATIVE PLANT GARDEN</b>					
						Collaboration with SOS Youth Group to install plants and interpretive signs					
									<b>COMPLETION</b>		
									<b>EVALUATION &amp; ASSESSMENT</b>		

PROJECT NARRATIVE:  
MAMo: Maoli Arts Month 2011

## 1. STATEMENT OF NEED

### a. Description of community:

The Native Hawaiian arts community is large, vibrant, diverse, and growing. It encompasses the visual and performance arts, such as music and hula, as well as the many cultural practitioners who continue ancient Hawaiian traditions such as kapa making, lauhala weaving, and feather work. It also encompasses those whose works are contemporary in nature or in their choice of media, whether it be stone, glass, wood, or acrylic and canvas. Unfortunately, however, Native Hawaiians are the “unseen” of the Hawai'i art scene. The vast majority of “Hawaiian art” is produced by non-Hawaiians employing Hawaiian themes or motifs, with much of the artwork promoting misconceptions of the Hawaiian community. Moreover, there are precious few organizations which represent, support and/or promote Native Hawaiian artists. Little data existed about the Native Hawaiian arts community, and much of the information regarding the difficulties Native Hawaiian artists faced was anecdotal.

This changed in 2005-2006 when PA'I Foundation, with funding from the Ford Foundation and the Office of Hawaiian Affairs, conducted a needs assessment survey among the Hawaiian arts community. Over 200 artists and cultural practitioners participated. **The results indicated a need for the creation of economic opportunities for artists.** The survey indicated that only 24% of the artists earned 100% of their personal income from selling their art, 18% earned 10% of their income from their art and 39% earned 5% or less from selling their art. **The survey also showed that there were insufficient venues.** Less than half had shown their works in museums, galleries, or festivals. Only 34% of the artists had displayed or sold their art at museums, 44.9% through the galleries and 46.9% at craft fairs or festivals. **Importantly, 89.1% of the artists surveyed reported that a Native Hawaiian arts market would help them to promote their art and 93.8% would be interested in participating in such a market.** In addition, one of the main concerns for artists and cultural practitioners is the lack of interest in their art or cultural practice by young people. Four years later, in 2010, we have made advances to improve the relationships between the Museums in Hawai'i and native Hawaiian artists, but much more needs to be done.

### b. Current status of the museum

Bishop Museum is the premiere place in Hawai'i that houses our “mea makamae” or precious items – those works created and treasured by our ancestors. Over 300,000 visitors annually come to experience the Bishop Museum. Few venues in Hawai'i feature works by contemporary Native Hawaiians artists, with the recent exception being the Museum's J.M. Long Gallery. Since our partnership with the Bishop Museum began in 2006, the Long Gallery has housed a dozen exhibits that combined the works of the past with those of the present and featured MAMo artists in exhibits each May. Perhaps more than any other museum in the State, Bishop Museum strives to recognize our contemporary Native Hawaiian artists and cultural practitioners, with programs such as the Pacific Traditions series, which features elders sharing their knowledge and wisdom. The newly renovated Hawaiian Hall is a testament to the impact that MAMo has had on the Bishop Museum. Contemporary artworks are now installed alongside cases which house artifacts of native Hawaiian artists of our ancient past that inspire our present and future artists.

### c. How the proposal will improve museum services

Under this grant, PA'I Foundation will partner with Bishop Museum to plan and implement the annual month-long celebration of Native Hawaiian art and artists in May of 2011, titled MAMo: Maoli Arts Month 2011. The planning process will involve scores of artists and will help to strengthen and improve the relationship between the Museum and artists. Staff at the museum will benefit from working with members of the Native Hawaiian arts community through the sharing of knowledge and varied perspectives. Bishop

Museum will continue to host at least two of the major MAMo events: the MAMo Awards Ceremony and Gallery Exhibit and the Native Hawaiian Arts Market and Keiki Art Festival. This grant will enable us to expand upon previous year's successes. MAMo will aid in establishing the Museum as the premier place to view works by Native Hawaiian cultural practitioners and contemporary artists. By showing that the Museum is able to successfully exhibit and showcase Native Hawaiian artists, other venues in Hawai'i, from other museums to galleries and art spaces, may be more willing to consider showing Native Hawaiian artists and exhibits.

**d. Impact on the community from improved museum services**

PA'I Foundation, through this grant, will engage dozens of Native Hawaiian artists in the Festival planning process to ensure that the Festival directly addresses their needs. This process will result in improved relations between the Native Hawaiians arts community and the Bishop Museum. The Festival will result in the ability of Native Hawaiian artists to exhibit and sell their works in an established venue, and, by showing that the Bishop Museum is able to successfully showcase Native Hawaiian artists, perhaps other venues in Hawai'i, from other museums to galleries, will be more willing to consider showing Native Hawaiian artists. Moreover, by tying MAMo to the monthly "First Friday" Arts Celebration in Downtown Honolulu, it will hopefully result in these galleries featuring more Hawaiian artists – not just in May, but throughout the year. Through MAMo, we expect to increase visibility for native Hawaiian art and artists, creating opportunities to educate the broader community as to the extent and depth of Native Hawaiian art. It will emphasize the importance of Native Hawaiian art *by Native Hawaiians*.

**2. PROJECT DESIGN**

PA'I Foundation will partner with the Bishop Museum and other organizations and individual artists to plan and implement MAMo: Maoli Arts Month 2011. MAMo is a broad community-based effort to celebrate the depth, breadth, and diversity of the Native Hawaiian arts community, to create economic opportunities for Native Hawaiian artists and cultural practitioners by increasing their presence in museums and galleries, and to educate locals and visitors about Native Hawaiian art. MAMo 2011 is directly geared towards meeting the stated needs of the Hawaiian visual arts community by creating venues for artists to sell, demonstrate, and display their works. By partnering with galleries and museums, this grant paves the way for artists to be welcomed, and importantly, to establish *their own direct relationships* with these institutions. Through these venues, residents and visitors will be educated as to the vast artistry of Native Hawaiian artists and cultural practitioners, thus raising the visibility, vitality, sustainability and appreciation of Native artists. By educating the public, galleries, and museums about Native Hawaiian art, MAMo 2009 also hopes to elevate the value and importance of Native Hawaiian art in the local and national art scene, and to distinguish between that which is created by non-natives who are merely employing Hawaiian motifs, and authentic Hawaiian artists who sensitively and accurately portray Hawaiian culture.

**a. Project goals and objectives; action steps and activities to implement the project**

To Accomplish the goals and objectives which follows, PA'I will (1) Convene MAMo planning committee to discuss overall objectives, timeline, tasks, etc.; (2) develop printed material (Artist Guide, posters, flyers, etc.); (3) assist in the promotion of all events through press releases, PSAs, etc.; (4) update MAMo website to include information on events and artists; (5) provide staff and volunteers for all events; and (6) document event via photographs, video footage, etc.

**Goal 1: Create economic opportunities for Native Hawaiian visual artists by increasing their presence in a variety of venues, such as museums and art galleries**

**Objective A:** Plan and implement a First Friday Gallery Walk in Downtown Honolulu in May, 2011 that features at least 30 Native Hawaiian artists in at least 5 galleries, draws at least 2,000 attendees, and generates at least \$10,000 in sales.

**Action steps and activities:** (1) meet with participating galleries and interested artists to help facilitate shows, identifying artists, assisting in installation, etc.; (2) Bishop Museum will work with ARTS at Marks Garage to plan and install an exhibit;

**Objective B:** Plan and implement the Annual Native Hawaiian Arts Market & Keiki Art Festival, a two day event at Bishop Museum in May, 2011 that features at least 35 Native Hawaiian artists, draws at least 3,000 attendees, and generates more than \$25,000 in sales, providing economic opportunities for the artists and enabling them to engage in art-making and discussions with children and families

**Action steps and activities:** (1) work with the Museum to establish possible venues on campus for artists to show and exhibit their work and process for selecting participants; (2) Prepare and disseminate application packets; (3) Review packets and send invitations/regrets; (4) Coordinate campus set-up, entertainment, etc.

**Goal 2: To honor and celebrate the depth and diversity of the Native Hawaiian arts community**

**Objective A:** Plan and implement the MAMo Awards Ceremony and Gallery Exhibit and that honors at least two Native Hawaiian master visual artists at Bishop Museum, with at least 200 attending the ceremony and 5,000 seeing the exhibit

**Action steps and activities:** (1) Convene MAMo planning committee and individual artists to discuss MAMo awardees selection process and candidates; ensure that candidates reflect a wide spectrum of the arts; discuss timeline, tasks, etc.; (2) Once selected, Bishop Museum takes lead in notifying the artists, and working with them in developing an exhibit which honors and celebrates their achievements; (3) Museum staff to assist in developing and installing the MAMo 2011 exhibit and prepare for the Awards ceremony; (4) Museum staff to coordinate set-up, finalize the program, prepare and mail invitations, (5) Museum staff to promote exhibit opening and awards ceremony in print and radio;

**Objective B:** Create a MAMo Artist Guide, website, and other print media that provides information about the MAMo events and, more importantly, contains images of Native Hawaiian art, accompanied by artist contact information.

**Action steps and activities:** (1) PA'I staff to coordinate the collection of images and to gather MAMo application and contact information; (2) identify/retain graphic artist to design MAMo guide; (3) draft copy; edit; final approval; (4) printing of at least 5,000 copies; (5) dissemination at venues throughout Hawai'i, including hotels, galleries, museums, etc., and at all MAMo events; (6) ensure that all MAMo artists receive at least 10 copies.

**b. Evidence that applicant is capable of implementing the project plan**

Since 2006, PA'I Foundation successfully partnered with the Bishop Museum to plan, organize and implement MAMo: Maoli Arts Months and is currently in the middle of implementing MAMo 2010. In addition, PA'I has successfully planned, organized and implemented the Annual Hapa Haole Hula & Music Festival since 2003, the Ho'oulu Project, a partnership with Harvard Medical School to send ten native Hawaiian high school sophomores and juniors to a annual summer session at HMS since 2004 and has served as a fiscal sponsor for numerous community initiatives.

PA'I Foundation is managed by a nine-member board of directors, six of whom are of Hawaiian ancestry. All board members serve as committee chairs or members for MAMo. MAMo Staff dedicate at least 25% of their time annually to MAMo activities. Much of PA'I Foundation's volunteer support comes from the hālau hula, Pua Ali'i 'Ilima a Hawaiian dance school associated with PA'I. The school's members, families and friends volunteer for the projects and activities that PA'I engages in based on the understanding that their cultural practice and the work of PA'I are intimately related to the perpetuation and preservation of their native Hawaiian cultural traditions. Other volunteers are friends and family of the artists that participate in MAMo activities and events. PA'I's approach to achieving the project goals is

through community-based planning and implementation. PA'I Foundation's strength is not as a Hawaiian visual arts organization – rather, it is in its ability to work with a broad range of organizations and institutions in furtherance of a common vision. The vision of MAMo was made possible for the last several years, due to the hard work and determination of the MAMo planning committee members, as well as the membership of PA'I Foundation. PA'I will continue this process, which is one of open and honest communication, as well as decision-making by consensus.

### **3. PROJECT RESOURCES: Time, Personnel, Budget**

With five full years of organization and experience, the MAMo Planning committee will build on the work of the past and organize and plan this event in the seven months from 10/10 to 5/11. While early planning meetings will be held from 10/10 to 12/10, the vast majority of the planning will take place from 1/11 – 3/11. May is for implementation, and June through July is for gathering and collecting evaluations, analyzing and meeting with the artists, sponsors and participants to come up with recommendations for future MAMo activities. Bishop Museum's contributions are through a federal source and cannot be counted towards the cost-share. Other funding resources include Leveraging Investments in Creativity, \$5,000 (staff time for MAMo). Pending grant applications are Ford Foundation, Office of Hawaiian Affairs and Hawai'i Tourism Authority for a total of about \$50,000. In kind contributions are expected from Mayor's Office of Culture and Arts, PA'I staff & board members, MAMo planning committee and volunteers.

#### **Key MAMo Staff & Consultants**

Project Coordinator (0.25 Fte temp): Stacey Williams Stacey has worked as the project assistant for MAMo 2010. She has excellent organizational and communication skills. (Resume Attached)

Project Assistant (0.25 fte temp) Sandi Halualani Sandi retired from the Bishop Museum but continues to volunteer at least 4 hours a week. (Resume attached)

Folk Arts coordinator Co-Chair: Vicky Holt Takamine, executive director for PA'I Foundation (.25 fte perm) She has been the project coordinator and co-chair for MAMo since 2006. She has worked with the native Hawaiian arts community for more than 40 years and will serve as a mentor to the new project coordinator. She knows many of the artists personally and can help to secure maximum participation from the arts community. (Resume Attached)

Graphic Artist: Shane Pale, consultant Shane has served as the graphic artist for MAMo since 2006 and works closely with the artists to develop printed material for MAMo ads, flyers, posters and the artist guides. (Resume Attached)

Keiki Arts Festival Coordinator Alana Tyau-LaChance, consultant Alana has served as the Keiki Arts Fest. Coordinator for the past 4 years and has committed to planning & implementing the 2011 event.

MAMo Planning Committee: The following Planning committee members have been involved with MAMo since 2006.

Co – Chair: Noelle Kahanu Project Manager – Bernice P. Bishop Museum, Honolulu, Hawai'i (March 2000 to present). Noelle has managed several federally-funded educational and public programming projects. She has also coordinated over 12 exhibits which featured the works of over 100 Native Hawaiian artists.

Arts Advisor Bob Freitas: Freitas is a sculptor whose work involves compositions which contrast carefully selected materials. Freitas is involved with the development of Contemporary Native Hawaiian Art, through the coordination of shows and continues to participate in international cultural exchanges that focus on issues of evolving contemporary native art in a global marketplace.

Imaikalani Kalāhele: Imaikalani Kalāhele was born on O'ahu and raised in Kalihi, where he currently resides. A husband, father and grandfather, Kalāhele is the consummate poet/musician/warrior/artist. Multi-talented and multi-faceted, Kalāhele paints, draws, and creates fibrous sculptures, often infused with his

long grey hair. His words and works address issues of cultural and social justice for the Native Hawaiian people.

PA'I Foundation Board: Board members bring to variety of skills and experience that are integral to successful MAMo programs. All have worked on these events since the beginning of the organization and bring invaluable institutional memory, experience and knowledge. Each member serves on a MAMo committee and are committed to the success of MAMo.

**4. Impact** *"MAMo has literally changed Bishop Museum's relationship with the Hawaiian visual arts community and the broader arts community."* -- Tim E. Johns, Bishop Museum CEO/Board Chair

**a. Outcomes**

Bishop Museum will benefit from two MAMo events being hosted on the campus: the MAMo awards celebration, and the Art Market and Keiki Art Festival. Four Native Hawaiian master artists will be celebrated in an exhibit and awards ceremony that honors their achievements, with at least at least 200 attending the ceremony and 5,000 seeing the exhibit throughout its duration. In addition, the Native Hawaiian Arts Market/Keiki Arts Festival will draw at least 3,000 attendees to see the works of over 35 Native Hawaiian artists, generating more than \$25,000 in sales. Thousands will come to the Museum that would not otherwise have come, becoming educated about the breadth and diversity of Native Hawaiian art.

As a direct result of Bishop Museum's partnership with PA'I and involvement with MAMo, tens of thousands of people, many of whom are from our local and Hawaiian community, have come to view the works of contemporary Native Hawaiian artists and to engage with the artists themselves. Over sixty artists have participated in MAMo events that were organized and/or hosted by Bishop Museum. Artists who have not interacted with one another in decades have come back together, renewing lost ties and healing old wounds. Indeed, because of MAMo, the Museum is now seen as a place that welcomes the Native Hawaiian arts community and is willing to advocate on their behalf. Tens of thousands in sales have been generated, encouraging economic self-sufficiency. More importantly, Bishop Museum has participated in the effort to educate the public as to the depth, breadth, and diversity of Native Hawaiian artistry.

**b. Plan to maintain and continue the positive changes after the period of federal funding**

This project serves to provide "expansion" funds for the Annual Maoli Arts Month. While we are decades away from achieving the prominence of the Heard Indian Market or the Santa Fe Indian Market, MAMo is an extraordinary community-based effort to recognize and celebrate Native Hawaiian art by Native Hawaiians. PA'I Foundation and Bishop Museum are committed to continuing this annual event into the future, and we are hopeful, with the success of these first festivals, that we will be able to attract corporate sponsors, and state, local and private funders. Through sponsors, admission fees, food booth revenue, we envision MAMo becoming self-sufficient and self-sustaining, and that it will continue to grow for decades to come.

**c. Information to be collected**

In order to ensure that our goals and objectives are being met, we will collect information from both the artists and the attendees at the MAMo events. Not only will we know the numbers of participants, but also how much in sales the artists generated, and what the attendees learned. It is critical that MAMo serve not only to increase the venues and economic opportunities for Native Hawaiian artists at museums and galleries, but that MAMo be the means by which the local and broader community is educated about the breadth and depth of Native Hawaiian artistry. No longer will the Native Hawaiian people be the "unseen" of the art scene. In the words of Native Hawaiian arts advocate Daniel Anthony, "MAMo doesn't stand for Maoli Arts Month, it stands for Maoli Arts Movement."

## BUDGET FORM - PAGE FOUR

### Section B: Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages	12,320.00	20,320.00	32,640.00
2. Fringe Benefits	1,857.60	4,017.60	5,875.20
3. Consultant Fees	13,000.00	3,500.00	16,500.00
4. Travel	2,000.00	0.00	2,000.00
5. Supplies and Materials	12,900.00	4,040.00	16,940.00
6. Services	7,000.00	20,500.00	27,500.00
7. Student Support	0.00	0.00	0.00
8. Other Costs	0.00	0.00	0.00
TOTAL DIRECT COSTS (1–8)	49,077.60	52,377.60	101,455.20
9. Indirect Costs			0.00
TOTAL COSTS (Direct and Indirect)	49,077.60	52,377.60	101,455.20

### Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS	49,077.60
2. Cost Sharing:	
a. Cash Contribution	48,877.60
b. In-Kind Contribution	3,500.00
c. Other Federal Agencies*	0.00
d. TOTAL COST SHARING	52,377.60
3. TOTAL PROJECT FUNDING (1+2d)	101,455.20
% of Total Costs Requested from IMLS	46.00%

\* If funding has been requested from another federal agency, indicate the agency's name:



## **NARRATIVE**

### **1. TRIBAL OVERVIEW AND STATEMENT OF NEED**

The Pechanga Band of Luiseño Indians (Pechanga Band) is a federally recognized tribe located in the southwestern portion of Riverside County, California near the city of Temecula. Pechanga is one of seven bands of Luiseño. The name “Luiseño” stems from the affiliation with the Mission San Luis Rey de Francia. That mission, founded in 1798, established supporting ranchos in the Temecula Valley. These ranchos encompassed dozens of native villages that became the forced labor of the missions. Because these native villages were within the territory claimed for Mission San Luis Rey, we were called the San Luiseños, which was later shortened to Luiseño.

In 1875, our ancestors were evicted from the ancestral village of Temecula and forced to settle in the nearby foothills. Our families were landless for seven years until the establishment of the Pechanga Reservation on June 27, 1882. After several subsequent grants of land, the reservation today stands at 6,724 acres. There are 1,400 enrolled tribal members and approximately 300 live on the reservation. The Pechanga Band is the second largest employer in Riverside County and operates four businesses and one tribal school. As a people of this ancestral land, we have always been responsible to the social and economic relations that exist upon it today. The General Membership elects a Tribal Chairman and a six-member Tribal Council. Several Subcommittees are also formed by General Membership election.

The Pechanga Cultural Committee was created by vote of the general membership on June 23, 1991. The Committee consists of seven elected Tribal members who oversee the operation of the Cultural Center. It is the central mission of the Pechanga Cultural Committee and Center to engender awareness and appreciation for the history and cultural traditions of our people, within the reservation community and beyond. The Cultural Center acts as repository for the Band's cultural heritage through the preservation of oral histories, archival materials and objects of cultural, historical and artistic significance to the Pechanga people. Several times a month, Cultural Center staff participate in community outreach and educational events.

One of the first tasks the Cultural Committee implemented was an official Tribal archaeological monitoring program. The Band sought greater involvement and oversight in the planning stages of projects that impact our cultural resources. Throughout the 1990s, large-scale housing and commercial developments adjacent to the reservation and in the greater Temecula Valley destroyed traditional villages and sacred sites. In order to protect these areas and cultural items, Pechanga hired experts from University of California, Riverside who worked along side Tribal scholars to educate Native American monitors about archaeological practices and laws. Pechanga also became involved in the planning stages of projects in order to educate lead agencies and developers about ancestral places and cultural items. Pechanga Cultural staff and Tribal attorneys now negotiate with the landowners and archaeologists for 1) potential avoidance of cultural areas and 2) if avoidance is not possible, the return of unearthened cultural items to the Band after project completion. The repatriation of archaeological collections from lead agencies, developers, professional firms, and private collections has resulted in the return of over fifty collections, estimated to contain over one hundred thousand cultural items. The Pechanga tribal repository houses these collections.

Opened in early 2008, the new Pechanga Cultural Center Facility (PCCF) consists of three buildings totaling approximately 12,000 square feet, which includes a state-of-the-art curation building equipped with compact storage, security systems, climate controlled storage room, and shelving for rare books in the tribal library. Two additional buildings house the Native American Monitor program and staff offices. The grounds surrounding the facility act as a living museum with several traditional structures erected by Tribal students during the Summer Youth Program (see supplemental documents). A native plant nursery supported by the Cultural Center supplies indigenous plants for landscaping the reservation. The PCCF staff consists of a Director, Project Coordinator, Linguist, Curator, Assistant Curator/Conservator, Lab Technician, Archivist, Monitor Supervisor, eight Native American Monitors, a Cultural Analyst, Data Analyst, and two administrative assistants.

In early 2009, the PCCF implemented an Academic Internship and Tribal Member Volunteer Program. Our vision is to create educational opportunities for Tribal members and the greater community, while increasing the involvement in and knowledge of the Pechanga Band's cultural history. Our immediate goal is to expose Pechanga Tribal members, specifically young adults, to projects specifically related to their culture and encourage them to pursue higher education in a related field. Ultimately, we hope they will return after matriculation and serve their Tribal community. The PCCF also offers internship opportunities for non-tribal students attending local colleges, allowing them to further their academic and professional skills while learning about a local Tribal community. In exchange, the interns provide the much-needed assistance in processing the numerous archaeological collections housed at the PCCF. The interns learn hands-on skills in the field of museum curation, which includes artifact analysis, cataloging, photographing, as well as conservation.

Most of the Pechanga Tribal government buildings contain exhibit space and installations are changed bi-annually. One current exhibit, designed by a Tribal Member intern, contains baskets originally collected in the early 1900s from weavers on the Pechanga Reservation, and recently reacquired by the Band; another features cultural items made by Pechanga Youth during the Cultural Immersion Summer Program, which includes pottery, photographs of plant gathering, flintknapping, and traditional games. In 2005 and 2006, the Cultural Center participated in two separate installations at the San Diego Airport and has permanent exhibit space at the Riverside County Planning Department Offices. In honor of the 125<sup>th</sup> anniversary of the establishment of the Pechanga Reservation, the Cultural Center created two travelling exhibits; one at the Capitol building in Sacramento, California and the second in Washington, D.C. (see supplemental documents). This year, the Cultural Center provided hands-on exhibits and displays at local community events sponsored by historical associations in Temecula (see supplemental documents). All of the above-mentioned exhibits were created in-house and installed by curation staff.

The PCCF has an immediate need for interns and volunteers to assist with the curation of the Pechanga Band's collections. There are two particularly large collections in urgent need of curation; one is from the "Old Temecula Village" site of our ancestor's eviction in 1875. The other is a site located just downstream of this location, and was most likely an extension of the "Temecula Village" and is known as the "Temecula Creek" site. We believe these sites were one large village, with over 300 inhabitants at one time.

The knowledge and enthusiasm of Tribal Member and local college interns has greatly assisted us with the completion of several curation projects and exhibits. The Pechanga Cultural Center is

requesting assistance for eight internship positions through the IMLS Native American/Native Hawaiian Museum Services grant. The PCCF provides the opportunity for Tribal Member interns to learn more about their culture and offers academic students the applied skills needed to further their education in museum studies or related fields.

A Tribal museum is part of the Pechanga Band's five-year development plan. The ultimate goal of this project is to train and educate several Tribal Members to fill the organizational and operational positions for the museum. The internship positions will expose Tribal youth to museum service activities and encourage them to seek higher education in this discipline or related field. The internship positions will not only increase Tribal Member involvement in the PCCF, but also provide a sense of ownership and pride in the Tribal collections. With the pursuit of higher education rapidly declining among Pechanga Tribal Members, the participation of Tribal youth in the PCCF Internship program would have a considerable impact on the community. It would bring great pride to the Tribal elders to see the younger generations furthering their education and participating in an educational program that also benefits the entire community. The Pechanga Cultural Center stands as a testament to the Pechanga Band's historical resiliency and unwavering dedication to honor our heritage.

## **2. PROJECT DESIGN**

The goal of the Academic Internship and Tribal Member Volunteer Program is to build the participants' museum service skills while providing needed support to PCCF staff in the areas of curation and conservation. Under this project, the Temecula Village and Temecula Creek collections will be processed. The focus of the internship program is to provide opportunities to Tribal members, specifically, young adults and local college students to participate in the full procedure of curation, from cleaning the artifacts to cataloging, researching, conservation, exhibit design and installation. PCCF developed internship program guidelines based on Tribal needs and California State University, San Bernardino (CSUSB) academic internship program standards (PCCF guidelines are included as a supplemental document). Cultural Center Staff worked closely with Thomas Long, CSUSB Assistant Professor in History and the CSUSB Internship Coordinator, to develop the program for PCCF.

Currently, the PCCF has two academic interns working in collection conservation and exhibit design. One intern is a tribal member and pursuing a MFA degree at California State University, Fullerton. The second intern is working under a "California Partnerships" grant through California State University, San Bernardino under the direction of Thomas Long. We wish to continue this relationship with the University and invite additional students to participate, as well as interested non-student Tribal members.

Interns will work directly under the guidance and leadership of PCCF staff. Under this project design, four internship positions per year will be available to Pechanga Tribal Members and students from California State University, San Bernardino. The PCCF abides by the Tribal Government hiring policy of "Pechanga Tribal preference," however at least one position each grant year will be reserved for non-tribal university students.

The guidelines, objectives, and goals of the program are to:

- 1) **Recruit** tribal members to participate in the Program through Tribal newsletters, announcements, and posts on the Band's website. Advertise the positions in Anthropology, Native American Studies, or related fields at local universities, in particular the University of California, San Bernardino. Receive applications, select participants, conduct orientation and begin participation.
- 2) **Educate** the interns in museum and curation techniques. Provide the opportunity for hands-on training in collection processing, conservation, and exhibit design.
- 3) **Provide** guidance and evaluation. Teach, mentor and supervise participants. Evaluate participant performance based on pre-identified objective criteria, such as attendance, timeliness, and completion of assigned tasks. Ensure timesheets and weekly participation logs are completed. Academic Interns must complete an end-of-term assignment as part of their evaluation process.
- 4) **Review Program** and determine future direction. At the end of each six-month session, participants will complete an evaluation of the Program's strengths and weaknesses. Based on evaluations, the Cultural Center staff will identify needed improvements and opportunities for growth to determine the future direction of the Program.

We have designed administrative forms, such as an application, weekly activity logs, participant evaluation and program evaluation. As part of the participant evaluation process, we will design an assignment at the end of each internship period, such as a report or presentation.

The Pechanga Band has the organizational experience and capacity to manage the IMLS Native American/Native Hawaiian Services grant. The Band has successfully managed many federal grants, including grants provided by the Environmental Protection Agency and Federal Emergency Management Agency. We have a financial services division with established policies and expert staff to provide oversight.

### **3. PROJECT RESOURCES: Time, Personnel, Budget**

The Pechanga Cultural Center Internship Program is currently underway, however IMLS assistance would allow the recruitment of an additional four internship positions per year to assist with the processing of the two collections discussed above. Exhibits focusing on these collections will be developed and installed by the interns at the Pechanga Tribal Government building. This project will be implemented and completed over a two-year period with the program consisting of eight, six-month positions. The first two positions would begin October 1, 2009 with a completion date of March 31, 2010 and the third and fourth positions would begin April 1, 2010 and end September 30, 2010. The second year would follow the same six-month schedule as year one, which would begin with the fifth and six interns on October 1, 2010 through March 31, 2011 and the seventh and eighth positions from April 1, 2011 to September 30, 2011. Participants are expected to dedicate a full six-months of work for each internship position. Interns can reapply for additional positions based upon previous participation and the number and strength of other applicants.

The Pechanga Cultural Center Archivist, Lisa Woodward, Ph.D. will assist with the collection research and documentation, serve as the liaison between the grantor and the grantee, and ensure all fiscal reports are completed. She has over seven years experience overseeing a grant administered to U.C. Davis by the National Science Foundation. Curator Teresa Lorden, Ph.D. Candidate and Assistant

Curator, Myra Masiel-Zamora (Pechanga Tribal member currently pursuing a Masters degree) will supervise participants in the curation process. Grant management and intern supervision will be provided as an in-kind contribution from the Pechanga Band. The PCCF cost share includes staff time and fringe benefits totaling over \$90,000.

California State University, San Bernardino, Museum Studies program has agreed to work in conjunction with the PCCF Internship Program, under the direction of Professor Thomas Long. The University offers museum studies coursework through the History department where students can designate an emphasis in Public History. Accredited internships are offered and several students each year are placed in positions at local libraries and museums. One intern from this program is currently working with PCCF staff. The University has an excellent history of collaboration with Native American Tribes and has a large Native American student population.

The budget request for the Pechanga Cultural Center Internship Program is \$48,828.16 over the two-year granting period. The majority of the budget is to provide funding for (4) four Internship positions per year. Additional budget items include fringe benefit costs and travel to one or more IMLS sponsored events each grant year.

The Pechanga Band has a well-developed management system implemented for financial management and resource control. The Band has established Standard Operating Procedures that control financial reporting, record keeping, internal controls, budgetary controls, allowable costs, source documentation and financial management. The Tribal Council conducts a monthly financial review of the Cultural Center Operations. In addition, the Band provides an annual independent audit of all operations.

#### **4. PROJECT IMPACT AND EVALUATION**

The Program immediately benefits the PCCF by spreading awareness of Luiseño culture in the larger community and provides needed support in the areas of curation, conservation, and exhibit design. Tribal members will learn more about their history and culture and encouraged to pursue higher education in Museum Studies, Anthropology, History, Native American Studies and related fields. The ultimate impact will be the participation of Tribal members in an educational activity directly related to their culture and community and provided the opportunity to become qualified Tribal personnel to operate the PCCF and future museum.

By focusing on the Temecula Village and Temecula Creek collections, Tribal and non-Tribal participants are exposed to cultural items directly associated with the Pechanga community while receiving hands-on training in the curation process. The study of these collections provides the Pechanga community with a better insight to how their direct ancestors lived prior to the establishment of the reservation.

An evaluation and review of the Internship program will be conducted after each six-month period. As the Project is assessed through intern feedback, evaluations and overall progress, adjustments will be implemented in the following intern period. We will use this opportunity to strengthen the Pechanga Cultural Center Internship Program and provide knowledge and information to Tribal members and the larger population about the local village sites that now known as Temecula.

## BUDGET FORM - PAGE FOUR

### Section B: Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages	39,936.00	98,700.00	138,636.00
2. Fringe Benefits	4,892.16		4,892.16
3. Consultant Fees			0.00
4. Travel	4,000.00		4,000.00
5. Supplies and Materials			0.00
6. Services			0.00
7. Student Support			0.00
8. Other Costs			0.00
<b>TOTAL DIRECT COSTS (1–8)</b>	<b>48,828.16</b>	<b>98,700.00</b>	<b>147,528.16</b>
9. Indirect Costs			0.00
<b>TOTAL COSTS (Direct and Indirect)</b>	<b>48,828.16</b>	<b>98,700.00</b>	<b>147,528.16</b>

### Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS	48,828.16
2. Cost Sharing:	
a. Cash Contribution	98,700.00
b. In-Kind Contribution	
c. Other Federal Agencies*	
d. TOTAL COST SHARING	98,700.00
3. TOTAL PROJECT FUNDING (1+2d)	147,528.16
% of Total Costs Requested from IMLS	33.00%

\* If funding has been requested from another federal agency, indicate the agency's name:

**Pechanga Cultural Center Museum Studies Internship Program Proposed Work Plan  
Schedule of Completion**

Time Line	Sept. 2009	Oct. 2009- Mar. 2010	Apr. 2010- Sept. 2010	Oct. 2010- Mar. 2011	Apr.-2011- Sept. 2011
	Internship recruitment for first six-month period	Internship recruitment for following six-month period	Internship recruitment for following six-month period	Internship recruitment for following six-month period	
Internship 1 Temecula Village		Clean and catalog artifacts			
Internship 2 Temecula Village		Clean and catalog artifacts			
Internship 3 Temecula Village			Artifact conservation, exhibit design, installation		
Internship 4 Temecula Village			Artifact conservation, exhibit design, installation		
Internship 5 Temecula Creek				Clean and catalog artifacts	
Internship 6 Temecula Creek				Clean and catalog artifacts	
Internship 7 Temecula Creek					Artifact conservation, exhibit design, installation
Internship 8 Temecula Creek					Artifact conservation, exhibit design, installation

## Koniag, Inc. Application

### 1. Statement of Need

Community: Koniag, Inc. and the Alutiiq Museum & Archaeological Repository are part of Alaska's Kodiak Island community. Surrounded by the North Pacific Ocean, Kodiak is a large, remote set of islands. Its seven rural communities dot the coast of a wilderness area the size of Connecticut. Here, fishing is the economic foundation, but with harvesting declines, tourism has gained economic importance.

Roughly 13,000 people live in this wet, windy maritime region, including 1,800 Alutiiqs whose ancestors settled here more than 7,500 years ago. In the past 200 years, waves of European and Asian settlers have added to Kodiak's cultural fabric and impacted Alutiiq societies. Under Russian and American rule, the Alutiiq population plummeted. Alutiiq language, arts, and social customs nearly vanished, as Native people fought prejudice and the suppression of their culture by a growing Western society. In the 1980s, archaeological research revealed a rich prehistoric culture, promoted heritage exploration, and led to the development of a tribal cultural center - the Alutiiq Museum. Today there is a more inclusive community history dialog, a reawakening of the Alutiiq language, and a Native arts renaissance. Kodiak is experiencing a cultural revival intimately tied to the services of its leading heritage organization, the Alutiiq Museum. Students, educators, artists, residents, and visitors now learn about Alutiiq heritage through a tribal museum.

Status of Alutiiq Museum: Members of 7 Alutiiq tribes govern the non-profit Alutiiq Museum. Founded in 1995, the museum preserves the cultural tradition of the Alutiiq people with a collection of over 250,000 objects and images. Exhibits, programs, and publications tell the Alutiiq story, promote cultural pride, and invite all people to explore Native heritage. In 2000, the Alutiiq Museum won the National Award for Museum Service for its public service and community collaborations. Museum activities center around a modern, 5,000 sq. ft. facility in downtown Kodiak, staffed by 11. The museum serves about 8,000 visitors annually. Thousands more benefit from programs that reach far beyond museum walls into schools and communities. In the fall of 2009, the American Association of Museums accepted the museum into its accreditation program. Staff members are currently working through the accreditation process.

Need: In 1995, the newly established Alutiiq Museum inherited the extensive collections of the Kodiak Area Native Association. Over 150,000 archaeological, ethnographic, natural history, and photographic items were transferred to the museum for long-term care. The majority of these collections arrived unregistered, unorganized, and poorly documented. For the past 15 years, staff members have worked diligently to create a professional collections program and improve the care of inherited collections. They developed a collections policy and procedures, registered the collections, created an electronic database, and organized objects in secure, climate-controlled storage. With these efforts complete, staff members now seek to improve the care of individual collections, particularly the Karluk One archaeological assemblage.

Karluk One is the museum's largest, most unique collection. Owned by Koniag, Inc., it contains roughly 20,000 objects from a remarkably preserved, prehistoric, Alutiiq settlement. Wood objects make up about 55% of the collection, and bone, ivory, fiber and even leather objects another 15%. This collection is among the most widely used for museum exhibits as it offers an unmatched view of ancient Alutiiq life. In addition to hunting, fishing, and household tools, it contains ceremonial objects and artwork. Unfortunately, inexperienced students processed the collection. They misidentified many objects, duplicated numbers, and used multiple numbering systems, all before the widespread availability of desktop computers. There is no computerized catalog. Despite the importance of the collection, the museum has never had the opportunity to inventory this massive, inherited collection, document all object locations, take a representative set of registration photos, complete storage enhancements, or create an accurate electronic catalog. Complicating this situation is that fact that amateurs conserved Karluk One's organic objects. A professional conservator has never formally surveyed the collection and old conservation records are not reconciled with the objects.

## Koniag, Inc. Application

However, informal consultations and staff monitoring illustrate that objects have been both under and over treated and need improved storage.

Planning & Museum Service Improvements: *Karluk One Carlia'arluku* is the result of careful curatorial planning. A 2001 MAP II collections management survey recommended the museum apply for grants to improve the care of specific collections and noted the registration and documentation of poorly documented inherited collections – which included Karluk One – was a concern. With the museum's major registration projects completed, staff can now turn their attention to documentation. The Karluk One collection is the logical focus. Of all its collections, the museum depends most heavily on Karluk One's unique objects for interpretation. Improving the documentation of this collection creates a foundation for many of the desired collection and interpretation projects outlined in the museum's strategic and interpretive plans – including revisions to exhibits and the development of collections-inspired arts programs. Moreover, staff monitoring and informal reviews by professionals indicate that Karluk One has serious preservation challenges. The conservation assessment will assist with collections care while contributing to the development of a curatorial plan, a specific objective of the museum's strategic goal to obtain and maintain accreditation.

Community Impact: The central impact of this project will be the increased availability of the Karluk One assemblage. The Alutiiq Museum has a reputation for connecting people to collections through arts programs, exhibits and publications. For the past decade, museum staff has developed numerous educational opportunities featuring ancestral objects, particularly Alutiiq ethnographic collections from the world's museum. Yet, the museum has not fully shared its own holdings due to documentation problems. By completing the inventory and catalog, the museum will make this phenomenal assemblage accessible. This project is the foundation for producing a catalog of the collection, incorporating more Karluk One objects into museum exhibits, and sharing objects with artists, students, educators and researchers. In short, this project will expand community access to one of richest assemblages of prehistoric Alutiiq objects.

Second, through a community conservation workshop, this project will build ties among the people that care for Alutiiq objects. This is important in a small, remote Alaskan community where opportunities for professional development are limited and a variety of museums with differing missions preserve Native heritage. By involving staff from the Kodiak Historical Society, the Maritime Museum, and the Military History Museum in conservation training, the project will support a network of similarly trained colleagues.

Third, the project's educational component will enhance the community dialog on Alutiiq heritage. The museum's work has created a more inclusive view of local history. This project will continue this effort, promoting knowledge of Alutiiq history and pride in ancestry by sharing a remarkable collection.

## 2. Project Design

Goals & Objectives: The proposed project will transform Koniag's Karluk One assemblage into a well-documented and stored collection and develop capacity for collection conservation. Its objectives are:

- (1) To complete a comprehensive documentation of the Karluk One collection and develop an accurate, electronic collection catalog.
- (2) To promote the long-term preservation of the Karluk One collection
- (3) To enhance public awareness and use of the Karluk One collection

Action Steps: To accomplish these objectives, Koniag, Inc. will provide the Alutiiq Museum with IMLS funding to complete a 12-month project. Museum registrar, Marnie Leist, will act as the project director. The *Karluk One Carlia'arluku* will begin December 1 of 2010. In the first month, grants administrator Katie St. John will order project supplies for shipment to Kodiak.

To address project goal 1 – the inventory and catalog - Leist will begin collections work in month 1 by focusing on a thorough inventory. Using a copy of the Karluk One paper catalog she will work systematically

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through the collection cross checking each object with the catalog, confirming its identification with help from museum curator Patrick Saltonstall, and noting its storage location and condition. Throughout the inventory she will take representative registration photographs of about 3% of the collection (ca. 700 objects), using a digital camera and tripod purchased for the project. These select objects will also be weighed and/or measured. She will also update the museum's registration database to reflect collection content and location. Intensive inventory work will continue for about 6 months, and taper off in succeeding months as Leist and Saltonstall turn their focus to storage improvement and data entry – the computerization of the catalog. As PastPerfect cannot accommodate very large inventories, Leist will develop an MS Excel spreadsheet for the catalog, as she does with all sizeable archaeological collections.

To address goal 2, the long-term preservation of Karluk One, the museum will work with professional conservator Ellen Carrlee, of the Alaska State Museum, to complete a collections assessment and host a community workshop in the care of archaeological organic. Working with Leist and Saltonstall, the two-day assessment will lead to a written report with recommendations for the short, medium, and long-range Karluk One conservation projects. These activities will occur in the fourth month of the project, so that information gained can be used to improve collections care as the project progresses. For example, staff will implement recommendations for storage improvements as they work with the collections and use information from the workshop to complete condition reports for sensitive objects. The inventory also supports goal 2, as it will allow the staff to reunite old conservation records with sensitive objects.

The workshop will be free, held in the museum's lab, and targeted at training the growing community of Kodiak museum professionals. This will include the Alutiiq Museum's 3 curatorial staff members, as well as staff from the neighboring Kodiak Historical Society's Baranov Museum, the Maritime Museum, and the Military History Museum – all of whom care for objects of Alutiiq heritage. A draft agenda is attached. The workshop will also be advertised to the public through a newspaper ad, email broadcast and community flyers to invite participation of other interested people (e.g., local librarians, students, artists).

To enhance public awareness of Karluk One, goal 3, Deputy Director Amy Steffian will develop a monthly email broadcast featuring objects from the collection. To illustrate the cultural information preserved in the collection, objects will be grouped to represent seasonally relevant activities. For example, in March, when the year's lowest tides reveal Kodiak's wealth of intertidal resources, objects for harvesting and preparing shellfish will be shown with a description of their use (see attached example). This email will be sent to all registered users of the museum's website (> 400 people) posted on the museum's web site (ca. 100 hits a day) and Facebook page (ca. 550 interactions monthly), and shared with local tribal organizations for use in their media (e.g., newsletters). To help promote knowledge of the feature, and to share the project with a broad audience, Steffian will also create a full-page project article for the museum's spring 2011 newsletter (circulation 3,000) near the start of the project. At the end of the project, Leist and Saltonstall will develop a one-hour PowerPoint lecture summarizing the collections for presentation in the museum gallery. Their lecture will be free and open to the public, advertised in the Kodiak paper, and via email broadcast and community flyers. Throughout the project, the museum's executive director will share progress at Alutiiq Heritage Foundation board meetings and in his presentations to tribal organizations.

**Ability to Implement:** The Alutiiq Museum is well prepared to implement *Karluk One Carliá'arluku*. First, Karluk One is cataloged and organized in appropriate compacting shelving. This large collection is ready to be inventoried. Staff members are aware of its problems and know how to address them. They need time, materials, and the assistance of a conservator, as outlined in this proposal, to move forward.

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Second, the museum's Curator and the Deputy Director participated in Karluk One excavations. Their knowledge of the settlement, its excavation, and field documentation are an invaluable resource that will help reconnect mislabeled objects with provenience data and share the collection with the public.

Third, the museum has the policies and procedures in place to support the inventory. Staff will work under the guidelines of the museum's board approved collections policy, and use existing inventory forms, a PastPerfect database, and backup procedures. In short, the museum does not need to create inventory procedures or materials for this project. These resources exist.

Fourth, the Alutiiq Museum has a strong, positive relationship with the Alaska State Museum. One of the Alaska State Museum's mandates is to provide professional support to repositories around Alaska. This is reflected in their willingness to provide the services of their conservator as an in-kind donation to this project. The Alutiiq Museum has worked with the state museum on numerous projects, from exhibit improvements to the development of an emergency plan. This relationship will support the successful completion of the conservation assessment and workshop. Staff members from both organizations are eager to work together.

Finally, both Koniag and the Alutiiq Museum have a history of sound administration. Founded in 1972, Koniag has successfully grown and diversified its assets to provide meaningful annual dividends to tribal shareholders while supporting its educational foundation and tribal museum. Similarly, the Alutiiq Museum has an excellent record of financial management and project completion. In 15 years of operation, the museum has handled numerous multi-year grants from organizations including the National Endowment for the Humanities, Administration for Native Americans, Institute for Museum & Library Services, National Park Service, State of Alaska, and private foundations. The museum's projects have been completed on time, on budget, and with exceptional benefit to the Alutiiq community.

### 3. Project Resources

Time: The Alutiiq Museum will complete *Karluk One Carlia'arluku* in 12 months by dedicating 50% of its registrar's time and 16% of its curator's time to project activities. Time estimates reflect the duration of past collections projects and knowledge of the Karluk collection. Inventory and photograph work will occur throughout the project, tapering towards the final months as staff increase their focus on storage improvements, catalog computerization, and updates to the registration database. In the project's fourth month, the museum will work with a conservator to survey the collection (2 days) and host a community workshop (2 days). Educational activities will occur throughout the project, with monthly email broadcast and updates to the Alutiiq Heritage Foundation Board and tribal organizations. The museum will also produce a spring 2011 newsletter article, host a free public lecture in the fall of 2011, and share project information with its board and tribal supporters throughout the project.

Personnel: The museum brings highly experienced staff to this project. Registrar Marnie Leist has a Masters degree in Art History and a graduate certificate in museum studies. From 2005 - 2007, she registered and reorganized the museum's extensive object collections (ca. 190,000 objects), an enormous project complete in a timely, thoughtful manner with great benefit to the museum and its community. She will lead the inventory, organize the conservation assessment and workshop, and participate in promotion, duties typical of her position. Leist's job, although permanent, full time, is typically funded in part by grants.

Curator Patrick Saltonstall, will participate in identifying artifacts and assisting with storage improvements. A registered professional archaeologist with a Masters degree in anthropology, Saltonstall has more than 20 years experience in northern archaeology. He brings a unique knowledge of Alutiiq technology to the project as well as four years experience on the Karluk One excavations. He will devote 3 to 4 hours a week to the project, or 16% of his part time position over the course of the project year.

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Deputy Director Amy Steffian, will supervise the project and lead its promotional efforts, contributing 4 hours a month to the project. She is a registered professional archaeologist with a Master degree in anthropology. Like Saltonstall she has over 2 decades of experience in Alaskan archaeology, including 5 seasons of research at Karluk One. Steffian has worked for the Alutiiq Museum for 16 years and earned 2 professional awards for her work. She currently supervises all key project staff.

Katie St. John, the museum's Grants Administrator, has a BA in Anthropology and 8 years of experience managing the museum's grants. She has successfully completed the tracking and reporting for numerous federal, state, and foundation grants. She will oversee all of the tracking and reporting for *Karluk One Carliá'arluku*, order project supplies, and arrange travel, duties typical for her position.

Budget: *Karluk One Carliá'arluku* will cost \$56,858.31. Of this the Alutiiq Museum will provide \$6,887.96, or 12% of expenses. This includes all staff time for project supervision, promotion, and grant administration, as well as a portion of promotional costs and archival supplies. This contribution demonstrates museum's strong desire to complete the project. From IMLS, Koniag, Inc. requests \$49,970.35 to pay the museum for remaining costs. This includes funds for two key staff salaries, project materials, travel for the contract conservator, IMLS mandated travel, a portion of the promotional costs, and project overhead of 15%.

#### 4. Impact

Outcomes & Evaluation: *Karluk One Carliá'arluku* will have multiple positive outcomes. First it will create an accurate catalog of the museum's foundational collection. The numbers of artifacts inventoried, photographed, and computerized will document the progress of the collections work. Leist will track these figures with her inventory sheets and provide totals at the end of the project. She will also take before and after photographs of collections in storage to illustrate storage improvements.

Second, the project will provide 10 community members - Alutiiq curatorial staff members and staff from neighboring museums - introductory training in the care of archaeological organics. The success of this training will be evaluated with a short written survey that asks participants to judge their familiarity with conservation topics both before and after the training. We will also ask the conservator to provide written feedback on the strengths and weaknesses of the workshop as an instructor.

Third, the project will provide concrete recommendations for Karluk One conservation projects. Receipt of the conservators report and staff members ability to use its recommendations in the current project - e.g., to improve storage techniques, develop a curatorial plan for archaeological organics, will demonstrate the success of this element, as will before and after photos of collections storage.

Fourth, the project will develop 3 types of educational resources - 12 widely circulated electronic lessons, a newsletter article, and a public lecture, all designed to promote knowledge of the collection and Alutiiq heritage. Website links, staff email addresses, blogging capability, and invitations for feedback will encourage recipients to share their thoughts. This format has been very successful with similar resources.

Sustainability: This project will elevate the care of inherited collections to the standards of incoming collections. The Alutiiq Museum is presently caring for incoming collections in a professional manner, as evidenced by our acceptance into AAM's accreditation program. As such, the tools to sustain the professional care of the Karluk One collection are in place. Ongoing curatorial activities are supporting appropriate collections care. Second, by giving the museum staff some basic conservation training, providing professional conservation recommendation for the collection, and giving the museum information that can be used to form a curatorial plan for archaeological organics, this project provides the museum with the capacity to maintain the care of Karluk One and other collections far into the future. Staff will be able to plan future conservation projects, and they will be part of a community of museum professionals with similar training.

## BUDGET FORM - PAGE FOUR

### Section B: Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages	27,593.70	2,636.73	30,230.43
2. Fringe Benefits	8,231.20	379.69	8,610.89
3. Consultant Fees		2,880.00	2,880.00
4. Travel	3,381.00		3,381.00
5. Supplies and Materials	2,360.53	495.00	2,855.53
6. Services	1,363.43	496.54	1,859.97
7. Student Support			0.00
8. Other Costs			0.00
TOTAL DIRECT COSTS (1–8)	42,929.86	6,887.96	49,817.82
9. Indirect Costs	7,040.49	0.00	7,040.49
TOTAL COSTS (Direct and Indirect)	49,970.35	6,887.96	56,858.31

### Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS	49,970.35
2. Cost Sharing:	
a. Cash Contribution	6,887.96
b. In-Kind Contribution	
c. Other Federal Agencies*	
d. TOTAL COST SHARING	6,887.96
3. TOTAL PROJECT FUNDING (1+2d)	56,858.31
% of Total Costs Requested from IMLS	88.00%

\* If funding has been requested from another federal agency, indicate the agency's name:

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### Schedule of Completion

TASK	STAFF	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov
Order Project Supplies	GA	█											
Collections Inventory	R, C	█	█	█	█	█	█	█	█	█	█	█	█
Object Photographs	R, C							█	█	█	█	█	█
Presentations to AHF Board & Tribes	ED	█	█	█	█	█	█	█	█	█	█	█	█
Prepare & Distribute Monthly Flyers	DD, R	█	█	█	█	█	█	█	█	█	█	█	█
Prepare for Conservation Workshop	R, GA		█	█	█	█	█	█	█	█	█	█	█
Produce & Distribute Newsletter Art.	DD			█	█	█	█	█	█	█	█	█	█
Conservation Assessment	R				█	█	█	█	█	█	█	█	█
Conservation Workshop	R,C,EC				█	█	█	█	█	█	█	█	█
Conservation Report Received	R					█	█	█	█	█	█	█	█
Storage Improvements	R						█	█	█	█	█	█	█
Computerization of Catalog	R											█	█
Past Perfect Database Updates	R												█
Develop & Present Public Lecture	R, C												█
Complete Project Reporting	R, GA												█

**Key:** R=Registrar, C=Curator, DD=Deputy Director, GA = Grants Administrator ED=Executive Director, EC=Exhibits Coordinator

**Note:** Lighter grey areas indicate that this activity will take progressively less time as the project progresses.

## 1. STATEMENT OF NEED

Description of community: The Makah Indian Tribe is a Federally recognized tribe with 2,234 enrolled tribal members (Makah Enrollment Officer 2009); the Makah Indian Reservation has a population of approximately 1600 residents of which 350 (Census 2000) are non-tribal members.

Thirty eight percent of those Makahs living on the Reservation are 16 years old or younger. Approximately 40% of the Makahs living on the reservation are below the national poverty level. The unemployment rate fluctuates between 40 and 60 percent. Approximately 70% of the Makah Tribal population depends on fishing for its income, either in whole or in part. The Makah Tribal Council (MTC), our local government, employs approximately 170 people. (Makah Profile Report prepared by the MTC 2009).

Current status of the museum: In 1979, the Makah people established the Tribally owned and operated Makah Cultural and Research Center (MCRC) in Neah Bay, the major community of the Makah Tribe. The MCRC is an outgrowth of the grassroots desire to protect Makah ownership of our own cultural resources and strongly reflects the needs of the Makah community. The mission of the MCRC is to protect, preserve, and interpret the linguistic, cultural, and archaeological resources of our q<sup>w</sup>idicca?a'tx, the Makah Tribe. To ensure that the community has continuing control over the institution's operations and direction, a Board of Trustees comprised of 12 Makah tribal members governs the MCRC.

The MCRC houses, displays and interprets Makah history and culture, maintaining ethnographic, historic and archaeological collections relating to the Makah present and past, including archival materials such as photographs, oral histories, and documents. The MCRC is currently comprised of the following departments:

- **Museum Exhibits:** Permanent and temporary exhibits interpret Makah archaeological, ethnographic, and historic materials. Features world renowned permanent exhibits of Ozette archaeological collection.
- **Curation/Tribal Historic Preservation Office:** Responsible for managing the Tribe's extensive archeological, ethnographic, and historic collections. Also oversees the management of cultural properties on the Makah Indian Reservation.
- **The Makah Language Program:** Conducts research, documentation, analysis, curriculum development, and teaching of the Makah language.
- **Education:** Responds to requests for information from the Makah community and the general public.
- **Archives and Library:** Houses photographs, documents, and oral historical and language materials; supports staff, community, and scholarly research needs.

The Ozette Archaeological Collection: A major effort of the MCRC is the display, interpretation, curation and research support of the Ozette Archaeological Collection. This collection was recovered during the 1970-1981 archaeological investigations at the Ozette Village Site, one of the five traditional winter villages of the q<sup>w</sup>idicca?a'tx, or Makah Tribe. The major portion of the collection includes the contents of four houses that were buried by a mudslide in the late prehistoric period (300-500 years ago) of the Makah people. The Ozette archaeological collection is one of the best-preserved collections of its type in North America, and is considered a collection of National significance. The Ozette site's artifacts helped reestablish the Makah's treaty rights by providing evidence of the Tribe's historic reliance upon whaling and fishing for sustenance.

Ozette is what is now known as a "wet" archaeological site: the materials recovered were waterlogged and maintained in an anaerobic environment. These unusual conditions allowed normally perishable materials of wood and plant fiber to be preserved. Consequently, some 55,000 artifacts were recovered along with approximately 16,000 remains of the house structures; these in addition to thousands upon thousands of faunal remains, bone, shell, and antler. The artifact component represents every phase of traditional Makah life: for example, well preserved whaling and sealing gear, fishing gear, basketry, land mammal hunting gear, cooking utensils, canoe paddles (canoes were not stored in the houses, therefore were not preserved by the mudslide), and other items that were in use or had already been discarded at the time of the slide.

Five hundred artifacts from the collection are on display in the MCRC; the remainder is stored in an 8,100 sq. ft. state-of-the-art, curatorial facility adjacent to the main building. This facility was built in 1993 and includes environmental controls, electronic alarms and a fire suppression system. It is one of the largest archaeological repositories in Washington State.

Exhibit issues: All of the basketry and all of the soft wood was treated with Polyethylene glycol (PEG) 540. Due to the hygroscopic nature of the PEG when exposed to temperatures above 75 degrees Fahrenheit (before light/heat levels were properly adjusted) some of the PEG moved to the surface of the treated artifacts and stained the painted wooden display blocks artifacts are displayed on. In addition to the staining a number of the artifacts are temporarily adhered to the display block.

Though the MCRC has maintained the original integrity of the permanent exhibits by not straying from the storyline or adding unrelated exhibits as collections are donated or purchased, the display blocks, artifact labels, lighting and text panels are 30 years old and in need of upgrading. The sea lion diorama has recently had texture and paint slump, destroying the water and seafoam scenery behind the rocks and sea lions. The original light fixtures are still in the exhibit cases, and will eventually be replaced with lighting that produces less heat so the light levels can be increased without increasing the temperature.

The 500 pre-contact artifacts are on display with the majority having been on display for 30 years continuously. Currently a team of Makah artifact technicians are cleaning all of the Ozette basketry items that are in storage (4,013 in total), and replacing the corroded metal ring tags. The IMLS funded project provided for a conservator to train the Makah team on proper cleaning and handling techniques during the fall of 2009, and these same technicians can be utilized to clean artifacts that are in the exhibit cases (a component of the proposed project). Some of the artifacts also need surface reapplication of PEG, and the MCRC has the in-house capacity to treat those artifacts.

Additionally, some of the artifacts that were selected for display were not necessarily the best examples of that artifact class. Time was limited during the original selection process and not all the artifacts were sorted and available for selection. Further work with the collection has revealed some better examples, and the artifact technicians can prepare these artifacts for display and install them in the exhibit cases.

The consequences of the unimproved exhibits are:

- Conservation concerns
  - The lights in the cases have created dry spots, or hot spots on at least five artifacts—areas where the PEG has dried due to the heat generated by the incandescent lights.
  - Approximately forty artifacts are temporarily adhered to the mounts. The number could be higher. This happened when the PEG moved to the surface of the treated artifacts.
- Unsightly
  - Forty nine of the mounts are visibly stained with PEG. Full appreciation of the beauty and ingenuity of the objects is difficult with the distraction of the stains. See attached photos.
  - The dry spots take away from the visual beauty of the designs carved into the wood, and the designs woven into the basketry.
- Strain for Visitors
  - The artifact labels are deliberately minimalistic. Because the light levels have been reduced in order to protect the artifacts, the font size on the 350 labels is now too small.

### Project Summary

This project will focus on upgrading the permanent Museum (Ozette) exhibits by removing all of the artifacts from the exhibit block mounts, cleaning the artifacts, substituting several (approximately 6) superior artifacts of the same class, repainting all of the 132 white block mounts, and reprinting all of the 350 artifact labels. This work will be done one case at a time in order to not require a full Museum closure.

Improvement of museum services: The Makah Museum has always been widely regarded as one of the finest Museums of its size, and one of the finest of all Tribal museums. Though the exhibits are of high quality, the passing of three decades has required some systematic upgrades. Visitors to the Makah Museum are treated to a wealth of information about the pre-contact life of Makah people and this project will improve the delivery of that valuable and unique information, and protect and preserve the artifacts for future generations.

## Impact on the community from improved museum services

The Ozette collection of artifacts is considered a national treasure by members of the Makah Tribe, and local Makah people are honored to show the artifacts to those who visit the reservation. The Makah community is very supportive of maintaining the high quality of the Ozette exhibits, and the visible improvement of the exhibit upgrades will not only benefit the travelling visitors to the Museum, but will also benefit the local community.

## **2. PROJECT DESIGN**

### Goals and objectives

Objective 1. Examine and clean the 500 Ozette artifacts on display

*Action steps and implementation activities:* 500 original Ozette artifacts are on display, with only a handful of replicas. The Artifacts will be carefully removed by trained technicians, cleaned and reinstalled on the improved block mounts.

1. Photograph and sketch the 17 exhibit cases to document the placement of the artifacts.
2. Remove each block mount and transport to storage facility (adjacent building) on rolling carts.
3. Remove each artifact from block mount. The adhered artifacts will be removed with application of water and ethanol, and assistance of conservation tools as needed.
4. Clean each artifact with conservation vacuum, and/or brushes and ethanol/water solution.
5. Check each artifact number against the computer inventory, field and lab notebooks, and case list.

Objective 2. Improve the appearance of the exhibit block mounts

*Action steps and implementation activities:* One hundred thirty two (132) block mounts are used to display the Ozette artifacts. Some block mounts display more than one artifact. One hundred twenty four (124) of the artifacts are wall mounted. A minimum of 49 of the block mounts are stained with PEG residue and in order to maintain visual consistency all will be repainted. Four new block mounts are needed.

1. Select and purchase white acrylic latex paint (low VOC) that is approved for exhibits and matches original white.
2. Clean block mounts to remove any build up of PEG and dust.
3. Purchase supplies and construct 4 new block mounts.
4. Apply base coat and a finish coat of paint in dust free exhibit work room. Let thoroughly dry.

Objective 3. Upgrade all artifact labels

*Action steps and implementation activities:* Three hundred and fifty exhibit labels are in use in the permanent exhibits. The artifact labels will be reprinted, with a slightly larger font size, to make them easier to read for all visitors.

1. Order supplies for exhibit labels (paper, backing, adhesive)
2. Print artifact labels and adhere to backing
3. Install new labels in exhibit cases

Objective 4. Replace inferior artifacts with improved examples

*Action steps and implementation activities:* The artifacts on display do communicate the information that is intended, but better examples exist in at least 6 different artifact classes. For example, a flawless example of a fishing tackle pouch is available for display, and this will be prepared and will replace the damaged fishing tackle pouch that is on display.

1. Select which artifacts can be replaced with better examples.
2. Prepare the selected artifacts for display.
3. Install the better example in the exhibit case and place the other artifact in storage.
4. Gather feedback from visitors on the exhibit improvements.

Evidence that the applicant is capable of successfully completing the project

## **MANAGEMENT AND ADMINISTRATIVE CAPABILITIES**

The MCRC is a Tribally chartered non-profit enterprise that has been in existence for 30 years. The MCRC is run by a 12-person Board of Trustees, all of whom are Makah. The organization is directed by an Executive Director who is responsible to the Board of Trustees. The Director is in charge of the five departments of the MCRC: Language, Education, Collections/archaeology, Archives/Library and Museum Exhibits.

The project will be administered through the MCRC, which has a long record of successful grant-supported projects. The MCRC has been supported by Federal and non-Federal grants since its inception.

The MCRC financial management, under the auspices of the Executive Director, is extremely sound. The MCRC requires two signatures on all expenditures, and has been audited and reviewed by independent auditors annually. Due to recent changes in auditing requirements, the MCRC is no longer required to undergo a full A133 Audit and therefore chooses to have a more cost-effective independent review conducted for the Board. The MCRC has never had any audit findings related to handling of Federal grant moneys.

Management experience gained in other successful research and educational projects will be applied to the current project. Our expertise is founded on an excellent record of working with the National Park Service, National Endowment for the Humanities, National Science Foundation, the Administration for Native Americans, the National Oceanic and Atmospheric Administration and the Institute for Museum and Library Services. In addition, please see letter from the President of the Board of Trustees.

### **3. PROJECT RESOURCES: Time, Personnel, and Budget**

#### Time allocated to complete project

The project is scheduled to start October 1st and be completed within 40 weeks. The team will complete approximately one exhibit case upgrade within two weeks, working two and a half days per week. Two of the project staff will work 20 hours per week on the project. The Project Director will be sure to order the necessary supplies immediately so the staff can begin working on the project activities right away. The Project Director will also be able to assist with the project, as she has extensive experience with the Ozette collection.

#### Key staff and consultants involved in project

The two project staff who are working 20 hours per week are scheduled in such a way to maximize productivity and accommodate other responsibilities. The project manager and artifact technician also each work two to three days per week in the Museum. The Project Director is also the Executive Director of the MCRC and is accustomed to overseeing special projects such as the one proposed.

The three members of the project team recently (Fall 2009) received training from a professional conservator with expertise in basketry and PEG treated artifacts. The two artifact technicians have been working since November on the basketry conservation project and have sufficient experience to successfully complete the proposed project. Additionally, the project director has extensive experience working with the Ozette collection and will provide guidance and assistance as required.

#### **Project Personnel:**

**Project Director**, *Janine Bowechop (Makah)* will work 160 hrs. (3.5 hrs/wk x 40 wks) on this project. She will oversee the financial management of the project and will be involved in accomplishing all of the project objectives. She will have daily contact with the project manager, oversee the exhibit upgrades and will work directly with the team on selection of replacement artifacts. The Project Director is required to communicate with the Board of Trustees, with the Makah Community and with the Project staff verbally and in writing.

**Project Manager**, *Polly DeBari (Makah)* will work 800 hrs. (20 hrs/wk x 40 wks) on this project. She will manage the implementation of the project. In consultation with the project director, she will ensure that project goals and objectives are met. Ms. DeBari has experience with handling and cleaning Ozette artifacts and will work on each activity to meet the objectives.

The Project Manager will document the progress of each of the objectives and communicate the progress to the Project Director, and will set up the work schedule of the other project staff.

**Artifact Technician** *Mary Jane Ides (Makah)* will work 800 hrs. (20 hrs/wk x 40 wks) on this project. Mary Jane is a basket weaver who has experience with handling and cleaning Ozette artifacts. Ms. Ides will work with the project manager to clean the Ozette artifacts and will work on the block mounts and artifact labels.

#### **4. IMPACT**

##### **Specific outcomes resulting from project:**

This project will have measurable and visible outputs. The progress toward the goal of improving the seventeen (some of which are defined as one case, but are technically double cases) exhibit cases that display 500 artifacts will be documented and reported to the Project Director weekly. Additionally, conservation records will be made that describe the treatment and condition of each artifact that was cleaned or prepared for exhibit. Some of the artifacts will need very little handling, while others will require careful removal from the display blocks. A very visible outcome will be the improved condition of the Ozette displays, and community members, elders, researchers and the general public will all appreciate the improvements and benefit from it.

When local cultural specialist give tours, or when visitors look closely at the artifacts and read all the text in the cases, they will not notice any distracting imperfections or think of the Museum as old and run down. They will be inspired by the remarkably well preserved tools and other items made by Makah people 500 years ago. They will remark at the beauty of the whaling sealing and fishing gear, carvings of wood and bone, various tools, the basketry and the food preparation items. Ideally the visitors will not comment as frequently on the light levels because the improved labels will be easier to read.

##### **Plan to maintain and continue the positive changes after the period of federal funding:**

By improving the Ozette exhibits, upgrading the remaining components of the museum will be facilitated. The heating and ventilation system has already been replaced, a section of a problem roof is in the process of being repaired, and after the exhibit upgrades are completed we will work toward replacing the lighting system, repairing the sea lion diorama, upgrading the text panels and replacing the carpeting.

The successful completion of the exhibit upgrades will enable the MCRC to secure additional funding to complete the remainder of necessary upgrades. The project has been designed to provide lasting results not only for the benefit of the Makah community, but also for the 14,000 annual visitors, other Tribes, scholars and researchers.

The project will be evaluated in several ways. Discussions with researchers following a tour of the permanent exhibits will indicate whether they are satisfied with the exhibit upgrades. The most important target population to get feedback from regarding the exhibit upgrades are the return visitors, both local visitors and return visitors from off-reservation. This population will undoubtedly notice the upgrades and communicate their satisfaction to the museum staff. All visitors also are asked to fill out museum surveys where they have the opportunity to write about their museum experience and provide suggestions for further improvements.

# BUDGET FORM - PAGE FOUR

## Section B: Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages	24,600.00	3,500.00	28,100.00
2. Fringe Benefits	6,150.00	1,050.00	7,200.00
3. Consultant Fees	840.00	680.00	1,520.00
4. Travel	2,000.00	0.00	2,000.00
5. Supplies and Materials	240.00	344.00	584.00
6. Services	0.00	0.00	0.00
7. Student Support	0.00	0.00	0.00
8. Other Costs	0.00	0.00	0.00
<b>TOTAL DIRECT COSTS (1–8)</b>	<b>33,830.00</b>	<b>5,574.00</b>	<b>39,404.00</b>
9. Indirect Costs	16,167.00	2,664.00	18,831.00
<b>TOTAL COSTS (Direct and Indirect)</b>	<b>49,997.00</b>	<b>8,238.00</b>	<b>58,235.00</b>

## Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS	49,997.00
2. Cost Sharing:	
a. Cash Contribution	0.00
b. In-Kind Contribution	8,238.00
c. Other Federal Agencies*	0.00
d. TOTAL COST SHARING	8,238.00
3. TOTAL PROJECT FUNDING (1+2d)	58,235.00
% of Total Costs Requested from IMLS	8,600.00%

\* If funding has been requested from another federal agency, indicate the agency's name:



Jul-11 Aug-11 Sep-11

