



## Museums for America

Sample Application MA-253390-OMS-23  
Project Category: Lifelong Learning

### Bishop Museum

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|-------------------------|-----------|
| Amount awarded by IMLS: | \$250,000 |
| Amount of cost share:   | \$263,137 |

The Bishop Museum in Honolulu will launch Ka 'Ula Wena: Oceanic Red, an exhibition organized by Native Hawaiian curators in partnership with a community of Hawaiian and Pacific knowledge-holders. The exhibition will highlight rarely seen cultural objects from the museum collections and never-seen-in-Hawaii Oceanic objects on loan from around the world that all carry some aspect of the color red, and will coincide with the museum hosting the 13th Festival of Pacific Arts and Culture. The project team will engage 'Ōlelo Hawai'i (Hawaiian language) speakers as content experts to prepare bilingual text panels and other educational materials, and will train educators, docents, and museum staff to lead the series of interactive and bilingual programs. As a result, the museum will honor Native Hawaiians and other People of the Pacific through an exhibition of their culture while growing visitors' understanding of the marriage between objects and stories, and how museums have a responsibility to ensure both of these aspects of culture are perpetuated.

Attached are the following components excerpted from the original application.

- Narrative
- Schedule of Completion
- Performance Measurement Plan

When preparing an application for the next deadline, be sure to follow the instructions in the current Notice of Funding Opportunity for the grant program and project category to which you are applying.

## INTRODUCTION

Bishop Museum requests \$250,000 from the IMLS Museums for America program for *Ka 'Ula Wena: Oceanic Red*, a Bishop Museum original exhibition scheduled for May 25, 2024 – January 19, 2025 in Castle Memorial Building. *Ka 'Ula Wena* is the first exhibition of its kind to constellate the material culture of Oceania and celebrate Indigenous Pacific connectivity and relationships through the significance and multiple understandings of the color red.

The exhibition, curated by Native Hawaiian knowledge-holders in partnership with a community of Oceanic cousins, introduces to our community rarely-seen cultural treasures from Bishop Museum's collections and important objects from Oceania on loan from museums around the world. Exhibition text will be written in 'Ōlelo Hawai'i and English as a true bilingual presentation. It will not be translated from English as primary language to Hawaiian as secondary language. Rather, the text will be conceived simultaneously in both languages with consistent content baselines to indicate the importance and the richness of utilizing 'Ōlelo Hawai'i as the host language for trans-Pacific conversation taking place in Hawai'i nei. Where/when possible, attempts will be made to include text in native languages of the cultures beyond Hawai'i represented in the exhibition.

*Ka 'Ula Wena* will explore history, society, gender, emotion, and material culture. It's opening coincides with the 13th Festival of Pacific Arts & Culture (FestPac): Ho'oulu Lāhui, to be held in Hawai'i in June 2024. FestPac, the world's largest gathering of Indigenous Pacific Islanders, draws artists, cultural practitioners, scholars, and officials from member nations of the Pacific Community (SPC). (Please see Supportingdoc 1 for a full Project Description and Supportingdoc 2 for Exhibit Highlights.)

## PROJECT JUSTIFICATION

The exhibition *Ka 'Ula Wena: Oceanic Red* aligns with Museums for America's Lifelong Learning Goal, Objective 1.2, which supports exhibitions, interpretation, and digital media. This project advances the vision articulated in The Bishop Museum Strategic Plan FY20-FY23 to serve as a source of knowledge for Hawai'i, the Pacific, and the world to promote a global culture rooted in Indigenous values. By creating a space that centers Indigenous people, culture, and languages, *Ka 'Ula Wena* furthers the Plan's objective to support the continued thriving of Hawaiian language and ensure amplification of native voices throughout Museum exhibitions, live and online programming, and education. Specifically, the exhibition addresses Goal 2 of Bishop Museum's Strategic Plan, by strengthening partnerships with Native Hawaiian and Pacific cultures and communities and Goal 3, by revitalizing the Museum's exhibition practices to engage a diverse community on Indigenous topics relevant to the public today.

The *Ka 'Ula Wena* exhibition addresses the need of Hawaiians and Pacific Islanders living in the U.S. to have a space created by and for Indigenous people. The exhibition will be a gathering place for Oceanic cousins to view treasured items that have been removed from home communities and held in museums. It will also be a welcoming space to share stories, consider Indigenous futurities, discover common ground, strengthen ties, access knowledge, feel emotions, mourn losses, and lift each other up. By centering native languages and cultures, *Ka 'Ula Wena* invites Indigenous people to speak among themselves in a safe museum setting. Other visitors to the exhibition will sense that they are not the audience for whom *Ka 'Ula Wena* was created, as they encounter text written in Hawaiian and other Pacific Island languages. In essence they will experience an exhibition that honors someone else, where things may not be ordered in a familiar way or in a language they can understand, where words and concepts have many layers of meaning, and where they may need to reflect upon what they do not know.

The curators of *Ka 'Ula Wena: Oceanic Red* are Native Hawaiians who have lived and worked in Hawaii for decades. Together, they have over 70 years of service to Bishop Museum alone. They have continually engaged with Indigenous communities and cultural organizations in Hawai'i and in diaspora. Their broad and deep connections to community have given them first-hand knowledge of the issues and needs of Hawaiians and Pacific Islanders. Encounters with red throughout Bishop Museum's collections sparked the idea for this exhibition among curators, with encouragement from members of the Hawaiian community, more than a decade ago. Prior to COVID, a project

team had begun to conceptualize this exhibition in partnership with FestPac planners. FestPac had originally been scheduled for early summer 2020. When FestPac was canceled due to COVID, the planning for *Ka 'Ula Wena: Oceanic Red* was briefly put on hold. Work on this exhibition reignited in 2021 with a revitalized project team and FestPac has been rescheduled for June 2024.

In the past, Bishop Museum was very conservative in its approach to exhibition content, which tended to represent the dominant narrative or mainstream points of view while targeting traditional museum audiences. Topics like the overthrow of Hawai'i by the U.S., the trauma of colonization, and the racism and harm perpetuated by Bishop Museum were avoided. A change began in 2006 with the redesign of Hawaiian Hall, Bishop Museum's first and oldest building. For many, this was the first time that Hawaiian Hall 'felt Hawaiian.' Later, two exhibitions amplified the change in perspective represented in the Hawaiian Hall renovation and paved the way for *Ka 'Ula Wena. Unreal: Hawai'i in the Popular Imagination (2018)* displayed artwork, advertising, and memorabilia alongside a mural created by Native Hawaiian artists to generate dialogue about the harm done throughout history by misrepresenting Hawai'i and stereotyping Hawaiian people. Nearly half of Bishop Museum's audience is tourists and it was powerful to express the negative impacts of tourism through this exhibition. *(Re)Generations: Challenging Scientific Racism in Hawai'i (2021)* exhibited the photographs and busts created by anthropologist and eugenicist Louis Sullivan to categorize Native Hawaiians through race science. Despite its problematic racist origins, Sullivan's collection has taken on a new life at the Museum as a primary source for genealogical research and a vehicle for rediscovering ancestors. The exhibition and related program series gave Bishop Museum an opportunity for self-reflection about its role in perpetuating racism in Hawai'i. Combined, these experiences have led to this next step in exhibition work tied to Bishop Museum's Strategic Plan and Goals – *Ka 'Ula Wena: Oceanic Red*.

Along the way, several factors helped Bishop Museum identify the need for this project and define its scope.

- 1) Because Native Hawaiians and Pacific Islanders are a minority group in the U.S., they have not typically been well-represented in arts and culture presentations and exhibitions. According to the 2020 census, 1.6M people in the U.S. identify as Native Hawaiian and/or Pacific Islander (that is 0.45% or 1 in 222 people). This number includes 619,855 Native Hawaiians, 211,876 Samoans, and 156,083 Chamorro. In Hawai'i, 10.5% of residents identify as Native Hawaiian/Pacific Islander.
- 2) According to the 2019 U.S. Census, Native Hawaiians/Pacific Islanders have a poverty rate of 13%. Economic status limits disposable income and access to museums and arts and culture venues. Bishop Museum recently joined the Museums for All program and will offer free admission for families of four who present their EBT card. This will make it possible for more low-income, Native Hawaiian/Pacific Islander families to visit *Ka 'Ula Wena* and participate in programs.
- 3) Hosting FestPac in Hawai'i is momentous and an extraordinary opportunity for Bishop Museum to be a gathering place, offer an exhibition centered on Pacific Cultures, and invite participants to "talk story" about the items from their homelands in the exhibition and collections. Bishop Museum will serve as the piko (navel) for FestPac participants and others to gather and immerse themselves in the *Ka 'Ula Wena* exhibition, experience deep connection with their Oceanic cousins, and celebrate Indigenous Pacific Island cultures. Mental health research indicates, that for Asians and Pacific Islanders, "the sense of communal identity, connections, belonging and family bonds is a strong predictor of resilience while facing life's challenges. Studies have shown that a strong sense of ethnic identity is linked to [lower suicide risks and predicts higher resilience](#) in the face of racial discrimination, which is, unfortunately, an issue for many in this population." The COVID pandemic has caused a great deal of isolation and loss among Native Hawaiians and Pacific Islanders, so the opportunity to reconnect during FestPac and through *Ka 'Ula Wena* is deeply needed.
- 4) In Hawai'i, there is no racial majority and nearly a quarter of the population reports having a multiracial background. Hawai'i is often portrayed as a "racial utopia," but racial tension has existed since the 19<sup>th</sup> century with the introduction of "ownership" of land in Hawai'i. Today, racial bias is experienced by the newest and fastest growing immigrants from Micronesia, Samoa, and Tonga ("Hawai'i is not the multicultural paradise some say it is," Imani Altemus-Williams and Marie Eriel Hobro, National Geographic

commentary, May 17, 2021). The hope is that bringing people together, despite their differences, for a celebration of Oceanic cultures will support understanding and appreciation.

- 5) According to the May 2021 article “Exclusive survey: what progress have US museums made on diversity, after a year of racial reckoning?” in The Art Newspaper, “Some experts suggest that museums must fully reckon with their own histories of inequity in order to atone for them.” There is a growing movement in museums for self-reflection and honest reckoning about their pasts. “Many [institutions] are acknowledging a historical complicity with white supremacy.” *Ka 'Ula Wena* is part of Bishop Museum’s commitment to self-reflection about its past and to creating content that engages community stakeholders and ensures that Indigenous perspectives and voices drive creation of exhibitions.

The target groups for *Ka 'Ula Wena: Oceanic Red* are listed below with estimated numbers. Representatives from these groups either have been involved or will be involved with exhibition planning and/or interpretation.

- Hawaiians and Pacific Islanders living in Hawai‘i - 147,000
- FestPac participants, Indigenous Peoples of the Pacific - at least 2,000 artisans/delegates from 27 countries plus their families and colleagues.
- ‘Ōlelo Hawai‘i speakers, students in Hawaiian Immersion Schools, students in the University of Hawai‘i system studying Hawaiian. According to the United Language Group, Hawaiian is a critically endangered language with around 2,000 native speakers remaining. With language preservation efforts in Hawai‘i, at least 18,000 people self-reported that they speak Hawaiian at home.
- Residents of Hawai‘i from multiple ethnic/cultural backgrounds, all ages – 1.25M
- Native Hawaiian and Pacific Islander knowledge bearers and makers residing in Hawai‘i and in diaspora (undetermined number, some of this work takes place at home)

The beneficiaries of this project are the target audience noted above as well as museum professionals throughout the world who will either visit the exhibition or learn about it online or through future publications. The hope is that *Ka 'Ula Wena* will embody inclusive processes that will further inspire museums to form relationships with communities, move towards shared stewardship models, and reckon honestly and publicly with our pasts.

### **PROJECT WORK PLAN**

**Activities:** The project team has developed a three-year project timeline (see Schedule of Completion) to cover the full range of exhibition activities from preparation to run to close out. For IMLS’s share of the project activities, we are submitting a 22-month segment of that timeline that aligns with project activities *after* the potential award date. Those occur between September 1, 2023 and June 30, 2025. The specific activities and leads for each activity are documented in the Schedule of Completion. Activities fall into the following categories:

- **Design:** Exhibition design was halted by the pandemic and postponement of FestPac. With the announcement of FestPac 2024, Bishop Museum revitalized exhibition planning and design in late 2021 and will continue this phase through November 2023. The team asks for IMLS NANH funding beginning September 1, 2023 to support deeper collaborations around finalizing conceptual design work, program objective refinement, and evaluation strategizing. At that stage, internal and external project partners will be reviewing and finalizing plans tied to the exhibition, programs, and publications.
- **Development:** A large share of Bishop Museum’s request to IMLS covers staff time and expenses incurred during the final development stage of the exhibition, from September 2023 through May 2024 (when the exhibit opens). This includes the work of curating, transporting, and preparing objects; time and expenses to produce cases, graphics, panel texts, and other visual components; and staffing to develop and train on daily programs, to coordinate special events, and to arrange educational resources to further complement the exhibit experience. The development stage also includes work to build connections within the community and to promote the exhibition prior to its opening. During this time, partners will visit Bishop Museum, publications will be actualized, and finishing touches on the exhibition pieces and experiences will be completed.

- **Delivery:** The exhibit opening marks the start of the delivery stage of activities. *Ka 'Ula Wena: Oceanic Red* will run from May 25, 2024 through January 19, 2025. During this time, it will serve in-person visitors, international partners, and virtual guests from around the world. Key project activities during this period include grand opening events, daily museum programs, audience evaluations, featured artist highlights, exhibit presentations, and community discussions. FestPac will be taking place on O'ahu in June 2024. Bishop Museum will serve as a host venue to welcome attendees from over 27 Pacific nations, share Pacific objects, and showcase synergistic activities tying together the exhibition and festival. IMLS grant funds will cover Bishop Museum staff time, particularly the education, visitor experiences, and security team members, to facilitate exhibit experiences and programs and monitor the galleries. Similarly, project activities will include visits to the exhibition to collaborate with Oceanic cousins as they gather together. In this way, the exhibition serves the Peoples of the Pacific in Hawai'i, from the U.S., and across the globe.
- **Wrap Up:** This grant includes time to wrap up the exhibition and synergistic activities from January to June 2025. This includes activities like deinstallation, rehousing collections, and debriefing experiences with project partners. It also includes documentation activities like video archiving the exhibition, developing performance reports, evaluating participant outcomes, disseminating exhibition highlights, and completing final reports.

**Risk Mitigation:** The project team foresees several risks to this endeavor and has taken measures to minimize and/or mitigate them.

First, the scale of this exhibition and international collaboration is a major undertaking. Therefore, the exhibition design and development stages have been stretched into a longer, more intentional timeline than is usual for Bishop Museum temporary exhibitions. It allows for the project team to build stronger relationships and move with responsibility and reflection toward creating experiences that best serve the primary audience: Peoples of the Pacific (and their descendants). It also allows more time to develop plans, identify community-driven objectives, and cultivate support.

Second, transporting and caring for objects of this cultural significance has inherent risks. The project team and partners are taking additional steps to provide the utmost safety and security to exhibit objects and stories. Bishop Museum has a trusted network of service providers that aid in transportation across the globe. All loan objects will be couriered in accordance with the wishes of the loaning institutions. Finally, going above Bishop Museum's standard practice, the Museum is ensuring 100% security presence (in addition to static security measures and personnel) in the exhibition during all open hours.

Third, exhibiting and accessing cultural items carries with it the weight of provenance, rights, and historic trauma. As Museum staff, from both Pacific and other lineages, who continue working toward decolonizing Museum practices, the project team and collaborators strive to maintain open communication, build access, strengthen relationships, and support emotional needs with project and community stakeholders. In previous design stages of this endeavor, project collaborators discovered that *Ka 'Ula Wena: Ocean Red* can provide opportunities for Peoples of the Pacific and Pacific Nations to reconnect with ancestral objects that they otherwise could not reach (and which are currently housed beyond the Pacific). For example, Bishop Museum plans to bring a non-Hawaiian item to Hawai'i for people from the Cook Islands who live here and who are coming for FestPac to see the loaned object: Religious figure, from the Cook Islands (British Museum: Oc,LMS.170). This important international loan, which has never before been seen in Hawai'i, is an anthropomorphic image composed of hanks of hair, bound with feathers from a variety of Native Oceanic bird species. At the back are thick cords of hair and further long panels of palm spathe fixed with feathers. The image, like others from elsewhere in the Pacific, is a potent symbol of deity, adorned in red to remind any who would look at it of its significant connections. The exhibition is building in space, time, and resources to help bridge and foster connections like these between museum institutions and the people whose objects they preserve. Moreover, the exhibit is holding space for people to gather and wade through the depth of emotions they may experience in *Ka 'Ula Wena*.

Fourth, as the COVID pandemic illustrated, Museum exhibitions are risky endeavors if they rely solely on in-person attendance for success. While it is certainly the hope of this project team that activities, gatherings, and experiences can be hosted in person, Bishop Museum has explored ways to create accessible, digital experiences ranging from pre-recorded videos to synchronous school programs, to live online presentations, to podcasts, and more. The Museum's staff has a wide range of experience, skills, and innovations that can overcome this type of barrier. Whether it be helping reunite Peoples of the Pacific with objects remotely or running programs for offsite visitors, the Museum is poised to continue sharing the exhibition messages and resources through resilient strategies that may be necessary in the future.

**Project Team:** The project team consists of internal and external partners to bring *Ka 'Ula Wena* to life. A Bishop Museum team navigates internal-external interactions and guides project activities and timelines. The internal exhibit team consists of a cross-disciplinary group<sup>1</sup> of cultural advisors, collections managers, curators, conservators, technicians, educators, exhibit designers, and visitor experience staff who represent a diverse range of ethnicities and cultures. This includes Native Hawaiian knowledge-holders who have partnered with communities of Oceanic cousins to develop the full exhibit content. External project team members currently include Te Papa Tongarewa (Museum of New Zealand) and the British Museum. Our New Zealand Pacific cousins have historic and contemporary objects that will add layers to the exhibition. The British Museum will also be loaning historic objects that will also speak to Peoples of the Pacific. Further details about roles and responsibilities can be viewed on the Schedule of Completion's "Lead" column.

**Resources:** The entire exhibition budget, including related activities, accounts for nearly \$1.9M in required funds and resources and another \$550K in optional additions. Bishop Museum is committed to working with our existing partners and cultivating new support for this effort. Early responses have been promising. From in-kind support, to expressed commitment from partner institutions, to donor conversations, a variety of efforts are consolidating to fund *Ka 'Ula Wena*.

- **Time:** Bishop Museum and partner organizations have committed the time of their curatorial staff to develop this project amidst their other routine activities. Some members are inherently devoted to exhibition work while others have volunteered for it. The extra staffing demands of the exhibit on content creation and visitor-facing roles require additional monies to pay for security, educators, and visitor experience team members to further enhance the program. This is one of the driving forces behind this grant application.
- **Financial:** Additional non-staff financial needs include monies for object care and transport, exhibition material and supply costs, partner travel and lodging, security cameras, printing and publications, and commissioned works. Bishop Museum's routine annual budget accommodates some of the exhibit expenses, but most other items require additional fundraising. The Museum anticipates matching our own network of in-kind service providers and funders to opportunities like transport, printing, commissioned arts, and presenter honoraria.
- **Logistical:** This exhibition requires 7,700 square feet of publicly accessible, indoor space, plus indoor and outdoor meeting rooms for cultural exchanges and gatherings. The Museum reserved spaces needed to bring these events to life. Special guests, presenters, and performers will require lodging and transportation. Many collaborators will also need compensated parking on Museum grounds. These logistics are not included in this grant but will be funded through Museum assets, hotel partnerships, and other prospective donors.
- **Personnel:** This project relies on existing staff at Bishop Museum and external partners to create, sustain, and extend *Ka 'Ula Wena* as an experience. Leading this effort is Leah Caldiera, Director of Library & Archives and Acting Director of Bishop Museum Press. Leah has collaborated on six major exhibitions with multiple Museums since 2016 and has co-lead four of those efforts. Over one dozen internal Museum personnel are steadily working on this exhibition during its three-year timeline. An additional 100 paid and volunteer Museum staff members will give support as the exhibit moves closer to opening. Over 10 external collaborators from three institutions (Te Papa Tongarewa, The British Museum, and University of Hawaii) are presently contributing to the effort and approximately

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<sup>1</sup> On this grant, personnel reflects the core content team (curators), one exhibit team member, educators, visitor experiences, and security members.

16 additional knowledge-holders, practitioners, artists, and presenters will enhance the exhibition through collaborative endeavors.

- **Tracking Progress:** A subcommittee of team members works together to track progress on this project. This team includes leaders from Public Programs, Institutional Advancement, and Visitor Experience. At quarterly synchronization meetings, they monitor activity progress, financial expenditures, project milestones, and evaluation metrics to track, document, and adjust activities accordingly.

### PROJECT RESULTS

The intended results of the *Ka 'Ula Wena* exhibition are to:

1. Grow relationships between and amongst Peoples of the Pacific, Museum staff, international partners, and other Museum audiences.
2. Reprioritize the primary audience at Bishop Museum by delivering a meaningful exhibition and program experiences that serve the needs of Native Hawaiians and other People of the Pacific above all others.
3. Honor Peoples of the Pacific by designing an experience that elevates Indigenous futurities.
4. Prioritize the active use of 'Ōlelo Hawai'i in exhibition texts and messaging to continue to reframe epistemologies, interpretations, and appreciation of Bishop Museum collections.
5. Engage Hawaiian and Pacific communities residing in Hawai'i and FestPac attendees in contributing language and shaping stories of objects displayed in *Ka 'Ula Wena*.
6. Through the color red, grow visitor understanding of the marriage between tangible (objects) and intangible (stories) culture, and how museums have a responsibility to ensure both of these aspects of culture are perpetuated.
7. Recognize that Indigenous people are the cultural knowledge-holders, and that museum curators should seek, listen, and prioritize Indigenous expertise (and multiple truths) above their own.

These results address the identified need to share Indigenous knowledge through making space for relationship-building among the Peoples of Oceania. The exhibition is being curated by Indigenous people for Indigenous people and centers their languages, cultures, knowledge, body sovereignty, and stories to create a fertile space for new understanding, emotional and spiritual connection, and repair. Amy Lonetree states: "I believe it is time for a more careful and critical discussion of how the hard truths of Native American history are presented in our museums of the twenty-first century. Truth telling is a critical aspect to decolonization, and our museums need to assist in these efforts" (*Contesting Knowledge: Museums and Indigenous Perspectives*, Edited by Susan Sleeper-Smith). This exhibition has the potential to be transformative for the People of Oceania with ripple effects that extend beyond Hawai'i. It calls for truth telling and repatriation of Indigenous land and life, which is a theme shared by Indigenous people throughout the U.S. and beyond.

As the target audiences, Native Hawaiians and other People of the Pacific are the focus of our impact. In alignment with the needs identified above, it's important to the Museum that this exhibition contributes to supporting the socio-emotional needs of Peoples of the Pacific. In building this exhibition, the project team hopes, more than anything, that people will be able to not only feel welcome, but feel safe, represented, connected, resilient, and encouraged. While the exhibit will likely increase knowledge and inform skills for many of its Oceania-origin visitors, most importantly the exhibition fosters genuine relationship-building and strengthens bonds between Peoples of the Pacific to collaborate in the present and work toward vibrant and thriving Indigenous futures. This will manifest as observable behaviors in how people gather in the space, how they engage with programs, and how they interact beyond their *Ka 'Ula Wena* experiences. The connections that are made during the exhibit run are a starting point for future interactions and deepening relationships that must be sustained over time and across generations.

A byproduct of this exhibit will be the tens-of-thousands of local and visiting non-Pacific peoples who will hear and witness Pacific voices, history, culture, practices, and vitality. Ideally, this experience might foster greater appreciation for Pacific cultures.

With FestPac audiences returning to their homes after the June 2024 festival, it will be important for them to be able to continue to build upon the relationships established in *Ka 'Ula Wena*. An important part of that centers on the personal communications between Pacific people and Museum team members. Another key consideration is providing access to and the ability to share the exhibition with members of Pacific communities at a distance. This, along with other standard archival drivers, compels us to build a catalogue of digital exhibition resources including the exhibit areas, objects, panel texts, and presentations. While neither IMLS grant funds nor cost share monies are connected to the digital work for this exhibition, the digital products of *Ka 'Ula Wena* are an important piece of sustaining the benefits. With the support of a prior IMLS NANH grant awarded to Bishop Museum in 2021 (*Ka Makaiwa: Strengthening Digital Access for Native Hawaiian Futures*), Bishop Museum is currently exploring and creating a standard template, starting with the previous *(Re)Generations: Challenging Scientific Racism in Hawai'i* exhibition, for how exhibits can be digitized and sustained. These will remain online through Bishop Museum's website for a minimum of five years. When time comes to archive the online products, they will be preserved in the Museum's own digital archives through the Bishop Museum Library & Archives. Additionally, if funding is secured, the team aims to publish an exhibition catalogue that contains many of these same elements, and this can be purchased by interested persons. Ideally, the Museum would also be able to give copies to collaborators and stakeholders in the following years who express interest. Finally, some project team members may present this work at conferences and as they travel for other work and cultural functions.

#### **SUMMARY**

With the support of IMLS, Bishop Museum can work to honor Pacific Peoples of the U.S. and beyond through *Ka 'Ula Wena: Oceanic Red*. We continue to explore our role, reshape our practices, and refocus efforts to best serve the needs of the Native Hawaiian and Pacific Peoples, whose objects and stories we preserve and perpetuate.





Ka ʻUla Wena will exist, in part, to bridge access to Pacific collections. Although the exhibition itself will initiate access through the collections represented, it is the relationships that will be forged during the exhibition that will have the greatest impact on accessibility of collections that are culturally meaningful to Peoples of the Pacific in the future. In short, through this exhibition, the Museum will lay the groundwork for extending and deepening future relationships. As an institution, we are still grappling with our own desires to balance the growth of authentic, organic relationships with the need to measure and study how activities relate to that growth. At this stage, we feel it would not be appropriate to place the burden of quantifying and qualifying how relationships change with our primary audiences. Instead of surveying and/or interviewing visitors in person or digitally, we as the host institution intend to take on the role of observer and documenter by studying our own interactions and perceptions of exhibition impacts. In this way, we honor the true intentions of Ka ʻUla Wena by acknowledging the value of growing Indigenous cultural relationships without placing upon them the burden to report data. When opportunities to gather information from a partner or audience member arise, staff will secure informed consent in order to be able to share those stories and reflections.

| Key       |   |
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| Phase I   | Predates IMLS Award Period                              |
| Phase II  | September 1, 2023 - Exhibit Opening Date (May 25, 2024) |
| Phase III | Exhibit Open – Exhibit Close (January 19, 2025)         |
| Phase IV  | Exhibit Close – June 30, 2025                           |

| Performance Measure   | Data We Will Collect  | Source of Our Data | Method We Will Use | Schedule |
|-----------------------|---|--------------------|--------------------|----------|
| <b>Effectiveness:</b> | <ol style="list-style-type: none"> <li>1. By the end of Phase II, we will have completed an exhibition with Pacific objects and panels in Hawaiian.</li> <li>2. By the end of Phase III, we will review comments left by visitors to the exhibit and related programs for qualitative feedback on the impacts of the experiences.</li> <li>3. By the end of Phase III, we will have completed at least three public programs tied to the exhibition.</li> <li>4. Within three months of FestPac (June 2024), we will document the number of program engagements that took place in and around FestPac celebrations.</li> <li>5. By the end of Phase III, we will review comments left by visitors in response to in-exhibit engagement prompts to assess exhibit impacts and quality.</li> <li>6. By the end of Phase IV, Museum staff (giving permission) will share and document their own observations of and experiences with the exhibition and/or programs.</li> <li>7. By the end of Phase IV, the exhibition team members will seek reflections and input about the exhibition and programs from participating Peoples of the Pacific who have expressed willingness and permission to share their insights.</li> </ol> |                    |                    |          |

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| <p><b>Efficiency:</b></p> | <ol style="list-style-type: none"> <li>1. Each quarter, the project leads will review timesheets and expenditures to ensure resources are being responsibly managed.</li> <li>2. At the end of each year, project leads will provide progress and/or final reports on project spending and milestones.</li> </ol>  |
| <p><b>Quality:</b></p>    | <ol style="list-style-type: none"> <li>1. By the end of Phase II, we will convene with internal and external project team members to assess their satisfaction with the quality of the exhibit and/or programs they have designed.</li> <li>2. By the end of Phase III, we will review the Museum’s Net Promoter Scores (satisfaction surveys) during this period.</li> <li>3. By the end of Phase III, we will review comments left by visitors in response to in-exhibit engagement prompts to assess exhibit impacts and quality.</li> <li>4. By the end of Phase III, we will review comments and survey responses by program attendees to study impacts of the experience and quality of the programs.</li> </ol> |
| <p><b>Timeliness:</b></p> | <ol style="list-style-type: none"> <li>1. Each quarter, project leads will be asked to report status updates on activities that were scheduled to occur during that timeframe. That data will be consolidated into a revised Timeline of Completion.</li> <li>2. Every six months, our Project Director will meet with our Institutional Advancement office to assess the fit between the proposed Schedule of Completion and the actual activity completion dates.</li> </ol>   |