



## **Museums for America**

Sample Application MA-20-17-0074-17

Project Category: Community Anchors

Funding Level: \$5,000 – \$500,000

## **San Diego Museum of Man**

Amount awarded by IMLS: \$310,430

Amount of cost share: \$310,430

Attached are the following components excerpted from the original application.

- Abstract
- Narrative
- Schedule of Completion

Please note that the instructions for preparing applications for the FY2018 Museums for America grant program differ from those that guided the preparation of FY2017 applications. This year, the maximum that may be requested from IMLS is \$250,000. Be sure to use the instructions in the FY2018 Notice of Funding Opportunity for the grant program and project category to which you are applying.

## Abstract

This Community Anchors project unites the Kumeyaay Nation (Kumeyaay) and the San Diego Museum of Man (SDMoM) in undoing cultural colonialism by building the Museum's capacity to engage Kumeyaay representatives in decisions about collections, exhibits, and programs as true partners. The Kumeyaay are a Native American people of the extreme southwestern United States and northwest Mexico. There are 12 federally recognized Kumeyaay bands in San Diego County that work together through organizations formed to represent shared tribal interests. This project will engage representatives of all 12 bands to revitalize elements of their cultural heritage, control their own historic legacy, reinforce tribal sovereignty, and have authority in decision-making related to their material culture.

SDMoM holds the largest collections of historic Kumeyaay ethnographic and archaeological items in the world, as well as significant documentation related to these collections. The collections came to the Museum in the first half of the 20<sup>th</sup> Century at a time when Kumeyaay sovereignty and cultural practices were under attack by civic, cultural, and governmental institutions in California and San Diego. Traditional cemeteries were desecrated, Native language and cultural practice were outlawed, and a population that has lived in the region for millennia was regularly forced to choose between survival and their cultural and material patrimony.

SDMoM has held Kumeyaay cultural items, archaeology, and human remains for a century and has provided access for research and displayed them without consulting the descendants of those from whom they were acquired. Kumeyaay traditional knowledge was historically undervalued in the Museum, and consultation a rare practice. In an attempt to redress its role in these kinds of colonizing actions, SDMoM is moving toward an institutional position of decolonization. Beginning this work with the Kumeyaay, on whose aboriginal land the Museum stands, is the first step.

Ho-Chunk scholar, Amy Lonetree proposes that decolonization, in a museum context, means at least three things:

- bringing Indigenous perspective and voice into decision-making at all levels of the organization through consultation and with staff and board appointments;
- addressing the history and legacy of colonialism in the Museum and more broadly in its policies and programs; and,
- presenting the work and perspective of Indigenous artists, scholars, elders, and other content experts.

This project will support the Museum in doing all these things as it moves toward becoming a resource of true community value. The activities of this project align with those listed in the Community Anchors category including:

- *Forums for community dialogue* through annual Kumeyaay Community Access Days
- *Community-driven exhibits and programs* through formative evaluation for new Kumeyaay exhibits and programs
- *Audience development and community outreach* through the work of a Director of Decolonization who will manage the Museum's relationship with appropriate Kumeyaay cultural and civic entities
- *Community-focused planning activities* through partnerships with Kumeyaay representative organizations and 160 days of paid Kumeyaay expert consultation
- *Audience research and evaluation* through systematic evaluations by an external evaluator
- *Training for staff and volunteers interns in community engagement* through annual trainings for the staff and board in cultural competency

This Community Anchors project supports Kumeyaay participation in traditional cultural practice by providing physical and digital access to collections and documentation that fill gaps in current community knowledge. It also enhances civic engagement and cultural opportunities for the Kumeyaay Nation through support of language and other cultural revitalization. It is rooted in the concept of Kumeyaay sovereignty in relationship to their intangible and material culture. Finally, it prepares non-Indigenous members of our communities with the context and knowledge required to better understand Indigenous collections and narratives at the Museum, and to consider the Museum's, and their own, participation in colonized thinking and actions.

## 1. Project Justification

This Community Anchors project unites the Kumeyaay Nation and the San Diego Museum of Man (SDMoM) in undoing cultural colonialism by building the Museum's capacity to engage Kumeyaay representatives in decisions about collections, exhibits, and programs as true partners. Grant funds will go to support two new staff positions, a Director of Decolonization whose position will be ongoing beyond the project, and a project-limited Collections Manager to work on Kumeyaay-identified priorities for collections. Additionally funds will support 160 days of contracted Kumeyaay expertise for collections documentation, formative evaluation of future exhibits and programs, annual Kumeyaay Community Access Days to provide access to Kumeyaay tribal members, an external evaluator to track and report on project activities, a printed catalog of Kumeyaay-generated collections information for community members, and the development of a digital plan for community-directed dissemination of Kumeyaay collection information.

The Kumeyaay are a Native American people of the extreme southwestern United States and northwest Mexico. There are 12 federally recognized Kumeyaay bands in Southern California, and a variety of organizations have been formed to represent shared tribal interests beyond their individual governments. This project will help this community revitalize elements of their cultural heritage, assert their right to control their own historic legacy, reinforce tribal sovereignty, and have authority in decision-making related to their material culture. The work of this project is largely dependent upon increasing the Museum's capacity to engage in relationship-building and consultation by increasing staffing in a sustainable manner so that the work of decolonization continues beyond this project.

In 2014, the Museum began talks with the Kumeyaay Cultural Repatriation Committee (KCRC), a representative body formed in 1992 to facilitate the repatriation of Kumeyaay ancestral human remains, tribal artifacts, and cultural objects. During these conversations the SDMoM shared its current strategy of shifting away from a traditional interpretation of anthropology and archaeology, and toward becoming San Diego's dynamic place to go to learn about each other, reflect on our place in the world, and build a better community. The Museum realized that to truly serve as a catalyst in this type of community building, we needed to co-create exhibits and programs rooted in the concepts of Native sovereignty and Indigenous ways of knowing the world.

Before KCRC would agree to any potential partnerships, they required the Museum to consult on, and repatriate, the remains of the ancestors long-held in our collections. Dating back as early as the 1970s, the Kumeyaay had requested the return of these remains, and Museum curators had declined based on a belief that the Kumeyaay lines of evidence were invalid. This changed in 2015 when the Museum agreed to accept this evidence and to return the ancestors and their burial items under the Native American Graves Protection and Repatriation Act (NAGPRA). By early 2016, 66 of their oldest ancestors had been returned for reburial.

With the seeds of trust planted, SDMoM and KCRC embarked on a 2016 National Park Service (NPS) grant-funded review of 100 archeological sites for additional NAGPRA eligible material. As a result, two Kumeyaay monitors spend two days every week in our collections facilities working alongside the Museum staff on the NPS project.

Concurrent with these repatriation efforts, SDMoM has looked for ways to build a deeper foundation of trust with the Kumeyaay by providing space and resources toward needs important to their community.

- In early 2014, the Kumeyaay created Maataam Naka Shin (Naka Shin), a representative committee to plan activities during the year-long centennial celebration of the California-Panama Exposition in San Diego's Balboa Park. A temporary exhibit and presentation of sacred Kumeyaay Bird Song were planned, but the City of San Diego required payment of a \$150,000 to use a grassy area in Balboa Park for their purposes. SDMoM responded by providing museum space at no cost, and the Bird Singers have returned in subsequent years so that their inspiring performances are becoming a SDMoM tradition.
- During conversations related to the centennial celebration, one of the Naka Shin members, noted Kumeyaay historian Michael Connolly Miskwish mentioned he was working on a traditional cosmology project. SDMoM offered the use of a small domed gallery adjacent to its Kumeyaay exhibit, as well as designers and fabricators to

install an exhibit based on his work. The result is *My Uuyow: Kumeyaay Cosmology*, the first Kumeyaay-curated exhibit at SDMoM, and the first SDMoM exhibit on Kumeyaay cosmology, installed in July 2015.

The Naka Shin and KCRC partnerships have led to additional community collaborations including:

- Interpretive Planning - Three Kumeyaay experts participated in our ongoing interpretive planning efforts, ones which will eventually completely reimagine the Museum's public spaces, exhibits, and programs.
- School Tours - Two Kumeyaay consultants worked with SDMoM staff to revise the 3<sup>rd</sup> and 4<sup>th</sup> grade Kumeyaay exhibit tours, and co-create a 6<sup>th</sup> grade school tour focused on colonization.
- Governance - SDMoM's Board formed a nine-person Decolonization Working Group in April 2016 comprised of staff and trustees including two who are Kumeyaay.
- Collections - The Decolonization Working Group drafted a new policy on the curation of human remains requiring informed consent for all such remains held at the Museum. The policy takes an ethically-mandated stance that moves the Museum beyond legal requirements on the question of repatriation.
- Workplace Culture - SDMoM provided formal training for the entire staff and trustees on NAGPRA and decolonization.

In the fall of 2016, SDMoM staff met with the Kumeyaay Heritage and Preservation Committee (KHPC), as well as other Kumeyaay stakeholders, to ask what their needs and priorities were going forward. The following were identified as a result:

- An end to colonizing practices
- Authority/agency in decisions that impact tribal artifacts, lands, and peoples
- The return of their ancestors' bodies and burial good, and of their sacred cultural material
- Language revitalization and revitalization of other cultural practices
- Truth-telling about the historic and present-day impacts of colonization

This Community Anchors project will enable SDMoM to institutionalize Kumeyaay priorities, in line with its commitment to decolonization, through benefits described below.

***Gaining community access to Museum collections and documentation in support of cultural revitalization.***

Cultural revitalization is a priority for the Kumeyaay as demonstrated by the formation of several representative committees, the formation of cultural centers on reservations, and by the formation of Kumeyaay Community College (KCC). A brief summary of the primary groups partnering with SDMoM on this project is included in the attached supplemental materials.

While the range of collections to be documented and made accessible is broad, one specific area of concentration will be language revitalization. KCC offers low-cost language classes to the community, and Kumeyaay linguists are constantly researching to expand contemporary knowledge and use of this endangered language. The Museum holds unique sound recordings dating back to the early 1900s that need to be digitized and shared with Kumeyaay researchers. Because the recordings include sacred Bird Song, the Kumeyaay also need to decide whether these recordings can stay in SDMoM's collections or be shared beyond the Kumeyaay.

***Exhibits and programs that tell a contemporary Kumeyaay story from their perspectives and address the legacy of colonialism.***

The Museum's current Kumeyaay exhibit was created in the early 1990s and is organized like a traditional anthropological ethnography, a Western construct that divides activities and aspects of life in ways that do not resonate with many Kumeyaay. The constant request that we receive from Kumeyaay visitors is, "when will you update the Kumeyaay exhibit?" This project creates formative research for future exhibits and programs. This process will involve listening to the community and learning what narratives and facets of contemporary Kumeyaay culture and history they feel are most important for museum interpretation.

In addition to benefitting the Kumeyaay, we see the broader San Diego community, and visitors from outside of San Diego, benefiting from exhibits and programs that accurately represent Indigenous experiences today and that provide models for engaging in a decolonized manner with personal histories, family histories, and larger histories.

***Gain authority/agency in decision-making related to Kumeyaay material at the museum.***

Transparency about what Kumeyaay collections are held at the Museum will be a keystone to this decision-making, especially as it relates to ownership, stewardship, access, and interpretation. This project will help create this transparency by a variety of methods outlined later in the work plan. Ultimately the Museum seeks to steward collections that are held with documented consent across the board.

**How will your project advance your institution's strategic plan?**

SDMoM's mission is to inspire human connections by exploring the human experience. Our vision is to be San Diego's dynamic place to go learn from each other, reflect on our place in the world, and build a better community. As a result, we serve a vibrant role in San Diego: part town hall, part center for cross-cultural learning, and part participatory museum. Recently, SDMoM has embarked on a new path toward decolonizing the Museum that places consultation at the center of its work. This includes a commitment to fully incorporate Indigenous voice throughout our collections stewardship, programming, and decision making. This project helps the Museum of Man move our institutional vision into all Indigenous collections, exhibits, and programming—beginning with the descendants of the first peoples of San Diego, the Kumeyaay.

**How will your project address the goals of the Museums for America program and the Community Anchors project category?**

*IMLS promotes museums and libraries as strong community anchors that enhance civic engagement, cultural opportunities, and economic vitality.*

The project supports Kumeyaay participation in traditional cultural practice by providing access to collections and documentation that fill gaps in current community knowledge. It also enhances civic engagement and cultural opportunities for the Kumeyaay Nation through support of language and other cultural revitalization and by manifesting Kumeyaay sovereignty in relationship to their intangible and material culture. Finally, it prepares non-Indigenous members of our communities with the context and knowledge required to better understand Indigenous collections and narratives at the Museum, and to consider the Museum's, and their own, participation in colonized thinking and actions.

Additionally, the project includes all of the listed activities in the Community Anchors category including (each described in more detail in the subsequent sections):

- Forums for community dialogue through annual Kumeyaay Community Access Days
- Community-driven exhibits and programs through formative consultation on Kumeyaay interpretation
- Audience development and community outreach through the work of a Director of Decolonization to connect the Museum to appropriate Kumeyaay cultural and civic entities
- Community-focused planning activities through the partnerships with KHPC, KCRC, and the 80 days each year of Kumeyaay expert consultation
- Audience research and evaluation through systematic evaluations by a contracted evaluator
- Training for staff, volunteers, and interns in community outreach and engagement

**2. Project Work Plan**

Specific grant activities, categorized by benefit to community, are:

**Broad community access to Kumeyaay collections and documentation held at the Museum in support of language revitalization and other cultural revitalization.**

- Work with the KHPC and KCRC to formulate clear guidelines for access, research, and stewardship of Kumeyaay collections.

- Bring in grant-funded Kumeyaay experts (historians, artists, linguists, elders, Bird Singers, etc.) for 80 days each year to provide valuable expertise in the identification, documenting, and cataloging of SDMoM's Kumeyaay collections.
- Work with KHPC, KCRC, KCC, and Kumeyaay Diegueño Land Conservancy (KDLC) to ensure the proper dissemination of Kumeyaay materials back into the community.
- Hold annual Kumeyaay Community Access Days. Kumeyaay artifacts will be pulled from storage so that community members can engage with them directly and have a transparent understanding of Museum holdings. This community knowledge-sharing will enhance the catalog record by identifying people, places, and ceremonies. Transportation and refreshments for community members, many of whom live at distances of 40-100 miles from the Museum, will be provided.
- Work with KHPC, KCC, and the Balboa Park Online Collaborative (SDMoM's IT support organization) to create a digital content strategic plan to determine the best path forward for providing online access for Kumeyaay community members to collections and documentation via a platform designed for community-directed digital sharing of information. Potential options for this platform include creating a specialized online module of the Museum's current collections management database system, CollectionSpace, or potentially utilizing an existing community content system such as Murkutu or the Reciprocal Research Network.
- In consultation with Kumeyaay partners, publish a catalog of Kumeyaay collections to be distributed at the end of the project to the tribal communities. In preliminary conversations with KHPC, we were advised that many Kumeyaay will not use the future instance of an online database, nor do they choose to access information via digital means. This physical publication will address this challenge.

**Exhibits and programs that tell a contemporary Kumeyaay story from a Kumeyaay perspective and that also address the legacy of colonialism at the Museum, in this county, nationally, and internationally.**

- A grant-funded evaluator, Patti Saraniero, will design and implement formative evaluation for future Kumeyaay exhibits, school programs, and public programs. Data will be gathered from Kumeyaay partners, experts, and directly with community members at the access days described above. Evaluation outline included in supplements.

**Authority/agency in decision-making related to Kumeyaay material at the Museum.**

- Grant-funded staff and board training in cultural competency will occur annually, focused on the ongoing work of moving from colonized to decolonized practice. SDMoM has not yet identified the trainer for this professional development. However, we have budgeted this based upon recent past trainings in NAGPRA basics, workstyle communication, and undoing racism. We expect that we will need to provide 4 day-long trainings annually.
- Creation of a strategic plan for decolonization will be tasked to the grant-funded Director of Decolonization. By understanding the ways in which current museum practice excludes Kumeyaay priorities, world views, and concepts of appropriate stewardship, communication, etc., we will develop our ability to approach and work with other Indigenous communities in similar ways. Not because their experiences or desired outcomes will necessarily be similar to those of the Kumeyaay, but because at its core, decolonization is about asking, listening, and accepting direction from, descendant communities.

**Phase 1: Project Implementation (October –December, 2017)** Beginning in October 2017, the SDMoM Deputy Director will conduct kick-off meetings with staff and trustees to review project impact on various departments. These meetings will prepare our team for the institutional changes that will result from the grant's work. SDMoM will launch candidate searches for two grant-funded positions (Job Descriptions attached). A grant-funded Director of Decolonization will be hired to implement and manage grant initiatives. This will be a permanent staff position at the director level, because decolonization is an ongoing priority for the Museum. In addition, a two-year, limited-term grant-funded Project Collections Manager will be hired to help process and prepare Museum artifacts and archives for tribal review, research, and dissemination. A representative of KHPC will be included in the interview and selection process for these positions. Based on the project schedule and budget, both new hires should begin working onsite before the end of 2017.

**Phase 2: Relationship Building (January – March, 2018)** In January 2017, the Director of Decolonization will begin the decolonization strategic planning process with representative Kumeyaay partners. The trainer in cultural competency will be identified and contracted. The Project Collections Manager will begin preliminary processing and cataloging of collections materials. Drawing upon existing and well established cataloging and digitization workflows, SDMOM's collections department will begin the first phase of internal curatorial work. This will include creating records in the CollectionSpace database, photography and digitization of objects, linking these digital surrogates to appropriate catalog records, and building connections between objects, photography collections, and manuscripts. These activities will lay the foundation for identifying the specific sub-projects that require the input and expertise of grant-funded Kumeyaay experts.

**Phase 3: Community Building (April 2018 – July 2019)** The Director of Decolonization will continue to communicate with Kumeyaay entities at monthly meetings on strategic planning, formative evaluation, collections stewardship, and physical and digital access. Community Access Days will be planned for July 2018 and 2019. During this phase, Kumeyaay experts will work closely with members of the Collections Team, specifically the Project Collections Manager on the researching, cataloging, photographing, and documenting SDMOM Kumeyaay collections. The Project Collections Manager and Kumeyaay will create a research framework and guide to Kumeyaay materials at SDMOM, including rehousing and cultural care procedures. Formative Evaluation will begin at the first community access day, and will run during this period. The first evaluation report will be shared in September 2018. Cultural competency trainings for staff and board will occur annually in May.

**Phase 4: Evaluation and Sustainably (August – September 2019)** The Director of Decolonization will finalize and share the strategic plan. Project evaluator will wrap up formative evaluation and create a final report to be shared with stakeholders. The Project Collections Manager and the SDMOM Graphic Designer will create a basic printed catalog of updated artifact documentation and images of approximately 200 pages which will be printed commercially. The catalog will be distributed to tribal organizations.

Shifting priorities within the Kumeyaay community is the most pressing risk to this project, and will require adaptability by SDMOM. In order to mitigate this risk and maintain positive and responsive tribal relationships, the Director of Decolonization will maintain constant formal and informal communication with representatives from KCRC and KHPC, among others. In weekly check-in meetings, the Deputy Director and Director of Decolonization will monitor progress and adjust for shifting Kumeyaay priorities. The Director of Decolonization will monitor the work plan and budget, make adjustments as necessary, and submit quarterly status reports to the Deputy Director. These reports will be incorporated into the annual evaluation reports. Ultimately, the goal of this project is to position the Museum as a tool to empower the Kumeyaay community, so building processes where different outcomes can then be addressed is the key to the spirit of this grant.

As the driver of SDMOM's current decolonization initiatives, Deputy Director Ben Garcia, will supervise the overall project. Mr. Garcia runs the Museum's decolonization working group and supervises the directors of Exhibits, Education and Public Engagement, Operations, and Collections. He will also supervise the Director of Decolonization, and ensure project activities are prioritized across the institution among staff and trustees.

A grant-funded Director of Decolonization will track and manage the project. Working in collaboration with the Directors of Collections, Exhibits, and Education and Public Engagement, and with all Museum department heads, this position will support decolonization practices across SDMOM. S/he will serve as the primary Museum contact for KHPC, KCRC, and all other Kumeyaay partner entities, and will attend their meetings to keep them informed of project progress and adjust priorities as needed.

Director of Collections, Kelly Hyberger, will oversee the collections activities of the project, including involvement of collections staff not funded by this grant. Ms. Hyberger brings a decade of experience managing collections projects. She is currently managing an IMLS funded collections stewardship project that will photograph, catalog, and rehouse over 3,000 collection objects. She directs NAGPRA priorities and tasks for SDMOM and has worked with a number of tribal

entities on the inventory process for pending repatriations for more than 200 individuals and 20,000 funerary objects. Ms. Hyberger also works with KHPC regarding the sacred Bird Song recordings.

A grant-funded Project Collections Manager, working under the supervision of the Director of Collections, will be dedicated to ensuring the processing, cataloging, and rehousing of Museum artifacts and archives in a manner that balances tribal needs and input with best practices in collections stewardship and preservation. This Collection Manager will work directly with Kumeyaay experts on the review, research, and dissemination of museum collections via in-person, on-line, and other means. S/he will create the printed catalog of Kumeyaay collections for Kumeyaay use.

Kara Vetter, Registrar, will work with the Project Collections Manager and Director of Collections on registration aspects of collections documentation and cataloging; and will be the staff point person working with Balboa Park Online Collaborative to develop a digital strategy for community-directed dissemination of collections information.

Erika Katayama, Director of Exhibits, and Jason Porter, Director of Education and Public Engagement, will work with the project evaluator on formative evaluation activities. They will also supervise staff members from their respective department who are involved in the project, but not grant funded. Ms. Katayama has worked in Education and Collections related roles at a number of museums over the past fifteen years and leads the exhibit development process and interpretive planning at the Museum. Dr. Porter leads educational and public programming at the Museum and oversaw recent revisions to school curricula including those for the Kumeyaay and *Race: Are We So Different?* exhibits as well as on colonialism.

SDMoM is fully committed to the successful completion of this project across all levels of institutional leadership. Funds requested from IMLS (\$310,430) are for the two staff positions to support decolonization initiatives, staff management, compensation for Kumeyaay experts, Kumeyaay Community Access Day expenses, formal evaluation, staff and trustee professional development, creation of a decolonization strategic plan, development of a digital collections dissemination strategy, and a printed catalog. Because the work of decolonization will involve participation from all departments at SDMoM, the Museum will commit significant resources to the project (\$310,430), including necessary personnel. The entire staff will participate in cultural competency trainings and help carry out community access days.

Results will be tracked through quarterly progress reports from the Director of Decolonization on overall project activities and the Project Collections Manager on collections documentation and access activities. Annual evaluation reports generated by external evaluator, Patti Saraniero, will incorporate these staff-generated reports as well as results of her evaluation activities.

Quarterly, annual, and final reports will be shared with Kumeyaay partners. Final report generated by external evaluator and decolonization strategic plan will be shared with partners, IMLS, AAM, and on SDMoM website and social media. Additionally, SDMoM staff and Kumeyaay partners will present project, final report, and decolonization strategic plan at regional and national museum and tribal conferences (SDMoM and Kumeyaay partners have presented on decolonization at regional and state conferences in 2016, and are schedule to present at national and regional conferences in 2017). The print catalog and digital access plan for online collections access will be shared as directed by Kumeyaay partners. Policies and procedures for cultural care of Kumeyaay collections will be shared with other institutions holding Kumeyaay materials as directed by Kumeyaay partners.

### **3. Project Results**

**Performance Goal: *Strengthen museums and libraries as essential partners in addressing the needs of their communities.***

*IMLS performance measure statements for this goal fall into two categories: grantee and community partner measures.*

The project evaluator, Patti Saraniero, will include the IMLS performance measure statements in the evaluation plan, tools and reporting (see evaluation outline in supporting documentation). Data to address the grantee performance measure statements will be collected through surveys and interviews with staff and trustees. The community partner performance measure statements will be measured through surveys during Kumeyaay Community Access Days, and in



surveys and interviews of the members of KHPC and KCRC. Both qualitative and quantitative data will be captured to better understand the development of the relationship between the Kumeyaay Nation and the Museum. The evaluation will monitor the progress of the decolonization efforts, collecting data on the process such as the number of contacts made by the Director of Decolonization with Kumeyaay stakeholders, numbers of objects documented by Kumeyaay consultants, number of objects viewed by community members, number of community members directly participating in access days, number of collections tours, and image requests.

**How will the knowledge, skills, behaviors, and/or attitudes of the intended audience change as a result of your project?**

As a result of this project members of the Kumeyaay Nation will:

- Gain valuable tools to support cultural revitalization, including linguistics, genealogical research, and craftsmanship.
- See a colonial institution begin to decolonize in ways that directly benefit their community through powerful symbolic and tangible outcomes.
- View SDMoM as a partner and community resource rather than simply a site of exploitation. While this is a result that also serves the Museum, it matters for communities that have experienced oppression at the hands of an institution to see that institution change.

**What tangible products will result from your project?**

- Kumeyaay collections will have more complete documentation that reflects community knowledge and priorities for information management.
- Culturally appropriate procedures for handling, housing, and providing access to collections will be documented and associated with the collections.
- A plan for the digital dissemination of collections information created in year one with BPOC, with access parameters determined by KHPC, will lay the upon completion of the grant-funded portion of this project foundation for a funding request in year two of the project to support this technical work.
- A decolonization strategic plan for the Museum will be created to guide future work with the Kumeyaay and to set a path for moving beyond the Kumeyaay to other Indigenous descendant communities.
- Formative evaluation for the Museum's future Kumeyaay exhibits and programs will be completed.

Intangible results: greater access to cultural knowledge and patrimony for community members; greater trust between the Kumeyaay nation and SDMoM; closer ties to Kumeyaay partners for future work together; a longer track-record on decolonized museum practice.

Given our intertwined histories, the Kumeyaay and SDMoM are inextricably tied for the foreseeable future. The work of the past three years has begun to set this relationship on new footing where undoing colonial practices at the Museum and replacing them with decolonized practices is a shared goal. The benefits of this project, aimed squarely at Kumeyaay community priorities, will unfold as community members gain access to their material culture and parts of their historical record. This knowledge will not only enrich the current cultural landscape of the Kumeyaay community, but will ultimately be transmitted from the current generation of Kumeyaay families to future generations. Because the work of decolonization is on-going, SDMoM is committed to making the grant-funded position of Director of Decolonization a fully Museum-funded, permanent staff role after this project ends.

The invaluable documentation and insight provided by Kumeyaay experts around putting their cultural collections into an indigenous context will survive in the Museum's database and registration files for generations. Records created by curators of the 1930s and 1940s will be replaced or supplemented by records generated by Kumeyaay individuals. As future generations of Kumeyaay come to see and use the Museum as a resource, they will be able to learn directly from their own ancestors about their heritage. Benefits will live on, too, for the quarter million people who visit SDMoM annually, and will find future interpretations of Indigenous ideas that confound expectations and in the challenging narratives of decolonization.

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Schedule of Completion**

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