



Native American / Native Hawaiian Museum Services

Sample Application MN-255963-OMS-24

Sealaska Corporation

Amount awarded by IMLS:	\$246,363
Amount of cost share:	\$2,520

The Sealaska Corporation and Sealaska Heritage Institute will create Sealaska Living Heritage Museum Boxes, portable kits comprised of museum-quality collection items with associated lesson plans and activities, to bring culturally responsive and culturally sustaining educational experiences to Southeast Alaska's elementary students, many of whom are unable to visit the museum due to its location. Project activities include engaging Alaska Native artists to create models for the boxes, creating accompanying educational materials, assembling the boxes, and piloting two museum box experiences with teachers and students in grades 3-5. This project will promote and enhance diversity, inclusivity, and cross-cultural understanding of the Tlingit, Haida, and Ts'msyen (Tsimshian) cultures and languages and support teachers unfamiliar with Alaska Native cultures to teach about those traditions, allowing Alaska Native students to feel that their cultures are valued.

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 most recent Notice of Funding Opportunity for the grant program to which you are applying.

Sealaska Living Heritage Museum Boxes Project

I. Project Justification

Sealaska Corporation (Sealaska) is an Alaska Native regional corporation based in Juneau, Alaska, and established pursuant to the Alaska Native Claims Settlement Act (43 U.S.C. 1601 et seq.) and is recognized as eligible for the special programs and services provided by the United States to Indians because of their status as Indians. Specifically, Sealaska serves more than 25,000 Tlingit, Haida, and Tsimshian people, the majority of whom reside in their ancestral lands of Southeast Alaska which is comprised of an archipelago of over 1,000 islands and a narrow strip of mainland.

Sealaska Heritage Institute (SHI) was conceived by tribal elders attending the first Sealaska Elders Conference held in 1980. Sealaska established SHI as a 501(c)(3) nonprofit in 1980 with a mission to perpetuate and enhance the Tlingit, Haida, and Tsimshian cultures. SHI's goal is to promote cultural diversity and cross-cultural understanding. SHI is headquartered at its Walter Soboleff Building (WSB) and its Arts Campus both of which are located in Juneau, the most populous town in Southeast Alaska. SHI operates a public museum, library, and collections/archives at its WSB.

Approximately 19% of Juneau's 32,000 residents are of Alaska Native heritage. The region has a population of about 72,000 individuals, of whom 26% are of Alaska Native heritage. In 2022, SHI served 56,181 people. Sealaska respectfully seeks funding in the amount of \$246,363 to build SHI's capacity to provide museum services for teachers and students in grades K-5 living in Southeast Alaska's 21 communities through the Sealaska Living Heritage Museum Boxes Project.

IMLS and Native American Museum Services Program Objectives Addressed by the Project

The Sealaska Living Heritage Museum Boxes Project is responsive to the IMLS agency-level Goal 2 "*Strengthen Community Engagement*" and its Objective 2.1 "*Promote inclusive engagement across diverse audiences*" by creating thematic "Museum Boxes" (utility bags with telescoped handles and wheels) that contain models of Tlingit, Haida, and Tsimshian material culture and traditional arts created by Alaska Natives to provide examples of the objects in SHI's museum to enhance cross-cultural understanding amongst the region's diverse audience of teachers and students.

The project addresses the Program Goal "*Build the capacity of Native American tribes and Native Hawaiian organizations to provide museum services to their communities*" and its Objective 1: "*Support the preservation and perpetuation of Indigenous languages and traditional cultural practices.*" The Museum Boxes will provide the region's teachers with SHI's existing educational content, lesson plans, and other educational resources to use with the models to support culturally responsive educational activities that perpetuate Tlingit, Haida, and Tsimshian cultures and languages.

The project also supports Objective 2 of the Program Goal "*Support the professional development of the workforce of Indigenous museums.*" SHI's Archives and Collections staff will (1) document and share the project outcomes, benefits, and lessons learned in a white paper that they will deliver at a national conference of museum professionals and (2) share resources developed during the project with museum staff serving other Native American tribes and Native Hawaiian organizations for use building their capacity to provide museum services to other Indigenous communities.

Strengthening Museum Services

SHI is modeling the Sealaska Living Heritage Museum Boxes on "Burke Boxes," created by the Burke Museum located in Seattle, WA. Burke Boxes are portable kits featuring museum-quality collection pieces. They include lesson plans and resources that can be tailored to all ages and interests. The Burke Boxes support classroom curriculum by highlighting the natural world and Washington's cultural heritage.¹ The Burke Museum offers 62 Burke Boxes for check out. SHI's project staff and contracted Alaska Native artists will create *three* of each of the *two* Sealaska Living Heritage Boxes ("Subsistence" and "Halibut & Salmon") to serve the needs of the region's 21 communities.

Juneau – where SHI's museum is located – is only accessible by air or by water, significantly limiting the ability of the region's teachers and students to access Southeast Alaska's largest tribally operated museum, archives and collections. While students and teachers in Juneau and Douglas (accessible to Juneau via a bridge) can visit SHI's facilities, since the COVID-19 pandemic there have been financial and educational priorities to address that are precluding making field trips to SHI's museum, archives, and collections. The Sealaska Living Heritage Museum Boxes Project will strengthen SHI's museum services by packaging and providing teachers and students with educational content, lesson plans, and written guidance for using those resources to provide culturally sustaining and classroom-based "museumesque" programming.

¹ "Portable kits of museum-quality collection pieces and lessons." Burke Museum. [Burke Boxes | Burke Museum](#)

The Challenge Addressed by the Project and How the Challenge was Identified

Creating Sealaska Living Heritage Museum Boxes addresses both logistical challenges and significant cross-cultural challenges. In Alaska schools, 21% of the student body² are of Alaska Native heritage and less than 5% of their teachers are of Alaska Native heritage.³ Furthermore, nearly two-thirds of all teacher and administrative school positions are hired from out of state *each year*.⁴ Educators can learn to provide culturally responsive instruction for their students; but many teachers who move to Alaska for teaching positions do not remain in their positions long enough to obtain those skills.

Southeast Alaska is comprised of 21 rural communities, most of which can only be accessed by air or water – and 19 of which can only access Juneau by air or by water. Between 2004 and 2014, district-level annual teacher turnover across Alaska’s rural communities averaged 20%, and some school districts experienced turnover rates of more than 30%.⁵ The University of Alaska Anchorage’s Center for Alaska Education Policy Research at the Institute of Social and Economic Research estimates teacher turnover as a \$20 million annual expense.⁶

Alaska’s students, and especially its Alaska Native students, also bear the burden of teacher turnover. It is challenging for educators arriving from the Lower-48 to learn to value their Alaska Native students’ history, cultures, and languages when they only stay in their position for a year. Yet, students whose lives and cultures are not valued or treated as important are less likely to invest in the overall learning process, whereas those who feel valued will be ready to learn.⁷ Yet, non-Native and new teachers are often fearful to inappropriately introduce culturally responsive activities.

SHI’s Director of Archives and Collections and its Collections and Curatorial Manager respond regularly to inquiries from teachers regarding their interest in – and concerns about – providing culturally sustaining educational activities in their classrooms. Their concerns are warranted; the Tlingit, Haida, and Tsimshian people own their clan crest formline designs which are depicted on both their works of art and many material objects. Some of those ancient designs have been mis-appropriated by non-Native companies. Some teachers refrain from culturally responsive education out of fear; use of materials with misappropriated crests by teachers in the classroom has caused community-wide unease.

Target Group for the Project and its Involvement in Project Planning

The target groups for the Sealaska Living History Museum Boxes Project are teachers and students in grades 3-5. Over the 30-month project, SHI will pilot the three Sealaska Living Heritage Subsistence Museum Boxes with three teacher and their estimated 25 students (75 students) and the three Sealaska Living Heritage Halibut & Salmon Museum Boxes with three teachers and their estimated 25 students (75 students). SHI has worked with three school districts to develop this project (Supporting Doc 1) and six teachers will work with project staff to pilot the Museum Boxes during the project.

Thus, the project will immediately and positively affect six teachers and their 150 students. The Subsistence Museum Box will also be available to check out by Month 10 of the 30-month project and the Halibut & Salmon Museum Box will be available to check out by Month 20 of the project, allowing SHI to check out the Subsistence Museum Box to teachers for 15 months of the school year and the Halibut & Salmon Museum Box for 6 months of the school year. The Burke Museum checks out Burke Boxes 400-500 times a year, demonstrating the benefits and popularity of the Boxes.⁸

SHI will advertise the availability of the Museum Boxes via press releases and on its social media platforms at least annually and the Project Coordinator will contact the region’s school districts to ensure that they disseminate those press releases to their K-5 grade teachers. SHI conservatively estimates checking each of the six Museum Boxes out once per month (3 Subsistence Boxes x 15 months = 45 times the Box will be checked out during the project / 3 Halibut & Salmon Boxes x 6 months = 18 the Box will be checked out during the project), expanding the number of teachers in the target group to 69 teachers (6 + 45 + 18) and the number of students to 1,725 (69 teachers x 25 students).

² Alaska Department of Education & Early Development. Accessed 10/5/2023.

³ University of Alaska Southeast. [PITAAS \(alaska.edu\)](http://PITAAS.alaska.edu)

⁴ [Alaska’s teachers are leaving at much higher than the national average. Here’s what’s being done about it.](#) Mollie Barnes, 12/24/2018. Juneau Empire.

⁵ [Teacher Turnover Costs Alaska \\$20 Million Each Year – Association of Alaska School Boards \(aasb.org\)](#). Assessed 10/5/2023.

⁶ *Ibid.*

⁷ Schachner, Maja. (2019) “From equality and inclusion to cultural pluralism – Evolution and effects of cultural diversity perspectives in schools.” *European Journal of Developmental Psychology*, 16:1, 1-17.

⁸ [History Cubed: Burke Boxes are like traveling museums.](#) Peter Kelly, 12/9/2009. University of Washington.

Ultimate Beneficiaries of the Project

The ultimate beneficiaries are also Southeast Alaska's teachers and K-5 grade students. The Juneau School District serves 4,200 students; the other communities in Southeast Alaska serve approximately 5,200 students (9,400 total), equating to approximately 720 students per grade regionally (9,400/13 grades = 723 students per grade), and equating to 4,320 Southeast Alaska students in grades K-5 and their 170 teachers (4320/25 students = 173 teachers).

SHI will advertise the availability of the Museum Boxes during and after project end. SHI's estimates for students (1,725) and teachers (69) served during the project are provided in the previous section. After the end of the project period, SHI conservatively estimates checking out the six Museum Boxes monthly during the 9-month school year (54 Museum Boxes checked out annually), thus benefiting 1,350 students in grades K-5 and their 54 teachers annually.

II. Project Work Plan

Specific Project Activities and the Sequence of those Activities

The project's proposed activities are informed by appropriate and significant theory and practice. Culturally relevant pedagogy was introduced in the 1990s by Gloria Landson-Billings; she defined it as teaching "that empowers students to maintain cultural integrity, while succeeding academically."⁹ Culturally responsive educational programming is a child/student-centered approach in which the child/students' unique cultural strengths are identified and nurtured to promote the child/student's achievement and a sense of well-being about their cultural place in the world.¹⁰

Most museums that serve Indigenous Peoples and communities strive to deliver culturally relevant and culturally sustaining programming. In *Strengthening the Roots: Culturally Responsive Museum Education*, Moreles explains:

Museums continue to exist depending on how reflective they are of consumer needs and relevance; thus, institutions must understand the public sector they occupy, the community needs they exist to fill, and how to offer programs that these audiences identify with. In being responsive to the community, cultural institutions navigate how to be of service to customers while also remaining mission-focused. (2018, pg. 10).¹¹

SHI has Memorandums of Agreement (MOA) with 15 school districts in Southeast Alaska to support teachers to provide culturally responsive education and activities for their students.¹² The Sealaska Living Heritage Museum Boxes Project builds on that work by empowering the region's teachers to provide culturally responsive museum-like programming for their K-5 students using **Sealaska Living Heritage Subsistence Museum Boxes** and **Sealaska Living History Halibut & Salmon Museum Boxes** that SHI's Archives and Collections staff will create and make available to the region's teachers.

In Alaska, "Subsistence" is the general term used for the traditional foods of the Alaska Native Peoples. These foods continue to be of enormous cultural value to Alaska Natives and they are of significant nutritional value to both Native and non-Native peoples. In Southeast Alaska, those traditional foods – which are still being harvested, processed, and eaten today – include seal (can only be harvested by Native Peoples), berries, seaweeds, and herring eggs. Halibut and the region's five species of salmon are also extremely important foods for the region's Native and non-Native residents.

The goal of the Sealaska Living Heritage Museum Boxes Project is: Over a 30-month project period, build Sealaska and SHI's capacity to provide museum services for K-5 grade students in the 21 communities they serve by collaborating with six teachers and their students to pilot and demonstrate the efficacy of Sealaska Living Heritage Museum Boxes and share those findings with museum staff serving Indigenous Peoples and communities. The project has three objectives.

Objective 1: By Month 12 of Year 1, Create, Pilot, and Refine three Sealaska Living Heritage Subsistence Museum Boxes for use by SE Alaska Teachers. In Month 1, the Project Director (PD) establishes monthly project team meetings that continue throughout the 30-month project. In Months 1-2, the Project Coordinator (PC) collaborates with SHI's Art Program Associate to identify Alaska Native artists to: carve small models of seals and dug out canoes the Tlingit, Haida, and Tsimshian Peoples traditionally used to harvest seals and to weave small models of berry picking baskets for three Subsistence Museum Boxes. The PD contracts with the artists in Month 2 to create six of each model, allowing three to be retained as replacements. In Months 3-6, the artists create the models and attend monthly project team meetings.

⁹ Landson-Billings, Gloria (1995a). "Toward a theory of culturally relevant pedagogy." *American Research Journal*. 32(3).

¹⁰ Lynch, Matthew. "[What is Culturally Responsive Pedagogy?](#)" *The Advocate*. April 18, 2016.

¹¹ Morales, Sara. (2018). *Strengthening the Roots: Culturally Responsive Museum Education*. Master of Arts Thesis.

¹² Douglas is served by the Juneau School District; three of the region's communities are served by one school district.

In Months 3-5, PD and PC, assisted by SHI's Education Director, identify SHI's existing education content (worksheets, educational games, videos on SHI's YouTube channel, etc.) and lesson plans about subsistence (Supporting Doc 2). PD and PC compile the lesson plans in binder and create a document for the binder that provides links to these/other resources that SHI makes available online (other lesson plans, worksheets, videos on YouTube, etc.). Concurrently, the PC identifies historical photographs of subsistence activities in SHI's archives to use to create a new classroom poster.

In Month 6: PD works with a printer to print the new classroom poster of historical photographs and to reprint SHI's Indigenous Names of Southeast Alaska Subsistence Foods poster; PD purchases 3D models of berries, seaweeds, herring, and/or other subsistence-related foods and three books for the boxes – *Our Foods is Our Tlingit Way of Life, Herring and People of the North Pacific*, and *Let's Go! A Harvest Story*. The first two books are teacher resources; *Let's Go!* is a book in SHI's Raven Reads 30-book series of award winning culturally sustaining children's books that tells a story from a child's point of view about subsistence harvesting activities authored and illustrated by individuals of Alaska Native heritage.

In Month 7: PC assembles the three Subsistence Museum Boxes; PD contacts the three collaborating school districts to identify/contact the three K-5 teachers who will pilot the Museum Boxes with their students. In Months 8-9: PD and PC meet weekly (via Zoom) with the three teachers piloting the Subsistence Museum Box; PC uses the three teachers' feedback to refine the Subsistence Museum Box, as possible; PD, assisted by PC, uses the three teachers' feedback to draft the Sealaska Living History Museum Box policies, protocols, user guide, and teacher and student feedback surveys.

In Month 10, SHI's Deputy Communications Director writes/disseminates a press release about the availability of the Subsistence Museum Boxes. Throughout the remainder of the project/after the project period is over, PC contacts the region's schools to ensure their K-5 teachers are aware of the Subsistence Museum Boxes and sends the Boxes to teachers upon request. Teachers complete feedback surveys/ensure students complete feedback surveys. In Months 10-12, PD and PC compile/analyze teacher/student feedback survey data (this activity continues throughout the project).

Objective 2: By Month 12 of Year 2, Create, Pilot, and Refine three Sealaska Living Heritage Halibut/Salmon Museum Boxes for use by K-5 Teachers. In Months 1-2 of Year 2 of the project, PC collaborates with SHI's Art Program Associate to identify Alaska Native artists to: carve traditional wooden halibut hooks and models of salmon with formline designs (Northwest Coast art form). The PD contracts with the artists in Month 2 to create six of each model, allowing three to be retained as replacements. In Months 3-6, the artists create the models and attend monthly project team meetings.

In Months 3-5, PD and PC, assisted by SHI's Education Director, identify SHI's existing education content (worksheets, educational games, videos on SHI's YouTube channel, etc.) and lesson plans about halibut & salmon (Supporting Doc 2). PD/PC compile the lesson plans in binder and create a document for the binder with links to these/other resources SHI makes available online (lesson plans, worksheets, videos on YouTube, etc.). Concurrently, PC identifies historical photos of halibut & salmon harvesting/processing activities in SHI's archives to use to create a new classroom poster.

In Month 6: PD works with a printer to print the new classroom poster of historical photographs and to reprint SHI's Map of Southeast Alaska Tlingit Clans & Kwaans (traditional territories); PD purchases 3D models of halibut and the five species of salmon in Southeast Alaska and three books for the boxes – *Indian Fishing, Doing Battle with the Halibut People: The Tlingit, Haida & Tsimshian Halibut Hook*, and *Shanyáak'utlaax: Salmon Boy*. The first two books are teacher resources and *Doing Battle with the Halibut People* is an SHI Box of Knowledge publication. *Shanyáak'utlaax: Salmon Boy* is a Raven Reads children's books illustrated by Tlingit artist Michaela Goade that won the [American Indian Youth Literature Best Picture Book Award](#) from the American Indian Library Association in 2018. An [expanded version](#) of the story featuring audio in Tlingit and Goade's illustrations is available on SHI's YouTube channel (example of SHI's additional educational content for use by teachers/students using the Museum Boxes that perpetuates Indigenous language use).

In Month 7: PC assembles the three Halibut & Salmon Museum Boxes; PD contacts the three collaborating school districts to identify/contact the three K-5 teachers who will pilot the Museum Boxes with their students. In Months 8-9, PD and PC meet weekly (via Zoom) with the three teachers piloting the Halibut & Salmon Museum Box; PC uses the three teachers' feedback to refine the Museum Box, as possible; PD, assisted by PC, uses the three teachers' feedback to draft the Sealaska Living History Museum Box policies, protocols, user guide, and teacher and student feedback surveys.

In Month 10, SHI's Deputy Communications Director writes/disseminates a press release about the availability of the Halibut & Salmon Museum Boxes. Throughout the remainder of the project and after the project period is over, PC

contacts the region's schools to ensure they are aware of the Halibut & Salmon Museum Boxes and sends the Boxes to teachers upon request. Teachers complete feedback surveys/ensure that students complete feedback surveys. In Months 10-12, PD and PC compile/analyze teacher/student feedback survey data (this activity continues throughout the project).

Objective 3: By Month 5 of Year 3, Document and share project outcomes, benefits, and resources created during the project with other museum staff. In Months 1-3 of Year 3 of the project, PC and PD use feedback from piloting the Subsistence Museum Boxes and the Halibut & Salmon Museum Boxes with teachers/students and feedback received from teachers/students completing surveys after using the Boxes to review/refine the Sealaska Living Heritage policies, protocols, user guide, and teacher/student feedback surveys – and PD finalizes these documents. Concurrently, PC drafts the Museum Box Creation Guide for developing more Museum Boxes in the future – and PD finalizes that guidance.

In Month 3, SHI's Deputy Communications Director writes/disseminates a press release about the availability of the Sealaska Living Heritage Subsistence Museum Boxes and the Sealaska Living Heritage Halibut & Salmon Museum Boxes. In Months 3-4, PD and PC collaboratively write a white paper documenting and describing project outcomes, benefits, and lessons learned. In Month 4, PC creates a resource packet (Sealaska Living Heritage Museum Box policy, protocols, user guide, teacher survey, student survey, and Museum Box Creation Guide) for other museum staff serving Indigenous Peoples and communities to use as a model for creating Museum Boxes.

In Month 5, PD and PC present the white paper and disseminate the resource packet at the Association of Tribal Archives, Libraries and Museums conference (or a similar conference of museum professionals). In Months 5-6, PC drafts the final IMLS grant report and PD refines, finalizes and submits the final report to IMLS.

Identifying and Mitigating Project Risks

The Sealaska Museum Boxes project is a low risk project. Potential risks are that the artists might not complete their pieces for use in the boxes within three months. SHI will mitigate that risk through monthly Project Team meetings that will include the artists. There is also a two month "buffer" period between when the artists are scheduled to complete the art pieces and when the pieces are needed for piloting the Museum Boxes. If an artist is unable to complete their pieces, SHI has a roster of Alaska Native artists who teach Alaska Native Arts courses at its Sealaska Heritage Campus and will use the list to recruit another artist with the skill-sets and availability to complete the pieces for use in the boxes.

Another potential risk is identifying teachers to pilot the Sealaska Museum Boxes to provide feedback project staff will use to refine the Boxes, as necessary, and to create the policies, protocols, user guide, and teacher/student feedback surveys. SHI developed the project with three school districts, but SHI has MOAs with 12 more of the region's school districts to develop/deliver culturally responsive education and could work with those schools/teachers in those districts.

While staff turnover is always a risk, the Project Director and Project Coordinator perform discrete and collaborative tasks during the project; if one left SHI during the project, the other could assume the added duties for a month or two while another individual was recruited/hired. Similarly, if SHI's Education Director or Art Program Associate leave during the project, SHI has two Deputy Education Directors and an Art Director to carry out those duties.

Project Planning, Implementation, and Management

The Project Coordinator is responsible for project planning and will use monthly project team meetings to oversee project implementation and to manage the project. The Project Coordinator is supervised by the Project Director and will attend each monthly meeting; SHI's Art Program Associate will attend the meetings while assisting the Project Coordinator to identify/recruit artists; artists will attend the meetings while they are working on pieces for the Museum Boxes; SHI's Education Director will attend the meetings while assisting the Project Director and Project Coordinator to identify/compile SHI's existing educational content and lesson plans about subsistence and about halibut & salmon.

The Project Director will contact the three school districts SHI worked with to develop the project to identify three teachers in Year 1 (Subsistence) and three teachers in Year 2 (Halibut & Salmon) to pilot the Museum Boxes. While those teachers are piloting the Boxes with their students, the Project Director/Project Coordinator will meet with the teachers weekly to obtain feedback to refine the Museum Boxes and to create the Sealaska Living Heritage Museum Box policy, protocols, user guide, teacher/student surveys, and the Museum Box Creation Guide. The Project Director/Project Coordinator will finalize and share those documents with other museum professionals in Year 3 of the project.

Time, Financial, Personnel, and Other Resources Needed

The 30-month project requires \$104,112 in salaries: Project Director, SHI's Director of Archives/Collections (20%); Project Coordinator, SHI's Collections/Curatorial Manager (25%); SHI's Education Director (3%), SHI's Art Program Associate (1%); SHI's Deputy Communications Director (50 hours). SHI's fringe benefits are 51% of salaries, for an expense of \$53,098.

The project requires \$3,000/year (\$9,000) for the Project Director and Project Coordinator to travel to the annual IMLS grantee meeting and \$3,878 for the Project Director and Project Coordinator to present at a National Conference.

Project supplies are \$750 and cover the creation of the six binders to accompany the Museum Boxes, luggage tags for the Museum Boxes, and general office supplies (paper, toner, binder clips, folders for the resource packets, etc.).

Contract expenses are \$34,500 for compensating the Alaska Native Artists (2 artists x 120 hours/ year x \$70/hour) and to reprint two existing SHI posters and two new posters of historical photographs from SHI's archives (\$900).

Other expenses are purchasing: 3D models for the six Museum Boxes (\$900), roller utility bags for use as Museum Boxes (\$600), books for the Museum Boxes (\$675), air freight shipping of the Museum Boxes to the teachers piloting the boxes (\$160), air freight for SHI to ship the six Museum Boxes to teachers (\$2,520 SHI cost share), social media (eBlasts of the press releases) (\$540), honoraria for the six teachers piloting the Museum Boxes with their students (\$1,200), and SHI's IT Support provided to SHI by Sealaska (\$2,603 = 0.025% of project salaries).

Total direct costs are \$212,016. SHI's indirect rate is 16.2%, for a cost of \$34,347. Total project cost is \$246,363.

Tracking Progress Toward Achieving Intended Project Results

In Month 1 of the 30-month project, the Project Director will commence monthly Project Team Meetings. These monthly meeting will continue throughout the entire project period and be used to collaboratively review the project's Schedule of Completion and Performance Measurement Plan to identify and address challenges collaboratively, efficiently, and within budget. Quarterly, the Project Director will compile a list of the number of teachers/educators checking out the Museum Boxes and the number of students/children who use the Museum Boxes with those teachers/educators.

Each quarter, the Project Director will review the budget and compare it to the documentation provided by the SHI Finance Department, which tracks purchases and identifies which charges are applied to which grants and will make any necessary adjustments with the Finance Department. Quarterly, the Project Director will also compare the proposed Schedule of Completion to the actual activity completion dates, identify if there are any discrepancies, and formulate and implement a solution to any discrepancies to ensure the project is completed on time and within budget.

III. Project Results

Project's Intended Results/How Intended Results Address the Challenge

The Sealaska Living History Museum Box Project will provide Southeast Alaska's elementary school teachers with three Museum Boxes containing all of the resources needed to teach students about historical and current subsistence activities – and three Boxes specific to traditional/current uses of halibut & salmon. The Boxes will share models of those foods and models of traditional methods used to harvest those foods – created by Alaska Native artists – for students to handle, books, lesson plans, and posters depicting subsistence activities using historical photographs from SHI's archives. These assemblages of educational resources are not currently available for the region's teachers to use to provide culturally responsive and culturally sustaining educational classroom instruction and activities for elementary students.

The project benefits society by promoting and enhancing Southeast Alaska's teachers' and students' appreciation for diversity, inclusivity, and cross-cultural understanding of the Tlingit, Haida, and Tsimshian cultures and languages. Specifically, the project supports teachers unfamiliar with Alaska Native cultures to teach about those traditions, allowing Alaska Native students to feel that their cultures are valued. The Project Director and Project Coordinator will document and describe those findings in white paper they will deliver at a national conference of museum professionals who serve Indigenous Peoples and communities, advancing knowledge within the field of museum services.

Changes in the Knowledge, Skills, Behaviors, and/or Attitudes for the Target Group as a Result of the Project

New teachers and many non-Native teachers are not aware of the importance of "subsistence" foods to the Tlingit, Haida, and Tsimshian peoples. SHI has spent decades collaborating with Tlingit, Haida, and Tsimshian elders and educators to create culturally responsive, place-based educational content and lesson plans – much of which is focused on the region's traditional foods. SHI is also aware of other applicable resources to share with teachers (Supporting Doc

3). SHI's educational resources are available on its website, but providing its lesson plans and educational content *with* models of the animals and the ways they were traditionally harvested is not something SHI has done before.

The Museum Boxes will alleviate concerns that non-Native and new teachers report having about providing culturally responsive and culturally sustaining education and activities for Southeast Alaska's elementary students. SHI's use of teacher feedback surveys will allow project staff to document and describe how use of the Boxes advances teachers' abilities and increases their confidence teaching about the foods that sustained the region's Indigenous Peoples for more than 10,000 years; students feedback surveys will demonstrate their increased understanding of Tlingit, Haida, and Tsimshian cultures and languages as a result of the Sealaska Living Heritage Museum Box project.

Products that will Result from the Project

The products that will result from the Sealaska Living Heritage Museum Box project include six Museum Boxes.

- Three Subsistence Museum Boxes that contain small models of seals and small woven berry baskets made by Alaska Native artists, 3D models of berries, seaweeds, herring and/or other subsistence foods, a binder of SHI's existing educational content (worksheets, educational games, and links to videos about subsistence available on SHI's YouTube channel), lesson plans about subsistence, and two classroom posters (SHI's Indigenous Names of Southeast Alaska Subsistence Foods and a new poster of historical photographs from SHI's archives depicting subsistence food harvesting/processing).
- Three Halibut & Salmon Museum Boxes that contain traditional halibut hooks and a salmon depicting formline design carved by Alaska Native artists, 3D models of halibut and the region's five salmon species, a binder of SHI's existing educational content (worksheets, educational games, and links to videos about halibut & salmon available on SHI's YouTube channel), lesson plans about subsistence, and two classroom posters (SHI's Map of Southeast Alaska Tlingit Clans and Kwaans and a new poster of historical photographs from SHI's archives depicting halibut & salmon harvesting/processing).

Other projects resulting from the project are the Sealaska Living Heritage policies, protocols, user guide for teachers, teacher and student feedback surveys, and the Museum Box Creation Guide for developing Museum Boxes in the future. The policies will provide guidance for SHI staff on the use of the Museum Boxes and their contents. The protocols will establish SHI practices for maintaining the Museum Boxes and checking them out for use by teachers and students.

The user guide for teachers will provide instructions for checking out and care of the Museum Boxes and offer suggestions for use of the contents of the Boxes. The teacher and student feedback surveys will allow project staff to assess the efficacy of the Museum Boxes. The Project Director and Project Coordinator will also create a Museum Box Creation Guide for use by SHI in creating more Museum Boxes in the future. Project staff will also create a resource packet containing the documents described above and share it with other museum staff serving Indigenous Peoples.

Sustaining Project Benefit(s) Beyond the Conclusion of the Period of Performance

The project allows SHI to develop six Museum Boxes and the documents and guidance to maintain the boxes and check-them out to teachers; survey instruments to continue assessing the efficacy of using Museum Boxes to support culturally responsive education. SHI budgeted grant funds to ship the six boxes to the teachers who will pilot the boxes with their students during the project – but has identified unrestricted funds to use to ship the Museum Boxes to other teachers who request to use the Boxes during the project. SHI will continue to obligate unrestricted funds post-project to use to ship the Museum Boxes to the region's teachers. Additionally, project staff will develop the guidance needed for SHI to create more Museum Boxes in the future will analyze the efficacy of use of the Museum Boxes in a white paper.

SHI is modeling its Sealaska Living Heritage Museum Boxes on Burke Boxes. The model was created by anthropologist and Burke Museum Educator (and later Director), Erna Gunther in the 1930s and called "Traveling Study Collections." Since then, "like traveling ambassadors of their home museum they have been viewed — and their contents *touched* — by more than seven million school children statewide."¹³ SHI estimates that 69 teachers and 1,725 students will benefit from use of the Sealaska Living Heritage Boxes during the 30-month project. SHI estimates that post-project the Museum Boxes will benefit at least 54 teachers and 1,350 students throughout Southeast Alaska annually.

¹³ [History Cubed: Burke Boxes are like traveling museums](#). Peter Kelly, 12/9/2009. University of Washington.

Applicant Name: Sealaska Corporation

Project Title: Sealaska Living Heritage Museum Boxes Project

Performance Measure	Data We Will Collect (e.g., counts, costs, weights, volumes, temperatures, percentages, hours, observations, opinions, feelings)	Source of Our Data (e.g., members of the target group, project staff, stakeholders, internal/external documents, recording devices, databases)	Method We Will Use (e.g., survey, questionnaire, interview, focus group, informal discussion, observation, assessment, document analysis)	Schedule (e.g., daily, weekly, monthly, quarterly, annually, beginning/end)
<p>Effectiveness: The extent to which activities contribute to achieving the intended results</p>	<p><i>Example:</i> At the end of each month, using a report prepared by the registrar, we will compare the cumulative count of rehoused objects against the total number proposed for the project.</p> <p><i>Example:</i> At the end of each project year, our external consultant will present results of the ongoing observation-based evaluation and compare them against our intended project results.</p> <p>- Each month, the project team will meet to report on their progress meeting project activities and milestones. The project team will also monthly meetings will also be used to identify and mitigate challenges to ensure intended results are achieved effectively and on schedule.</p> <p>-Quarterly, the Project Director will compile a count of the number of times each Museum Box is checked out by a teacher/ other educator and the number of students/children who use the Museum Box with that teacher/educator.</p>			
<p>Efficiency: How well resources (e.g., funds, expertise, time) are used and costs are minimized while generating maximum value for the target group</p>	<p><i>Example:</i> Twice per year, we will assess our expenditures for program supplies on a per-person-served basis.</p> <p><i>Example:</i> Each quarter, we will calculate the dollar value of volunteer hours contributed to the project as recorded in our online volunteer management system.</p> <p>- Each quarter, the Project Director will review the budget and compare it to the documentation provided by the SHI Finance Department, which tracks purchases and identifies which charges are applied to which grants and will make any necessary adjustments with the Finance Department.</p> <p>- While the Alaska Native artists contracted to create pieces for the Subsistence Museum Box (Year 1) and the Halibut & Salmon Museum Boxes (Year 2) are working on those pieces, they will attend the monthly project meetings.</p>			
<p>Quality: How well the activities meet the requirements and expectations of the target group</p>	<p><i>Example:</i> At the beginning, the mid-point, and end of the project, we will administer a satisfaction survey to staff who have participated in the training.</p> <p><i>Example:</i> We will gather opinions about our online services through questionnaires provided to every 20th user.</p> <p>- The project team will meet weekly with the teachers while they and their students are piloting the Subsistence and the Halibut & Salmon Museum boxes. The project team will also create a survey for the teachers and the students piloting of each of the Museum Boxes to complete.</p> <p>- The project team will use feedback provided by the teachers and students piloting the Museum Boxes to refine the content of the Museum Boxes as necessary and possible and to create and refine the Sealaska Living Heritage Museum Box policies, protocols, user guide and teacher and student survey instruments.</p>			

Timeliness: The extent to which each task/activity is completed within the proposed timeframe

Example: Every six months, our Project Director will assess the fit between our proposed Schedule of Completion and actual activity completion dates.

Example: Each quarter, each project partner will submit to our Project Director a templated report showing their progress on meeting project milestones.

- Quarterly, the Project Director will compare the proposed Schedule of Completion to the actual activity completion dates, identify if there are any discrepancies, and formulate and implement a solution to any discrepancies to ensure the project is completed on time.

